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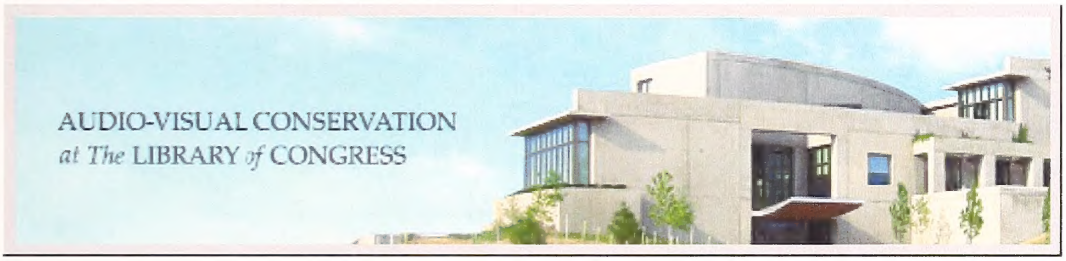

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MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

Gallant Bess

Red River Renegades

Piccadilly Incident

(In News Section)

Gallant Journey

Three Little Girls in Blue

The Stars of Tomorrow

★ ★ ★

THE ANNUAL FORECAST BY EXHIBITORS

VOL. 164, NO. 10; SEPTEMBER 7, 1946

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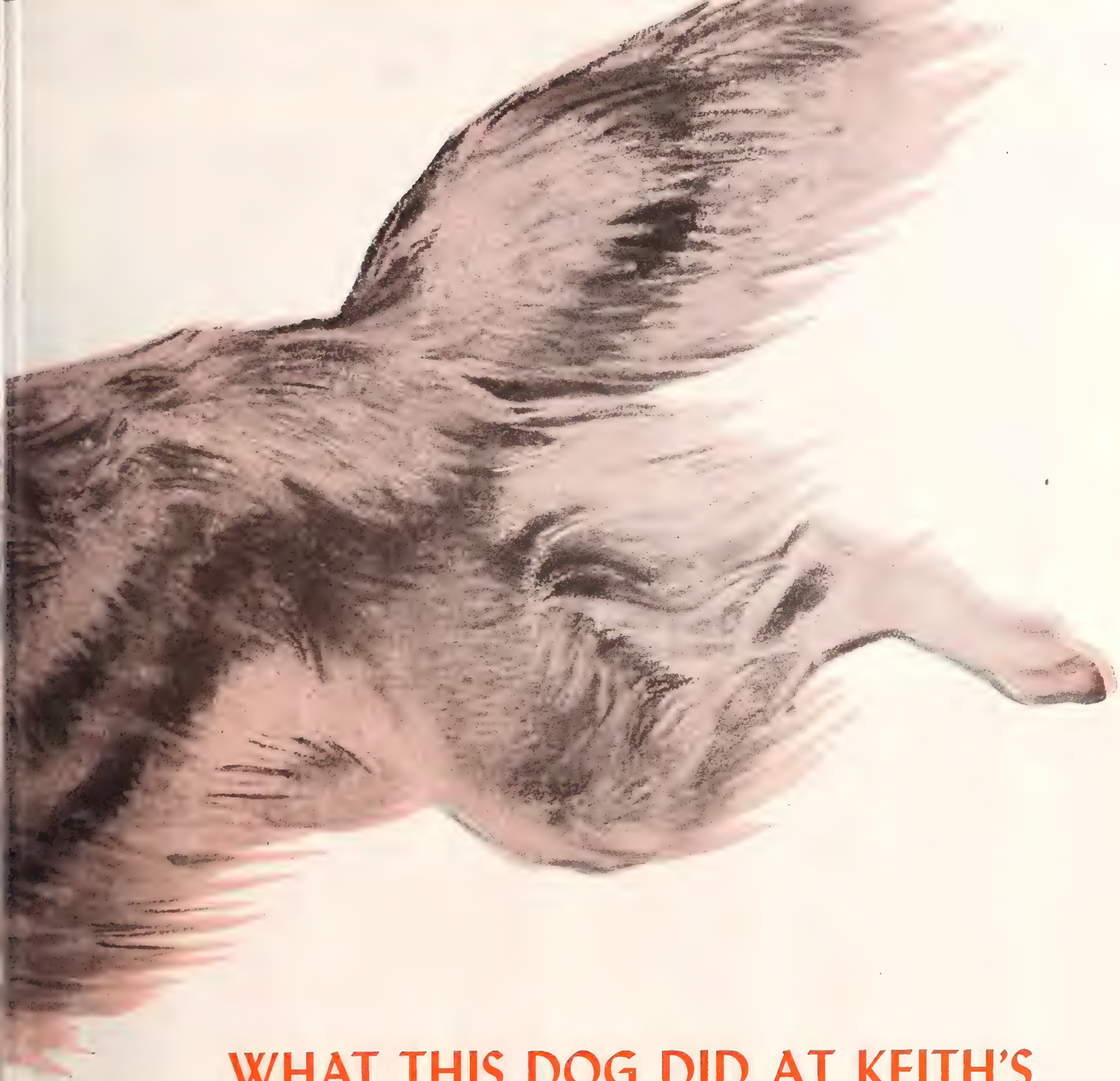

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EVERYWHERE THEY'RE CALLING

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THE BIG

AT THE N. Y. STRAND

HUMPHREY BOGART ★ LAUREN BACALL in Warners' THE BIG

SLEEP"

SMASH!

RECORDS WENT OVERBOARD!

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *Terry Ramsaye, Editor*

Vol. 164, No. 10 — September 7, 1946

STARS of TOMORROW

THE flow of glamour and grace and talent of the screen is as endless as time itself, a pageant of bright young hopes moving up into achievement and fame as the years remove those who came before. Annually The Herald through the showmen of the theatre takes measure of the march with its Stars of Tomorrow poll, presented again in this issue with the fair Joan Leslie leading all the rest of the gay galaxy of young entertainers. Appropriately her beginning was utterly pictorial, as a photographers' model, going from stills to motion, and sound. Even more than the usual unanimity of judgment appeared in the exhibitors' votes for her.

As the record shows in the array of stars of tomorrow of the polls of the years before, the opinions of the respondents to the questionaires have been amply supported by the development of many careers, several of them of top rank in marquee value.

The poll has now crossed its sixth year and has become an institution of the industry, along with The Herald's annual Money Makers poll. Both are on the authority of the showmen who purvey the product to the public and the results are those final judgments of the box office, which votes without prejudice.

■ ■ ■

WHAT EDITORS WANT

NOW it appears that Mr. Ben Washer has been reporting to Mr. Samuel Goldwyn on an examination of the state of mind of some sixty key city newspaper movie editors as reflected by a questionnaire on their likes and dislikes in publicity material. The result seems to suggest that the key city editors say they do not care for what may be summed up as fan pabulum. The report to The Herald says they ask for "factual, well written accounts of what happened and is happening."

That is understandingly funny.

The customers of the box office, which means a majority of the readers of the newspaper, whether in key cities or hamlets, are interested in people and their fancies and foibles. The answer can be had by examining the circulation statements of the daily press, also of the fan press. The motion picture audience is not a customer for facts. It does not want to think. That is fair enough. There is enough to think about without going to a theatre to look for it. The theatre is a place of emotion. What the movie editors call "think pictures" get nowhere, except in their columns. The industry is not conducted in behalf of movie columns. Sometimes there are confusions on that point. One way to create such confusions is to ask for them. Mr. Goldwyn frequently engages in raising hell for its own sake, so maybe that is that again. Maybe that is why his young men are raising questions.

Actually there is no occasion for any change in the general publicity practice of Hollywood production or New York distribution. What goes on has been reached by the gradual processes of evolution and the trial and error system which controls all industrial and mercantile processes.

FILM is news and film people are news, mostly in relation to what appears on the screen. In the acutely metropolitan region of New York we have some interesting, and diverse, phases of editorial approach. The *New York Times*, august, tends to discuss the motion picture in cosmic terms, slanted at times, but considering it the while as a subject of profound consideration by its readers. It is laden with trade news. The *Herald Tribune*, nearest competitor, eschews all that and prints fan copy, including a deal of press agent fancy. The *Daily News*, with vastly the greater circulation, seeks plain stuff for the immediate customers for what's around at the time. The *New York Sun* is most level-eyed and dispassionate about the movies, presenting calm reviews, casual but candid in disapprovals, in general good natured about the product. It takes but little of the press agent pre-fabricated output, but does some genial interviewing of stars.

The metropolitan area of New York and its assorted papers are representative of the nation. Here as elsewhere some of the critics write for themselves and each other, some for their readership.

The best publicity copy is that which does the picture editor's work for him, or at least makes it easy. That means that it takes all kinds. That is the kind they get. All of it gets printed somewhere. The publicity job for the motion picture compares most favorably with like efforts for other industries. Someway the best product gets the most attention. No other industry has better press agents.

Nothing has to be done about it—and nothing will be.

■ ■ ■

UP & DOWN

WHILE Loews, Inc., has taken its top publicity demonstrations to the sky with Mr. Howard Dietz's Metro-Goldwyn-Mairship, the city of Yonkers up the Hudson, through the devising of Mr. Russell Birdwell, public relations counsel, has laid its display flat on the ground. Painted in yellow for one solid mile the pavement of Central Park Avenue, in three hundred gallons of yellow paint, proclaims: "Yonkers, N. Y., the City of Gracious Living, now celebrating its 300th Anniversary." From the Mairship it should be plainly visible for many the mile. Meanwhile Yonkers can look up. The MGMship will fly at 1,000 feet and display electric bulletins to 22,000,000 persons. Presumably it is Mr. Dietz's scheme for charging his publicity to overhead.

■ ■ ■

¶ The Pennsylvania Medical Journal has a report from an eminent expert, Dr. James McCartney, discussing the damage done to us by the destructive impact of assorted sounds and noises on the nervous system. The effect is to make us "irritable, pessimistic and grumpy." There we have another excellent reason for retreat and escape through the motion picture theatre, 15,000 institutions, with ten million seats in a perfected environment where sound is positively under control. In the theatres there is some choice of noise.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Storm Signals

WATCH the crops. That's the advice of the Associated Theatre Owners of Indiana to members in farming communities. Exhibitors who contemplate remodeling or rebuilding were warned that the impending crop surplus may bring a considerable price drop and that "It will be wise to keep this in mind."

The organization this week also warned distributor representatives that any comparison of deals with exhibitors, whether by telephone or any other method, "will, in the future, be dealt with severely by the means placed in our hands through the decision in the New York case, and we will use the file of evidence built up in our office to prosecute the parties using collusive selling methods."

Task

THE task of the American motion picture was redefined and succinctly and forcefully put last week by the president of the Motion Picture Association of America, Eric A. Johnston. Speaking as a guest commentator for Drew Pearson over the American Broadcasting Company national network Sunday night, Mr. Johnston said the industry "is dedicated to the belief that America can be the powerhouse of freedom and opportunity in the world through education," and added:

"The motion picture can dramatize human relations. It can dramatize the cures and evil of religious and racial tolerance. It can teach the virtues which make for good human relations—respect for the rights of the other fellow; respect for the dignity of the individual; respect for the right of a man to work; and respect for the right of a man to go into business. It can dramatize the duty and obligation of the citizen in a democracy to share in his government."

Petrillo

NEW YORK hotels at mid-week were withstanding the onslaught of James Caesar Petrillo fairly well. They can do without orchestras, their spokesmen said. Meanwhile, picketing began, by members of the American Federation of Musicians Local 802, against the Waldorf-Astoria, and others. Mr. Petrillo, who habitually enjoys his suite at the Waldorf, was said to have moved, probably temporarily, to someone's home in Teaneck, N. J.

The dispute is about wage increases asked by the union from 56 hotels. David Drechsler, attorney for 32 of these, said meeting the original union demands would have raised music expenses 120 per cent in some instances, and the amended demands would generally mean an increase of approximately 35 per cent.

Some hotels, of medium size, had signed with the local at mid-week. The majority indicated they'd stick it out. The absence of orchestras saved their patrons money and aided the art of conversation, they said.

At midweek, a spread of the strike to other cities was awaited. Chicago's Palmer House and Stevens were awaiting the blow. Mr. Petrillo indicated additional hotels to be struck were those affiliated with the ones in New York. "Managements can't be unfair in New York and fair in some other city," he said. "That's not the way we do business."

Pre-Sold

THE men who bought this story feel it has been pretty well pre-sold. Matter of fact, it's unique in that respect. Some 60,000,000 Americans have read "The Rover Boys" series. Now they will see the Rover Boys in Hollywood. Arthur Kramer and Frank Moss bought the film rights Tuesday, from the estate of the author, the late Arthur M. Winfield, whose pen name was Edward Stratemeyer. Mr. Kramer is associated with Columbia Pictures; Mr. Moss was formerly with Howard Hughes' producing organization as writer-director.

Post-War

HOLLYWOOD'S stars continue to entertain service men. Still working in the national weal, they have during the past six months made 833 free appearances in 101 different shows, according to the report of the Hollywood Coordinating Committee, which on March 1 succeeded the Hollywood Victory Committee.

"Hollywood actors realize that the war is not over for thousands of GI's on duty overseas and other thousands in hospitals," George Murphy, president of the committee, said in Hollywood last week.

Milestone

THIS year will be a milestone in the development of color films. So says a release from the Stanley theatre, New York showcase of Russian pictures. It seems that Artkino's "Russia on Parade" was to begin playing there Saturday. It is made in "Natural Sovcolor," which, the release goes on, "is a secret known only to Soviet film producers, and represents years of experimentation."

What is omitted is that Russian soldiery occupied the Agfa plant at Wolfen, Germany in mid-1945, seized its technicians and the Agfacolor process, and refused to allow an American commission to visit Wolfen.

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UNIVERSAL to block-book and sell singly, Scully says Page 17

DISTRIBUTORS win trust suit brought by Pittsburgh exhibitor Page 17

ON THE MARCH—Red Kann in light and serious industry comment Page 18

PRC schedules 29 features for the new season Page 19

SOUND Pioneers in Exhibition—Veterans of early showmanship Page 27

MPTOA praises stand on auction selling taken by the ATA Page 28

METRO experiments with auction sales on one picture Page 28

NINETEEN countries to participate in Cannes film festival Page 30

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The Release Chart Page 3189

1880-RPM. Shutter

A 35-mm. PROJECTOR designed for alternating current at the arc is announced by the Manufacturers Machine & Tool Company, New York. Makers of various types of industrial tools and equipment, the company plans, according to its president, Paul H. Berger, to place the projector into production soon at a plant recently acquired in Mt. Vernon, New York suburb. The projector design is accredited to Ewald Boecking. It provides for a shutter speed of 1880 revolutions per minute timed with an intermittent movement mechanism to intercept the light five times while the film moves twice. Thus with 60 interruptions of light per second, it is stated, light transmission is in phase with 60-cycle current.

Opportunity

ELI PIERSON, 93-year-old resident of Ottumwa, Iowa, lost the sight of one eye twelve years ago and has been totally blind for the last eight years. This week he could see again, thanks to an operation to remove cataracts. His first desire, to be fulfilled "as soon as he can get glasses" is to see a "good western movie." An alert publicity man could make that David O. Selznick's "Duel in the Sun."

Strike

TALKING of buyers' strikes—there's one in Quebec, among theatre owners. They won't sign newly revised film rental contracts. They object to clauses forcing the auditing of a theatre's expenditures as well as a check on its receipts in the playing of percentage pictures. One exhibitor said: "The exchanges are virtually taking complete ownership of a theatre when percentage pictures are played." Other exhibitors see candy revenue as another aim.

Friendly Company

THIS is another mention of the M-G-Mairship; and it's deserved. The dirigible was christened and launched last week, wth its 170 foot electric sign, and its 10,000 bulbs, its plans to cruise the eastern seaboard with MGM's message. This week it played a rescue role.

Sunday night, wallowing helplessly in heavy seas off Sandy Hook, New Jersey, O. G. Drake's 32 foot cabin cruiser was spotted by the Mairship's pilot, James Punderson. Seeing the traditional upside-down American flag, he brought the dirigible down to the boat so he could talk to Mr. Drake. He then notified authorities and stayed until and during the arrival of a Coast Guard cutter, which took the boat in tow. The Mairship's 10,000 bulbs were invaluable in lighting the scene.

Mr. Drake, a clothes-pin manufacturer from South Orange, N. J., and his seven passengers are well aware of MGM's coming attractions.

Resignation

THE Jackson Park theatre, Chicago, has achieved a certain fame accruing from its anti-trust litigation and resultant precedental decree. However, it is no longer in the roster of the Allied Theatres of Illinois. Its owners like so-called auction selling of pictures; Allied does not. Said Thomas McConnell, attorney for the theatre, last week:

"Allied's stand does not coincide with the Jackson Park theatre's position, for which it has been fighting for years. We have no personal quarrel with Allied, but we do see auction selling as an avenue of approach to an open market."

Jack Kirsch, Illinois Allied president, said he regretted the resignation but understood the theatre's position.

Okay

BEHIND the scenes at the Warner studios —that's where the theatre customer will be taken, and in a fashion hitherto reserved for company employees. This is because "Okay for Pictures" a short subject the company made for showing at its sales convention in Atlantic City, will be released commercially, the sales force liked it so well.

INVITATION

Exhibitors who wish to be heard on the issues arising out of the Federal Court opinion in the case of the U. S. Government vs. "The Distributors" are cordially invited to state their opinions in the columns of The Herald. In the decisions arrived at every theatre operator will be vitally affected. It is important that the exhibitor make known his opinions and recommendations. Address communications on the subject to The Editor, Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

PEOPLE

HAROLD SUGARMAN, of the Universal foreign department, has been appointed head of 16mm operations for Universal-International.

RICHARD BRADY, Eastman Kodak executive, was given a surprise luncheon by fellow executives and industry friends at the Hotel Astor, New York, Tuesday. It marked his 40th anniversary with the company.

G. F. TAIF, former Monogram film salesman in Oklahoma City, has been named manager of the Omaha exchange.

The engagement of DIANE KALMENSON, daughter of BEN KALMENSON, Warner vice-president and general sales manager, to BURTON LEVINE is announced by Mr. and Mrs. Kalmenson.

EARLE W. HAMMONS this week resigned as president of Ross Federal. He joined the checking service in September, 1945, to develop the company's 16mm distribution program.

HARRY STERN, PRC western division sales manager, this week announced his resignation from that post to enter production.

JAMES MAJORELL, trailer producer for National Screen Service, left for England on the Queen Mary Wednesday to supervise all trailer production in the London office of the company. He has been a production executive with National Screen for 10 years.

The U. S. Army and Navy Union, convened in Milwaukee this week, voted a medal of Merit to HARRY M. WARNER and the Warner Bros. studio in recognition of outstanding services rendered by the company during the war for the armed forces.

PHIL ABRAHAMS, head of the print department and in charge of home office screenings for Warner Bros. this week celebrated his 23rd year of continued service with the company.

WILLIAM S. CANNING, manager of the Empire theatre in Fall River, will be toastmaster at the Navy Day banquet and ball to be sponsored by the Rear Admiral John T. Nelson Navy Club October 28.

DAVID BRAMSON, recently discharged from the army, this week was named director of public relations by the Academy of Motion Picture Arts and Sciences in Hollywood.

DONALD M. NELSON, president of the Society of Independent Motion Picture Producers, has accepted membership on the board of the newly organized Committee for World Travel, Inc.

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THIS WEEK the Camera reports:

IN PARIS, our leading representative at the fateful Peace Conference, Secretary of State James F. Byrnes, leaves the Paramount theatre after a special show. The show was a private screening of Paramount News' special release on the Bikini Atom Bomb explosion.

John Jay

IN LONDON, at the press reception which marked Sidney Box's assumption of control over Gainsborough Studios: Peter Burnup, London editor of Quigley Publications; Mr. Box; his daughter, Leonora; Hope Burnup, Quigley Publications London manager, and director Compton Bennett.

THE M-G-MAIRSHIP, carrying MGM's message over the Eastern Seaboard, was christened at Lakehurst, N. J., last week. MGM star Elizabeth Taylor swings the bottle—of water—in front of spectators Rear Admiral T. G. W. Settle, Douglas Leigh, Mrs. Settle, Si Seadler, MGM's advertising manager, and Mrs. Leigh.

MEETING, right. The scene as the Schine circuit called its Ohio managers into meeting at Cleveland. Seated, front row, are Walter Brubaker, Wooster; Morris Gleckner, Gloversville, N. Y., the home office; Joseph Goldstein, Cleveland; Marvin Arent, Cincinnati; Bill Kraemer, Gloversville; Louis W. Schine, Gloversville, secretary-treasurer; Seymour Morris and Sidney Deneau, Gloversville; Harold Raives, Ohio zone manager; Hal Shreffler, Shelby; Ural Buck, Fostoria; Ed Mott, Wooster; Wilbur Eckard, Ashland. Standing are Sam Fitzsimmons, John Makemsen, Fred Williams, Robert Anthony, Fred Lentz, George Cameron, Ray Bowman, Frank Nolan, William Gordon, Al Hutchins, Clarence Shafer, Ted Conklin, John Palfi, Arthur Shreffler and George Ramsdell, all of Ohio.

By the Herald

ROBERT UNGERFELD last week took managership of the Winter Garden theatre, New York, now being operated by Universal Pictures. He succeeds Al Rosen.

SABOTAGE, as done by the French Maquis during the war, and as re-enacted in "La Bataille Du Rail", directed by Rene Clement, and one of France's entries in the International Film Festival at Cannes.

BOXING AT VARIETY, left, in the Baltimore Variety Club, and staged by the Boys Club. Guests were police, news writers, radio commentators, exhibitors. In the front row are Paul Menton, writer; Peter Rome, exhibitor; William K. Saxton, the club's chief barker; Hamilton Atkinson, Police Commissioner, and Lauritz Garman, exhibitor.

W. D. HILLYER, new Bell & Howell assistant advertising manager. He has been with the company several years.

By the Herald

WALTER SLEZAK, actor, and Phil Reisman, RKO foreign sales vice-president, greet each other in New York before leaving for Europe by different routes.

By the Herald

THE ABRAMSENS—Sam, left, and Abel, of Norway. The latter has been sent on a Norwegian film industry scholarship to study in Hollywood, where he will also represent *Biografagaren* and *Filmjouralen*, trade papers. Sam represents Scandinavian producers, and has opened an office in New York, where the brothers were photographed.

THE LEGION OF MERIT AWARD, "for exceptionally outstanding services in direct supervision of production of 250 films" for the Air Force, is presented to S. S. Van Keuren, Hal Roach Studios vice-president, by Col. E. T. Kennedy as Hal Roach and Mrs. Van Keuren watch.

ED V. GREEN has been appointed branch manager of Favorite Films Corporation's new office in Dallas. The firm is distributing reissues.

IN NEW YORK, right, at the Normandie theatre trade-showing of Paramount's "Two Years Before the Mast": Robert Rosenzweig and his father, David, of Bronx Amusements, Inc.; Irving Renner, Endicott Circuit, and Jack Gelber, Interboro Circuit.

DEAL. Harry Monson, left, vice-president and general sales manager of the Ampro Corporation, signs Leon Schrauder of Alexander Films, Johannesburg, to represent Ampro exclusively in South Africa. The demand for 16mm equipment there was given great impetus during the war, Mr. Schrauder said.

BUSINESS IS BACK TO NORMAL, in Siam at least. RKO representatives returned to sign the United Cinema Co., Ltd., of Bangkok. Jaja Javangkul, RKO manager, signs the contract as Louis Lioni, who opened the Bangkok office, stands behind him. Chun Pinthanon, United Cinema managing director, and two staff members, at the right, look on.

NATION'S SHOWMEN ELECT THE STARS OF TOMORROW

by WILLIAM R. WEAVER
Hollywood Editor

JOAN LESLIE, who attained her legal majority last January after six years on the screen, is the Number One "Star of Tomorrow" in the collective opinion of the nation's exhibitors as recorded in Motion Picture Herald's sixth annual poll of the showmen whose customers tell them what they like, and don't like, and are always right.

Like Dane Clark, last year's Number One "Star of Tomorrow", the young lady seen as Janie in "Janie Gets Married", and just now in exhibition as the girl between Dennis Morgan and Jack Carson in "Two Guys from Milwaukee", took top rank not only in the combined vote of all exhibitors but also in the columns (on your right) indicating the findings of circuit operators and independent exhibitors.

Exhibitors' Selections

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
1. Joan Leslie	1. Joan Leslie	1. Joan Leslie
2. Butch Jenkins	2. Zachary Scott	2. Butch Jenkins
3. Zachary Scott	3. Mark Stevens	3. Zachary Scott
4. Don De Fore	4. Butch Jenkins	4. Lizabeth Scott
5. Mark Stevens	5. Don De Fore	5. Eve Arden
6. Eve Arden	6. Dan Duryea	6. Yvonne De Carlo
7. Lizabeth Scott	7. Eve Arden	7. Don De Fore
8. Dan Duryea	8. Lizabeth Scott	8. Robert Mitchum
9. Yvonne De Carlo	9. Hume Cronyn	9. Evelyn Keyes
10. Robert Mitchum	10. Robert Mitchum	10. Peter Lawford

Validity Attested

Number One position in the poll went to Laraine Day in 1941, Van Heflin in 1942, William Bendix in 1943 and Sonny Tufts in 1944. Their careers reflect the validity of the judgment pronounced by the men who retail pictures to the ultimate consumer and abide by his dicta. The six-year-old "Stars of Tomorrow" poll is Motion Picture Herald's mid-year companion canvass to its 15-year-old "Money-Making Stars" poll, the industry's basic index of star values, and is conducted in identical manner.

Miss Leslie's first picture was "Two Thoroughbreds", a 1939 RKO Radio release, and she appeared subsequently in "Military Academy", "Foreign Correspondent" and "Laddie" before joining Warner Brothers, for whom she displayed her talent first in the notably successful "High Sierra".

In "Sergeant York"

"Wagons Roll by Night", "Thieves Fall Out", "Sergeant York", "The Male Animal", "Yankee Doodle Dandy" "The Hard Way", "The Sky's the Limit", "Thank Your Lucky Stars", "Rhapsody in Blue" and "Cinderella Jones" are among the other pictures in which she'd been seen by her admirers prior to the appearances mentioned above.

Third-Generation Boy

The runner-up to Miss Leslie in this year's poll is diminutive Jackie "Butch" Jenkins, caught up with by Fame at the ripe age of eight, whose boyish freshness first warmed the hearts of a Mickey Rooney-drawn multitude in the extremely popular "Human Comedy". Master Jenkins is a third-generation member of the entertainment profession, the son of actress Doris Dudley and grandson of drama critic Bide Dudley.

Following his performance in "Human Comedy", Master Jenkins picked up some more experience in "An American Romance" and "National Velvet" before stepping into "Our Vines Have Tender Grapes" preparatory to carrying the lead roles in "Boys Ranch", "Little Mr. Jim" and the upcoming "My Brother Who Talked to Horses".

It was in the melodramatic "Mask of Dimitrios" that Zachary Scott, now voted third place in the "Stars of Tomorrow" rating, first commanded audience attention. Texan by birth and education, he had come to Hollywood and pictures by way of the London and New York stage, and melodrama has been his *forte* from the beginning. Most recently on the screen as the self-doomed gangster of "Her Kind of Man", he had made before that an important contribution to the success of "Mildred Pierce", "The Southerner" and "San Antonio", and he'll be around after awhile in "Stallion Road".

Was on Stage

As in the Scott case, Iowa-born and educated Don De Fore laid in a foundation of stage experience before reporting in Hollywood for what appears to be an

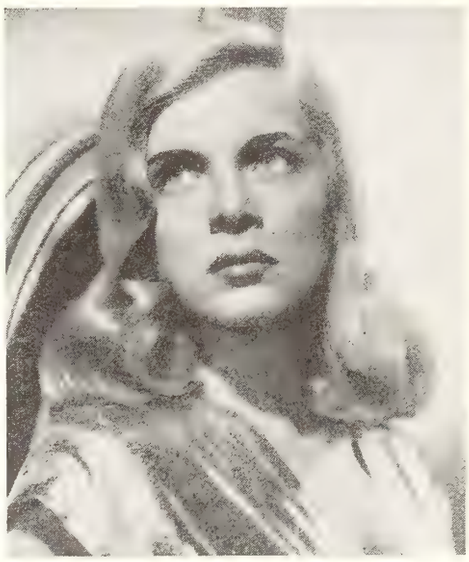
(*Continued on page* 16)

Top Ten

1. JOAN LESLIE was a photographer's model who made the jump from still to motion pictures in 1939 with "Two Thoroughbreds" for RKO. Acclaimed a fresh, talented ingenue, she joined Warner Brothers in 1941 and appeared in "Yankee Doodle Dandy", "Rhapsody in Blue" and "Too Young to Know". Her most recent is "Two Guys from Milwaukee".

2. BUTCH JENKINS (MGM) is an eight-year-old scene stealer who won the critics' praise for his first performance — 1943's "Human Comedy". Snub-nosed and an earnest actor, he appeared in "Our Vines Have Tender Grapes" and "Boys' Ranch"; will be seen in "Little Mr. Jim" and "My Brother Who Talked to Horses".

6. EVE ARDEN (free lance) is noted for her well-dressed and cynical style of comedy, featured in many films, most recently "Night and Day". On the New York stage in "Ziegfeld Follies", she first appeared in Hollywood in 1937; since has made, among others, "The Kid from Brooklyn" and "Mildred Pierce".



7. LIZABETH SCOTT (Wallis) was signed by Hal Wallis in 1943 after he had studied a fashion picture of her in one of the slicker women's magazines. Long, lazy and sultry, she has appeared in "You Came Along", "Strange Love of Martha Ivers" and "Dead Reckoning". On the stage she understudied Tallulah Bankhead.

8. DAN DURYEA (Universal) has made a reputation as the screen's biggest heel by slapping and whining his way through such pictures as "Along Came Jones", "Scarlet Street" and "The Woman in the Window". Appearing on Broadway in "The Little Foxes", he was signed in 1941 for the screen version of that play.

Stars of Tomorrow

3. ZACHARY SCOTT (Warner Brothers) jumped from his native Texas to London for his first stage experience. In 1944 he was back home making "The Mask of Dimitrios". An actor yet to be typed, his recent appearances have been as the sharecropper in "The Southerner" and as the playboy in "Mildred Pierce".

4. DON DE FORE (Wallis) has lent his comedy to numerous pictures since his 1941 Hollywood debut. Previously he had been on Broadway in "The Male Animal", which he helped transfer to the screen. In "You Came Along" and "Stork Club", his most recent picture is "Without Reservations", made for RKO.

5. MARK STEVENS (20th Century-Fox) started his career by writing and producing a radio program. In 1943 he joined Warner Brothers and made a trio of war films. For 20th-Fox he appeared in "Within These Walls" and "Dark Corner". On a loan-out to RKO he made "From This Day Forward".

9. YVONNE DE CARLO (Universal) trained for her sultry Hollywood roles by repeated singing and dancing performances in vaudeville and floor shows. In 1942 she was on the screen in "This Gun for Hire"; later won widespread attention for her work in "Salome, Where She Danced" and "Frontier Gal".

10. ROBERT MITCHUM (RKO) was a child actor in vaudeville. After growing up and working as an engine wiper, he left Lockheed in 1942 to make Hopalong Cassidy Westerns. His first hit was "Story of G.I. Joe", after which he joined the Army. His latest is "Till the End of Time".

Critics Agree on Only 5 Choices

The nation's motion picture critics will only go along halfway with the exhibitors in their choice of the "Stars of Tomorrow". Separately polled, the critics agreed with the exhibitors on five choices: Dan Duryea, Robert Mitchum, Mark Stevens and Zachary Scott, whom they placed second, third, fourth and fifth, respectively, and Lizabeth Scott, whom they placed ninth. In the exhibitors' list these performers placed eighth, tenth, fifth, third and seventh.

Heading the critics' list is Hume Cronyn, voted into thirteenth place by the exhibitors. Mr. Cronyn's versatility in both comedy and straight drama has been shown to advantage in the recent "Letter for Evie" and "The Green Years".

Other critics' choices are Elizabeth Taylor, whom they place sixth, despite the exhibitors assigning her to the nineteenth position; Angela Lansbury, seventh, as against the exhibitors' twenty-fourth; Joan Caulfield, eighth, against the exhibitors' fifteenth, and Dean Stockwell, tenth.

HOW THE SHOWMEN VOTED

(Continued from page 13)

assignment to Fame. He got his screen start in "We Go Fast", a little number that didn't go very far, and went on from there into "The Male Animal", "Human Comedy", "City Without Men", "A Guy Named Joe", "The Affairs of Susan", "Stork Club" and the current "Without Reservations". He's at work now in the Roy Del Ruth production, "It Happened On Fifth Avenue", playing the romantic lead in a story as down-to-earth and folksy as any rising young star's followers might prescribe for him.

Stevens from the Stage

Not only stage but also radio experience backgrounds the cinema career of Mark Stevens, who worked out on the straw-hat circuit at the age of 16 and later had a go at writing and producing the Firestone radio program, adding a bit of night club entertaining for good measure. His first picture was "Objective Burma", an all-male cast job, and he stayed in uniform for "God Is My Co-Pilot" and "Pride of the Marines". After working in "Within These Walls", he got his first top break in "From This Day Forward", as the boy back from the wars and seeking a job, which was followed swiftly by the key role in "The Dark Corner". He's engaged now in the still-shooting and Technicolored "I Wonder Who's Kissing Her Now".

Comedienne Eve Arden takes sixth place in this year's poll after finishing 16th in last year's balloting. Perhaps no actress of her generation has saved so many top stars in top-heavy roles by supplying her special variety of glibly articulate humour, and the present state of popularity indicated by her rise in poll ranking is a direct exploitation cue to showmen playing the current "Night and Day", in which she portrays Irene Bordoni, and destined to play "The Arnelo Affair", now in production. Miss Arden's recent appearances include those in "The Kid from Brooklyn", "Mildred Pierce" and, a little further back, "Cover Girl" and "The Dough Girls".

Understudied Tallulah

Stage experience, which appears to be figuring with increasing frequency in the accountings of film Fame, is among the assets of Lizabeth Scott, whose background includes contrasting items as a performance in "Hellzapoppin" and an understudying of Tallulah Bankhead. But it was her likeness in a *Harper's Bazaar* fashion photograph that got her a contract with Hal B. Wallis and her first job, in "You Came Along". She's been around since then as the sultry *inamorata* of Van Heflin in "The Strange Love of Martha Ivers", and she's to be seen later on in Columbia's "Dead Reckoning" and the currently shooting "Desert Town".

Dan Duryea, another who came West from the New York stage, played sinister roles — cads, Nazis and such — in a lot of pictures, such as "Pride of the Yankees", "That Other Woman", "Ball of Fire" and many another, before setting an all-time standard for the perfect heel in "A Woman in the Window", and proving that was no fluke by duplicating the accomplishment in "Scarlet Street". Doubtless these two pictures brought to flower the favour he'd been building up in such films as "The Ministry of Fear" and "Sahara", and so pronounced was the increase of public interest in the personality he'd perfected that Universal didn't wait for exhibitors to indicate in this poll the extent of the player's popularity, but went ahead and starred him in the current "Black Angel". Showmen will not underrate that film.

Via Vaudeville

Yvonne De Carlo came to Hollywood from vaudeville and floor show, and appeared inconspicuously in "Road to "Morocco", "The Story of Dr. Wassell" and "This Gun for Hire", among other pictures, before emerging from a contest conducted by Walter Wanger to star in his Technicolored "Salome, Where She Danced". She proceeded from that remarkable production into the likewise Technicolored "A Night in Paradise" and the quite different "Frontier Gal", and is now working in "Flame of Tripoli".

From vaudeville, too, came Robert Mitchum, having toured the two-a-day at the age of six, but not directly. It was 1942 when he faced his first camera, in a Hopalong Cassidy picture, and he went from that into such he-man films as "We've Never Been Licked", "Corvettes in Action", "Gung Ho", "30 Seconds Over Tokyo", "Nevada" and so on to his memorable role in "The Story of G.I. Joe". After that he fought for his country in fact as well as in film for a spell, coming back to act in "'Till the End of Time" and the unreleased "The Locket".

Previous Winners

The winners of the 1945 "Stars of Tomorrow" poll were, in this order, Dane Clark, Jeanne Crain, Keenan Wynn, Peggy Ann Garner, Cornel Wilde, Tom Drake, Lon McCallister, Diana Lynn, Marilyn Maxwell, William Eythe.

The 1944 winners were Sonny Tufts, James Craig, Gloria DeHaven, Roddy McDowall, June Allyson, Barry Fitzgerald, Marsha Hunt, Sidney Greenstreet, Turhan Bey, Helmut Dantine.

The 1943 winners were William Bendix, Philip Dorn, Susan Peters, Donald O'Connor, Anne Baxter, Van Johnson, Gene Kelly, Diana Barrymore, Gig Young, Alexis Smith.

The 1942 winners were Van Heflin, Eddie Bracken, Jane Wyman, John Carroll, Alan Ladd, Lynn Bari, Nancy Kelly, Donna Reed, Betty Hutton, Teresa Wright.

The 1941 winners were Laraine Day, Rita Hayworth, Ruth Hussey, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn, Ann Rutherford, Dennis Morgan, Jackie Cooper.

The Next Fifteen

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
11. Peter Lawford	11. Yvonne De Carlo	11. Dan Duryea
12. Evelyn Keyes	12. Joan Caulfield	12. Mark Stevens
13. Hume Cronyn	13. Peter Lawford	13. Rod Cameron
14. Rod Cameron	14. Evelyn Keyes	14. Elizabeth Taylor
15. Joan Caulfield	15. Rod Cameron	15. Gail Russell
16. Ann Blyth	16. Ann Blyth	16. Virginia Mayo
17. Gail Russell	17. Virginia Mayo	17. Hume Cronyn
18. Virginia Mayo	18. Robert Alda	18. Joan Caulfield
19. Elizabeth Taylor	19. Gail Russell	19. Ann Blyth
20. Guy Madison	20. Guy Madison	20. Bonita Granville
21. Robert Alda	21. Angela Lansbury	21. Marguerite Chapman
22. Marguerite Chapman	22. Sid Caesar	22. Guy Madison
23. Bill Williams	23. Marguerite Chapman	23. Gale Storm
24. Angela Lansbury	24. Bill Williams	24. Robert Alda
25. Sid Caesar	25. Elizabeth Taylor	25. Bill Williams

UNIVERSAL TO BLOCK-BOOK AND SELL SINGLY: SCULLY

Announces "Working" Policy at Meeting in Denver; 37 on Feature List

A tentative sales policy, based on block booking in non-competitve situations and single sales after trade shows in competitive territories will be followed by Universal-International until new sales methods, to be determined by the New York Federal Court, can be worked out.

The policy was announced by William A. Scully, vice-president and general sales manager, Wednesday in Denver at the first of a series of three regional sales meetings. Its key, Mr. Scully said, is the premise that the company's pictures "will be available to anyone who has the possibility of guaranteeing us a return in keeping with the picture's potential earning powers."

The policy includes:

1. In non-competitive situations pictures will be offered individually, but an exhibitor may contract for a season's product with a privilege of cancellation.

2. In competitive situations pictures will not be offered until available for screening in the exchanges. They will then be sold individually, the licensing of one not to be conditioned upon any other.

"The public will always be the determining factor in the success of any picture," Mr. Scully said. "We expect to demonstrate the worth of our pictures . . . by selectively exhibiting our pictures and merchandizing them far in advance of their availability so that their value will become a matter of record."

Pledging service to the exhibior, Mr. Scully said: "We will not only be interested in the mechanics of selling . . . but we will be equally interested in the ethics pertaining to the distribution of our product. . . . We will make every effort to make the buying . . . simple rather than complicated."

Bergman Announces New $5,000,000 Ad Program

Maurice Bergman, eastern advertising and publicity director, announced a $5,000,000 advertising program.

Announcement of the policy followed week-long conferences among executives of the company in Hollywood, after which a production program of 25 features with 12 others to be sold for the J. Arthur Rank interests was released.

Last week it was announced in Hollywood that the production deal previously concluded with Enterprise Productions, headed by Charles Einfeld and David L. Loew, had been amicably dissolved. Future plans for Enterprise, which is producing six pictures, budgeted at $12,000,000, were not announced.

Enterprise, which has 1,600 employees on its lot, will continue with its postwar building and expansion program, it was said.

E. T. Gomersall, who was loaned by Universal to Enterprise, to serve as general sales manager for that company, will return to Universal-International in an executive sales position.

Feature Schedule for Season Is Listed

The feature program:

THE EGG AND I, the screen version of the non-fiction best seller, which will star Claudette Colbert and Fred MacMurray, with Marjorie Main and Percy Kilbride.

WINDS OF CHANCE, with Joan Fontaine heading the cast.

THE DARK MIRROR, written and produced by Nunnally Johnson, to star Olivia de Havilland and Lew Ayres with Thomas Mitchell.

ASSIGNED TO SYRIA, from the novel "Ashenden," by Somerset Maugham, to star Ronald Colman.

MAGNIFICENT DOLL, directed by Frank Borzage and starring Ginger Rogers.

SECRET BEHIND THE DOOR, a Diana production, to be presented by Walter Wanger and produced and directed by Fritz Lang, and starring Joan Bennett.

IVY, produced and directed by Sam Wood and starring Olivia de Havilland.

Mark Hellinger's SWELL GUY, starring Sonny Tufts and Ann Blyth.

TEMPTATION, produced by Edward Small, starring Merle Oberon and George Brent.

I'LL BE YOURS, starring Deanna Durbin, Tom Drake and William Bendix.

SONG OF SCHEHERAZADE, in Technicolor, starring Yvonne De Carlo.

SMASH-UP, produced by Walter Wanger and starring Susan Hayward.

MR. PEABODY AND THE MERMAID, written and produced by Nunnally Johnson.

THE ART OF MURDER, written by Garson Kanin and Ruth Gordon.

BUCK PRIVATES COME HOME, starring Bud Abbott and Lou Costello.

UP IN CENTRAL PARK, in Technicolor, based on the Broadway hit musical and starring Deanna Durbin.

PIRATES OF MONTEREY, in Technicolor, starring Maria Montez and Rod Cameron.

THE EXILE, a Technicolor production which Douglas Fairbanks, Jr., will produce and star.

GREAT SON, to be produced by Michael Todd, from the novel by Edna Ferber.

TIME OUT OF MIND, produced by Jane Murfin, to star Phyllis Calvert.

SLAVE GIRL, produced by Michael Fessier and Ernest Pagano, starring Yvonne DeCarlo. This is the Technicolor production formerly known as "Flame of Tripoli."

SUNNY RIVER, in Technicolor, a Skirball-Manning production adapted from the Broadway musical.

WINCHESTER 73, in Technicolor, a Diana production, produced and directed by Fritz Lang.

MEXICAN HAYRIDE, in Technicolor, starring Abbott and Costello, based on the Broadway play, with music by Cole Porter.

PORTRAIT IN BLACK, a Skirball-Manning production, directed by Carol Reed and starring Joan Crawford.

Distributors Win Ball Trust Suit In Pittsburgh

Judge R. M. Gibson in the United States District Court in Pittsburgh Tuesday decided against Joseph M. Ball, exhibitor, in his anti-trust suit against distributors to obtain first-run product for his Penn theatre in Ambridge, Penn. In its decision the court declined to be influenced by the recent decision of the three-judge statutory court in the New York anti-trust suit.

A significant turn was seen in this decision by industry counsel in New York who pointed out that it was the first independent industry anti-trust suit to be decided since the New York ruling came down.

Charged Conspiracy

Mr. Ball had sought to establish that the run of a distributor's product went with the theatre and in refusing to grant him first run for his Penn theatre charged that four of the five theatre-owning distributors were in conspiracy.

"U. S. vs. Paramount (the New York case) was an action brought by the Department of Justice by which the regulation of the exhibition of motion pictures by the eight largest producers and distributors and some 13 others was sought throughout the country," Judge Gibson declared in his 26-page decision.

Continuing, he pointed out: "Assuming that the (consent) decree will reflect the opinion, it will be appealed by both parties in all probability. This likelihood possibly weakens it as a citation of legal principles."

In contrast, according to Judge Gibson's ruling, "it must be kept in mind that the Ball action is not one in which the U. S. is seeking to regulate the industry throughout the country, but it is one which had its origin in a dispute between the owner and the proposed lessee of a theatre."

Widening of Interest

Viewing the situation that developed in the case of the Penn theatre, which at one time played first run product when it was operated by A. N. Notopoulos and Paramount, with the product going to the larger State theatre in Ambridge after it was built, Judge Gibson said: "Paramount did not buy stock from Notopoulos, through any force, but sold him a one-half interest in its Ambridge Corp. Instead of creating a restraint of commerce, the transaction was a widening of interest in favor of an independent exhibitor."

ON THE MARCH

by RED KANN

COMMITTED to a legislative program minus sideroad adventures into trade practices, the ATA, in engaging Thurman Arnold to oppose the auction selling method outlined in the New York anti-trust case decision, insists it stands by its original purposes. The insistence is in these words from Ted Gamble:

"The portion of the decree dictating auction methods of sale seeks to accomplish without legislation a legislative function. Since this provision is tantamount to legislation and since ATA is constitutionally authorized to work for the best interests of the theatre industry in legislative matters, our board of directors has felt that ATA would be neglecting one of its prime functions if it did not act."

There is the occasional individual, at least, who regards these as words designed to ease a gradual changeover from old intents to new, induced by pressure from the field in a ratio of about three to one.

Too, there is the occasional individual with long memory and throwback to those days now six years old when Arnold was Assistant Attorney-General in charge of the Department of Justice's anti-trust division and chief prosecutor of the Government's suit against the eight defendant companies. "He is best known to motion pictures for his present seemingly relentless prosecution of the majors and some circuits for alleged violation of the anti-trust laws," MOTION PICTURE HERALD remarked on January 6, 1940.

Long memory and throwback likewise recall, if dimly, an assortment of Arnold observations while he was still prominent in Government service. It was an occasion to turn to files for a check against the printed page.

Back in '40 Arnold was describing the industry as a vertical cartel like the one built by Hugo Stinnes in Germany in the early '20s. Along in April of that same year, he was predicting a consent decree had no chance of acceptance by the Department without "complete surrender," meaning by that absolute divorcement of production and distribution from exhibition. Between spring and fall, however, something happened, since October 29 brought the decree with its promise of happy days in Dixie—and elsewhere.

"Such cartels are not justified in any industry and are a plain violation of the anti-trust law. This control of any industry from the raw material to the consumer is a two-way sword," the HERALD reported him as having told a Senate judiciary sub-committee assembled to learn why the suit had not reached trial.

Arnold then saw only one remedy, provided divestiture was not ordered. And he saw it in these words, "If you are going to allow this sort of thing to continue, it means regulation and I do not believe we are ready for public control of amusements."

He saw more, which the majors had no reason to like then and as little reason to like now. "[The majors'] control over the public taste eliminates any choice by any community that wants to have any particular type of film and prevents the man with a pretty idea from getting it across to the public even if he goes broke in the process. . . . In the end, this vertical trust is the greatest contributor to waste in the industry it is possible to imagine because they can force their products on the market regardless of cost; the theatres cannot pick and choose."

To be noted:

"The vertical trust" of 1940 is part of the ATA of 1946 through the theatre divisions of the five corporations engaged in exhibition. They voted themselves in when ATA was officially launched in St. Louis.

Thus, for a spokesman—if on auction selling alone—they now end up with the man who let loose the fire and brimstone only a few short years ago. If this fails to spell incompatability, perhaps it merely spells astonishment at least for as long as the five theatre-operating producer-distributors are identified with ATA.

◆ ◆

Fourth week tally in the MPTOA's poll of independent exhibitors on approaches to the New York anti-trust case decision [not to be confused with the Department of Justice's August 15 proposals which would reduce producer-distributor theatres to show-windows, strictly] begins to develop a pattern. Number of theatres represented in the answers, which is not necessarily the same as the number of individual exhibitors reporting, is now 651, scattered throughout 42 states.

Interesting as that pattern may be by count of noses, it is even more so by percentages. Thus:

"Do you approve of the method of competitive bidding proposed by the court whereby pictures are to be sold theatre by theatre, picture by picture, to the highest responsible bidder having a theatre of the size and equipment adequate to show the pictures upon the terms offered by the distributor?"

Answers: 195. Yes: 18, or *9.24 per cent.* No: 177, or *90.76 per cent.*

"Do you approve of the court's recommendation for arbitration covering disputes as to bids, clearances, runs, whether the bidder has a theatre adequate for the run for which he bids, and similar matters?"

Answers: 187. Yes: 50, or *26.75 per cent.* No: 137, or *73.75 per cent.*

"Do you approve of non-industry arbitrators?"

Answers: 192. Yes: 31, or *16.14 per cent.* No: 161, *or 83.86 per cent.*

"Are you in favor of the distributors being completely divorced from their theatre holdings?"

Answers: 195. Yes: 123, or *63.08 per cent.* No: 72, or *36.92 per cent.*

Myers Scores Restrictions on All Construction

Government curtailment of commercial construction and repairs, including the theatre, may dislocate our entire economy, Abram F. Myers, chairman of the board of Allied States Association, warned from Washington last week.

The curtailment may conserve some vital materials, Mr. Myers conceded; but he pointed out that it also will decrease the market for vital reconversion industries, such as air conditioning, heating and the like. "Unemployment and possibly even industrial shutdowns" may result from "the folly," Mr. Myers warned.

Theatre alterations and repairs, "unless made for public safety or welfare" may be halted by the Government within 30 days, under an order expected from Wilson Wyatt, expediter for the National Housing Authority.

Meanwhile, the Government has stopped more than $20,000,000 of non-housing construction in New England. Included is a $500,000 theatre-store project in Bridgeport. Joseph Browning, Civilian Production compliance chief, said the project had reached a point where investigation showed violations of non-housing construction rules.

On Friday, August 30, Civilian Production Administration director John Small instructed 71 offices to "conserve critical building materials to the utmost," and pointed out to them how screening procedures must reduce the weekly quotas of non-housing construction by from 25 to 30 per cent.

Charles Wolf, 72, Indiana Circuit Head, Dies

Charles J. Wolf, 72, head of the Y. and W. Management Corporation, which operates 27 theatres in Indiana, died in Indianapolis last Sunday, September 1. He had been a patient in St. Vincent's Hospital since May 4. Mr. Wolf entered the industry in 1917 with V. U. Young in Gary, organizing two nickelodeons. He lived in Wheeling, W. Va., for 50 years, and commuted to Indianapolis to take care of his business, now under the direction of his nephew, Marc J. Wolf at Indianapolis.

William Harris

William Harris, Jr., 62, producer of many plays in the World War I post-war decade, many of which were made into films, died at the French Hospital, New York, September 3. He is survived by his widow, a son, Henry B. Harris, and a daughter, Mrs. Robert Cameron.

Set Warner Film Release

"Nobody Lives Forever," starring John Garfield and Geraldine Fitzgerald has been set by Warners for general release Oct. 12.

PRC SCHEDULES 29 FILMS FOR 1946-47 SEASON

Sales Convention Told 12 To Be from Eagle-Lion, Several in Color

PRC will offer a total of 29 features durthe 1946-47 season, Harry Thomas, president, told the sales force, in annual convention at the Ambassador Hotel, Atlantic City, Wednesday through Friday of this week.

Mr. Thomas emphasized the use of color in the new program, citing three pictures scheduled for Cinecolor, and indicating the possibility of others in color.

Included in the 1946-47 lineup will be 12 top films produced for PRC by Eagle-Lion, Mr. Thomas said. Each of these 12 films will have a minimum negative cost of $500,000, with several running higher.

Seven Specials To Head Season's Product List

Heading the list of 29 features will be seven specials:

HER SISTER'S SECRET, starring Nancy Coleman, Margaret Lindsay, Philip Reed and Felix Bressart.

SON OF CASANOVA, dramatic romance in Cinecolor.

RED STALLION, to be filmed on location in Arizona and New Mexico in Cinecolor, with a screenplay by Dorothy Yost.

MATTEAWAN, psychological story inspired by recent mental asylum revelations.

HOLLYWOOD HI, musical comedy romance dealing with high school co-eds at Hollywood High School.

GIRLS' CAMP, comedy romance of an all-girls' camp.

THE RETURN OF RIN TIN TIN, Vita-Color special starring Rin Tin Tin III.

Detail of Product as Outlined by Thomas

The balance of the program, each picture of which was discussed in detail by Mr. Thomas, will include:

BAYOU BELLE, a drama of the Louisiana swamp country.

PEACHES AND CREAM, comedy-romance.

GASOLINE ALLEY, comedy romance based on the comic strip.

Three PHILO VANCE mysteries.

Two GAS HOUSE KIDS dramas.

HANNAH FROM SAVANNAH, musical comedy romance featuring Tess Gardella, the original Aunt Jemima and star of "Show Boat," George White Scandals and the Ziegfeld Follies.

LONE STAR GAL, musical comedy romance.

PARK AVENUE WOMAN, comedy drama.

THE LOST CONTINENT, dramatic adventure of a rocket trip to the moon, which will be given a national promotion to find a new star to portray The Moon Maiden, leading figure in the film.

Three MICHAEL SHAYNE mysteries starring Hugh Beaumont.

Also MELODY ROUNDUP, outdoor musical spectacle in Cinecolor, with Eddie Dean.

BORN TO SPEED, tale of midget auto racing with Johnny Sands, Geraldine Wall, Don Castle, Terry Austin, Frank Orth and Joy Hayworth.

WHEN THE DEVIL DRIVES, action drama.

DOWN BY O-HI-O, musical comedy romance.

TWO YANKS ON THE AMAZON, drama filmed entirely on location in the Brazilian jungle.

THE CARDIFF GIANT, comedy drama.

THE BRUTE MAN, featuring The Angel, ugliest man who ever lived.

The program also will include six more in the series of Eddie Dean outdoor musicals, with Roscoe Ates and Lee Bennett in the supporting cast. The first three of these, already set, are TUMBLEWEED TRAIL, DRIFTIN' RIVER and STARS OVER TEXAS. There will also be eight Al La Rue-Al (Fuzzy) St. John action Westerns.

Home Office Executives Address Convention

"There is absolutely no foundation whatsoever to any stories about PRC," Mr. Thomas told the delegates, "except that we are going to grow even more than we have grown during this past year." Mr. Thomas compared the jubilance at the present convention with the uneasiness last year, and read a letter from Robert Young of Pathe Industries, PRC's parent company, noting PRC's achievements of the year and praising Mr. Thomas and Lloyd Lind, vice-president and assistant sales manager.

Home office executives operate in close harmony and the field staffs will be patterned thus, Mr. Lind pledged. He stressed the importance of "liquidating" product so that an ensuing season's pictures may be sold intelligently.

Max Roth, former mid-west division manager for PRC, has been promoted to Eastern sales manager. In announcing the promotion, Mr. Thomas characterized Mr. Roth as "one of our elder statesmen."

Other speakers among many were Grover Schaefer, home office sales executive; Elmer Hollander, playdate department; George Fleitman, accounting; Philip Gettelson, contracts; Abe Sutton, sales analysis, and Janet Rosenthal, prints.

S. L. Seidelman, foreign sales manager, opened the afternoon session. Mr. Thomas then announced promotions, with 15-minute talks following by Max Roth, Beverly Miller, Grover Parsons, James Hendel, Joe Miller, Sam Milner, Joseph Gins, Jack Bellman, Al Herman, William Sherman, David Griedsdorf.

Thursday's sessions were begun with screenings, with Mr. Thomas and Mr. Lind speaking in the afternoon.

Company Will Determine Exchange Ownership

Regional meetings were held Friday.

Whether the company's exchange ownership will be made 100 per cent will be determined shortly when contracts expire on its three remaining franchise-operated exchanges in Portland, Ore.; San Francisco, and Seattle, it was indicated recently by Mr. Thomas.

A few months ago when the company was negotiating successfully to take over a number of other privately-owned exchanges, the West Coast franchise owners also were approached, Mr. Thomas said, but at that time were not receptive of PRC's offers. He added, however, that when the contracts expire in the near future PRC likely will again make offers to buy, and the exchange-owners may then sell. Mr. Thomas further indicated that if the owners do not sell, PRC will not be especially disappointed since it regards its present exchange ownership position to be of sufficient strength.

PRC recently acquired its 28th company-owned exchange when the Memphis franchise sold out to the company.

List PRC Delegates In Attendance

Among other delegates who attended were:

Sam H. Abrams, Indianapolis; Jack Armm, Albany; Harry J. Allen, Toronto; Don Anderson, Minneapolis; E. A. Ashkins, Denver; Neil Astrin, New York; M. R. Austin, Denver; Jack Barry, Chicago; J. A. Beahen, Minneapolis; Jack Bellman, New York; E. R. Bergman, Cleveland; Joseph W. Bohn, Indianapolis; Bob Boovy, Charlotte; Joe Brenner, New York; Lige Brien, New York; Harry Bugie, Cincinnati; W. G. Bugie, Cleveland; Jack Campbell, Kansas City; Robert Clabeaux, Buffalo; Fred E. Cohen, Buffalo; Herman Couston, Chicago; N. B. Creswell, Kansas City; Howard Crombie, Boston; C. H. Crossley, New Orleans; Ann Crystal, New York; Riley P. Davis, Atlanta; Harry Dressler, Philadelphia; Milton Dureau, New Orleans; A. G. Edwards, Denver; Pearl Elsohn, New York; Abe Eskin, Salt Lake City.

T. G. Ferguson, Dallas; Don Fill, Detroit; George Fleitman, New York; Earl Foote, Salt Lake City; Hugo Formato, Philadelphia; Bert Foster, Detroit; George Fraser, New York; Jerry Geinzer, Pittsburgh; Phil Gettelson, New York; Joe Gins, Chicago; Eli Ginzburg, Philadelphia; Harry Gold, Boston; Harry Goldberg, Chicago; Al Golden, Cincinnati; Mark Goldman, Pittsburgh; Nate Gould, Kansas City; R. M. Grace, Washington; Dixie O. Graham, Atlanta; Tom Gray, Los Angeles; Dave Griesdorf, Toronto; James Hendel, Pittsburgh; A. J. Herman, Boston; Elmer Hollander, New York; Joseph Imhof, Milwaukee; R. P. Jamison, Salt Lake City; Irene Juniet, Cincinnati; Carl Kemp, Kansas City; C. J. King, Atlanta; J. Krenitz, Cleveland; Conrad Kriedberg, Minneapolis; J. E. Kunath, Des Moines.

Fred Lawrence, Little Rock; Dudley Leavey, Albany; F. H. Lee, Des Moines; Syd Lehman, Los Angeles; Sam Levine, Boston; Al Lies, Kansas City; Lewis Lieser, Buffalo; H. J. Malone, Dallas; Elmer McKinley, Washington; Mary Meadowcraft, Philadelphia; Ben Meshbesher, Minneapolis; Beverly Miller, Kansas City; Bruce Miller, Los Angeles; Joe Miller, Albany; Sam Milner, Dallas; G. Moldan, Washington; Robert Moran, Oklahoma City; Richard Morris, Salt Lake City; William Nesbitt, Pittsburgh; Douglas Netter, New York.

Carl Olson, Des Moines; Grover C. Parsons, Atlanta; Clarence Phillips, Chicago; George Phillips, St. Louis; Al Pickens, Dallas; Harry Rabinowitz, Albany; Clem Reck, Philadelphia; Sol Reif, Omaha; C. E. Robinson, Denver; F. A. Rohrs, Washington; D. Rosenthal, Washington; Janet Rosenthal, New York; Mike Rosenstein, Chicago; Max Roth, Chicago; Burt Rudnick, Boston; Max Salzberg, New Haven; Frederick Sandy, Philadelphia; S. Sandy, Washington; Arthur Sauls, Dallas; George C. Schaeffer, New York; Grover Schaeffer, New York; H. R. Schilds, Detroit; Al Schlossberg, New York; Herman Schwarz, St. Louis; Leon Serin, Buffalo; Leonard Shea, Memphis; Frank Sheffield, Denver; William Sherman, St. Louis; Lou Siebert, Cincinnati; Sam Sobel; Dave Sohmer, New York; J. Spiegle, Cleveland; Percy Spindler, New Orleans; R. H. Stahl, Minneapolis; Alvin Stein, Milwaukee; Louis Stein, Milwaukee; Mannie Steinberg, Pittsburgh; Andrew Subbiondo, New York; Bob Sullivan, Charlotte; Abe Sutton, New York, Abbott M. Swartz, Minneapolis.

Mike Thomas, Los Angeles; Nelson T. Towler, Atlanta; Clair Townsend, Detroit; J. T. Upton, Oklahoma City; John Walsh, St. Louis; Lou Wechsler, Boston; M. Weiss, Cincinnati; Sam Weiss, St. Louis; Milton White, New Orleans; R. B. Wilbanks, Atlanta; Dave Williams, Charlotte; Raymond Willie, Jr., Dallas; Claude York, Oklahoma City; John Zonnir, Pittsburgh.

Iowa and Nebraska Unit Opposes Local Checkers

More than half the 284 exhibitors who replied to a questionnaire by the Iowa-Nebraska Theatre Owners said they are refusing to accept local checkers, Leo Wolcott, chairman of that organization reported. The report was in a bulletin issued Tuesday. The breakdown is as follows: 142 refuse such checkers; 138 accept them; and four exhibitors had no comment.

"NOTORIOUS"

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—The same amazing business in Los Angeles, Hollywood, Cleveland, Asbury Park, Atlantic City—every one breaking every non-holiday record!

2ND WEEK TOPS
REAKING 1ST AT
C HALL, WHICH
HOLIDAY RECORD!

RKO
RADIO
PICTURES

LATE FEATURE REVIEWS

Gallant Journey

***Columbia*—Man Gets Wings**

In flashback, with occasional narration by Charles Ruggles, "Gallant Journey" unfolds the dramatic story of what is offered as man's first wing controlled flight. Interesting in treatment and off-the-beaten in much of its content, this attraction easily makes the grade as decidedly worthwhile and decidedly commercial.

The central figure is John J. Montgomery who, by this account, constructed the first glider plane and successfully launched it in California as far removed as 1883. The screenplay, written by Byron Morgan and William A. Wellman, thereafter tells of the hardships which beset Montgomery on his way; how his immediate circle was skeptical—except for Janet Blair who spurs him on through the dark moments and eventually marries him.

There are many branches off the main story stem: How the Jesuits at Santa Clara University lend a helping and understanding hand; how an earthquake happens along to destroy the latest plane model; how the gold-sorting machine, developed and then neglected, pulls Montgomery (Glenn Ford) out of financial trouble only to return him to it by the need to defend his invention in a lawsuit.

Wellman, who also produced and directed "Gallant Journey" as another in his lengthening series of productions dealing with the various chapters in American aviation history, obviously was at home here. His attention to technical detail and his appreciation for flight sequences never heretofore touched upon insofar as this reviewer is aware, are on hand in a variety of directions. Being a story of matters largely off the ground, photography of necessity was important here. Burnett Guffey, as head of the camera staff with George B. Meehan, Jr., and Elmer Dyer associated, more than meet the quota with magnificent skyscapes that remove the film from the earthbound.

Not alone on the side of aviation is Wellman's direction effective. His handling of his principal characters is sympathetic and draws from them first-rate performances, led off by Ford as the combined dreamer and doer. Miss Blair is much more effective as a grown-up than as the sprawling youngster looking moon-eyed at Ford.

Seen at home office projection room. Reviewer's Rating: Very Good.—Red Kann.

Release date, September 24, 1946. Running time, 86 min. PCA No. 11677. General audience classification.

John J. Montgomery.....Glenn Ford
Regina Cleary.....Janet Blair
Charles Ruggles, Henry Travers, Jimmy Lloyd, Charles Kemper, Arthur Shields, Willard Robertson, Selena Royle, Robert De Haven.

Three Little Girls in Blue

***20th-Fox*—Technicolor Musical**

Lively, light musical entertainment is offered in "Three Little Girls in Blue." A musical score with many catchy tunes, some old and some new, is the mainstay of the film. June Haver, Vivian Blaine and Vera-Ellen present pleasing, sprightly dance and song routines for which the plot allows plenty of room. The story is simply that of three sisters who decide to leave their poultry farm and spend their inheritance on a hunt for millionaire husbands. They go to Atlantic City and after romantic complications find happiness.

Technicolor enhances the film and highlights attractive costumes fashionable at the turn of the century. George Montgomery, Frank Latimore and Charles Smith play the devoted swains. Celeste Holm, Broadway star of "Oklahoma" and "Bloomer Girl," makes her screen debut as a southern girl. She gives an entertaining portrayal and sings "Always a Lady," which she presents in an appealing manner.

Mack Gordon, noted lyric writer, makes his initial effort as a producer. The result is a refreshing musical picture, which was directed by Bruce Humberstone. Valentine Davis wrote the screenplay, which was adapted by Brown Holmes, Lynn Starling, Robert Ellis and Helen Logan from a play by Stephen Powys.

In the screenplay the accent is on romance. Mack Gordon's lyrics and Josef Myrow's music included in the film are: "I Like Mike," "On the Board Walk," "Three Little Girls in Blue" and "Somewhere in the Night." Vera-Ellen dances a fantasy swing ballet to the music of "You Make Me Feel So Young," which is spectacular and eye-filling.

This musical production includes a talented cast which performs well under competent supervision. It should please audiences seeking gay entertainment.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

October release. Running time, 90 min. PCA No. 11573. General audience classification.

Pam.....June Haver
Van Damm Smith.....George Montgomery
Liz.....Vivian Blaine
Miriam.....Celeste Holm
Myra.....Vera-Ellen
Frank Latimore, Charles Smith, Charles Halton, Ruby Dandridge, Thurston Hall, Clinton Rosemond, William Forrest, Jr., Theresa Harris

Columbia's "Gallant Journey" Is Given World Premiere

Columbia's "Gallant Journey," a William Wellman production, was given a world premiere Tuesday night at the Spreckels theatre, San Francisco.

The picture stars Glenn Ford and Janet Blair. It is about aviation pioneering.

The premiere was a civic event, with ceremonies at the airport, at the theatre, and during a broadcast from its lobby. Studio officials, stars, prominent business men, and local civic leaders attended the ceremonies and a banquet preceding the opening.

Elect Edward Morey To Monogram Board

Monogram's board of directors in a meeting last Monday in Hollywood elected Edward Morey to the board vacancy created by the death of Trem Carr. Steve Broidy, Monogram president, announced the purchase of the St. Louis distribution franchise and said no change in the company's production policy was contemplated.

Complete Foreign Titling

Titling by Herman Weinberg on "Angel and Sinner," a French picture based on stories by Guy de Maupassant, and starring Micheline Presle, and on "Two Anonymous Letters," an Italian picture based on the resistance to the Germans in Rome during the war, has been completed, and the pictures will be released shortly in New York by the A. F. E. Corporation and World Wide Film Corporation, respectively.

Handle Argentine Films

The Star Film Corporation has been organized with offices in New York City to act as the representative in the U. S. and Canada for Guaranteed Pictures de la Argentina.

U. S. Will Insist On Divorcement In Trust Case

The Department of Justice will insist that divorcement of theatre interests by the distributor defendants in the New York anti-trust suit is necessary to give adequate relief in the case. That is the major point made in proposed findings of fact and conclusions of law which the Department has prepared for submission to the court this month and which were sent to the distributor defendants this week.

The Government would ask the court to conclude in its final decree in the case, a decision on which was handed down last June, that the monopoly with which it charges the defendants could not now be eliminated by mere injunctive provisions directed to future methods of doing business.

Additional Conclusion Asked

Going further, the Government would ask the court to conclude that agreements made by any distributor defendant whereby it agrees with any exhibitor to restrict the terms on which a copyrighted film exhibited by such exhibitor may be subsequently exhibited by a competing exhibitor, are illegal.

Other new conclusions of law which the Department of Justice proposes to ask the court to make would declare that the defendants have succeeded in collectively monopolizing the distribution of films; that the theatre-owning defendants have succeeded in collectively monopolizing the exhibition of first-class films in the principal cities of the U. S.; and that the same theatre-owning defendants have succeeded in individually monopolizing the exhibition of such films.

New Proposed Findings

In its new proposed findings, the Department of Justice statistically calls attention to the collective ability of theatre-owning defendants to monopolize the distribution and exhibition of films. The Government then asks the court to find that the theatre-owning defendants as distributors receive about 70 per cent of the film rental that is paid to all distributors by affiliated exhibitors with 25 per cent going to non-theatre-owning defendants and the remaining five per cent of such rental to independent distributors. The Department then concludes:

1. That the theatre-owning defendants, collectively considered, now have and have had for at least 10 years, the power to exclude arbitrarily competitors in the exhibition field from access to a sufficient number of first-class films to permit substantial competition in this field.

2. That they have had such power to exclude competitors in the distribution field from access to a sufficient number of first-run theatre outlets to permit substantial competition in this field.

3. That this power is a direct consequence of their ownership and control of theatres.

Another
RKO er
as . . .

BIG

. . . as
they
come

Mighty Drama

THE LIFE STORY OF THE WOMAN IN WHOM MORE WOMEN ARE INTERESTED THAN IN ANY OTHER! SHE DID WHAT THEY'D LOVE TO DO: SHE FOUND HAPPINESS — WITHOUT MEN! ROMANCE, YES; BUT LOVE, FAMILY, HOME SHE SACRIFICED—TO WRITE IN THRILLING DEEDS ONE OF THE MOST GLORIOUS CONFLICTS IN ALL HUMAN HISTORY! . . . HER STORY IS EXCITING TRUTH . . . IT'S POWERFUL DRAMA — AND IT'S GREAT, POPULAR ENTERTAINMENT!

UNTOLD

Sensation...
ROSALIND RUSSELL
ALEXANDER KNOX
"Sister Kenny"
DEAN JAGGER
PHILIP MERIVALE · BEULAH BONDI
CHARLES DINGLE
Produced and Directed by DUDLEY NICHOLS
Screen Play by DUDLEY NICHOLS, ALEXANDER KNOX
and MARY McCARTHY
RKO RADIO PICTURES
MILLIONS ARE WAITING TO SEE IT!

—and RKO advertises 'em BIG!

—Never bigger in the entire history of "The Showmanship Compan
. . . a national magazine advertising campaign to

104,436,793 CIRCULATION

—Not only in all the normal channels of big advertising, but reachi
out to bring in those *BONUS MILLIONS* of folks who make the effort
see only the screen's outstanding attractions. Let the list speak for itse

The Big Weeklies

Life (3 insertions)
Saturday Evening Post (3 insertions)
Look (3 insertions)
Time (3 insertions)
Collier's (3 insertions)
Newsweek
Liberty
New Yorker

The Big Monthlies

American
Ladies' Home Journal
McCall's
Woman's Home Companion (3 insertions)
Good Housekeeping
Woman's Day
Household Magazine
Everywoman's
Family Circle
Parent's Magazine

The Big Farm Magazines

Capper's Farmer
Farm Journal (2 insertions)
Progressive Farmer
Successful Farmer (2 insertions)

The Big Specials

Country Gentleman
General Federation Clubwoman

The Big Newspaper Supplement AMERICAN WEEKLY

appearing in the following newspapers:
Los Angeles Examiner
San Francisco Examiner
Washington Times-Herald
Miami Herald
Atlanta Journal
Chicago Herald-American
Baltimore American
Boston Sunday Advertiser
Detroit Times
Albany Times-Union
Buffalo Courier-Express
N. Y. Journal-American
Syracuse Herald-American
Cleveland Plain Dealer
Portland Oregonian
Philadelphia Record
Pittsburgh Sun-Telegraph
San Antonio Light
Seattle Post-Intelligencer
Milwaukee Sentinel

The Big Fan Magazines

Motion Picture
Movie Story
Movie Show
Screenland
Silver Screen
Movie Life
Movie Stars Parade
Movies
Modern Screen
Movieland
Photoplay
Screen Guide
Screen Romances
Screen Stars

Sound Pioneers in Exhibition

IT has been the general consensus that the introduction of the sound technique provided the screen with a revivifying force at a time when it was most needed. In connection with the Warner Twentieth Anniversary of Sound, MOTION PICTURE HERALD *here continues its series on pioneers in the exhibition of the sound picture.*

"Looks like it's here to say," L. G. Bissinger said of sound pictures as he recalled the Vitaphone's early days in Dallas. Mr. Bissinger is Dallas' oldest active theatreman. On May 1, 1913, he came to the Queen theatre on Elm Street and he's never left it. He entered show business in Houston in 1906. Sound was introduced to Dallas on February 12, 1927, at the Circle theatre. A short time after that date, Mr. Bissinger installed Vitaphone for his patrons. "Many of my customers said talkies would never last," he recalled. "They thought the talkie was just another fad and could never take the place of silent pictures."

L. G. Bissinger

Any exhibitor who played Warner's "The Jazz Singer" remembers it for the audiences it attracted and the comments of those audiences. Charles L. Fisk, manager of the Fisk theatre, Butler, Mo., remembers these things, but he has a special and a nostalgic fondness for the picture.

Charles L. Fisk

The reason is that the star of that first talking picture was a fellow minstrel with Mr. Fisk on the old Lew Dockstader Minstrels away back in 1904.

The star, of course, was Al Jolson, and Fisk still has vivid recollections of the days when he and Jolson wowed the audiences.

"On behalf of the Comerford-Publix theatres, Frank C. Walker, former Postmaster-General, salutes Warners' anniversary:

Frank C. Walker

"All of us who represent the Comerford circuit join in sending congratulations and very best wishes to Warner Brothers on the occasion of the Twentieth Anniversary of Sound Pictures.

"You pioneered in a field which brought greater entertainment, amusement and happiness to countless millions of people. The entire nation is grateful to you. The Comerford circuit salutes you on this memorable anniversary and we wish you the brightest future."

J. H. Thompson, exhibitor in Hawkinsville, Ga., was with the majority who found those early sound films troubled with the problem of synchronization.

J. H. Thompson

Today it's different, and he believes that talking pictures and the subsequent improvement in screen entertainment deserve the credit for making motion pictures "the robust and progressive industry that it is today."

Now with Martin and Thompson Theatres, Mr. Thompson recalls that those early tribulations with sound were typified during the time when the audience *saw* the screen villain take a shot at the hero and *heard* a feminine voice cooing, "I love you."

James Nairn, now director of advertising and publicity for Famous Players Canadian, recalls that at least one print of the sound test reel, "I Don't Think," a short by Gertrude Lawrence, was worn out when the Tivoli in Hamilton, Ontario, was being equipped with sound. The short was so entertaining, Nairn reported, that plenty of "tests" were made of the apparatus and the reel finally was worn threadbare. In the early days of sound Mr. Nairn was working for the newspaper, the Hamilton *Spectator,* and doubling as publicity manager of Famous Players houses in Hamilton.

* * *

As soon as sound films got started in Canada, in late 1928, the Conservative Party organization ordered eight touring motor vans, each equipped with talking picture apparatus and daylight projectors to ballyhoo participation in the approaching campaign.

Louis Weitzman recently celebrated 33 years as an exhibitor—all of them at his Summit theatre in Union City, N. Y.

Louis Weitzman

Mr. Weitzman installed sound early in 1928, having been sold on the idea of talking pictures from the first performance that he witnessed.

His first programs during the early days of sound were of the half and half variety—half sound film, half silent. The audiences complained. They wanted the programs to be either one or the other. The vote was for sound. Mr. Weitzman also operates the Strand theatre in Union City.

Milton W. Korach, assistant manager, Robins Amusement Co., enlisted the aid of a railroad to make a success of the first showing in Nebraska of "The Jazz Singer."

Then managing the Rialto in Omaha, "now a bus station whose walls probably resound with the voice of Al Jolson," Mr. Korach displayed originality in selling the picture.

In a letter to the HERALD he wrote: When I learned that we were to play "The Jazz Singer" "my enthusiasm was at high pitch. Up to this time I had put on fine campaign, but I made up my mind this one would be tops."

Going to the Omaha office of the Union Pacific railroad, he "arranged a tieup for an excursion over the weekend with that picture, so the folks of Nebraska could see and hear their first sound picture. The result was that the railroad brought in over 1,000 people, one of the largest excursions they ever had. 'The Jazz Singer' played 29 sraight days . . . the longest run of any picture up to that time in Omaha."

MPTOA LAUDS ATA VIEW ON AUCTION

Poll Shows Overwhelming Opposition to Terms of Court's Decision

The American Theatres Association's "change of heart"— from a hands off policy in the matter of trade practices—was given a hearty word of praise this week by the Motion Picture Theatre Owners of America.

Happy over ATA's move against the court's decision on auction selling, Fred Wehrenberg, MPTOA president, in a letter to the Quigley Publications, said: "I understand that ATA now recognizes the necessity for a national organization to include trade practices in its sphere of activities. MPTOA indeed welcomes ATA's change of heart as now, greater than ever before, we need a united front of exhibition to use all the power at our command to protest to the court (New York Federal Court) the unworkability of auction selling of motion pictures."

Poll Shows Disagreement With Court Opinion

That MPTOA is convinced of this "unworkability" is attested in the latest returns of the MPTOA Poll, which show some quite definite disagreements with the statutory court's decision.

With returns in from 651 theatres in 42 states, the votes stand at 177 to 18 opposing auction selling; 137 to 50 opposing the court's recommendation for arbitration; 161 to 31 opposing non-industry arbitrators, and 123 to 72 for complete divorcement.

The MPTOA will continue to accept ballots through September 15.

ATA went on record against auction selling with definite and hard-hitting opinions. T. R. Gamble, chairman of the board, stated last week, in making the announcement of the planned intervention, that "our directors have viewed the advent of auction selling as ushering in an era of wildcatting in our industry which will set the industry back 25 years and which will lead inevitably to Government Commission control."

Sees Exhibitors Losing Rights Long Accrued

"Exhibitors stand to lose by default tangible and intangible rights that have accrued to them over many years," he said. "In the present decision exhibitors have been granted no voice and it is inconceivable to our membership that no remedy can be found.

"The so-called auction method of selling is not the cure for monopolistic sales practices. It appears unworkable from an honest, practical point of view and would breed collusion and strife within the industry and every sale would constitute a potential lawsuit. The sale of a picture for exhibition is not comparable to the sale of an ordinary commodity. In the sale of a motion picture there are involved intangibles not susceptible of exact measure."

Reeve Asks Action on Behalf of Exhibitors

A plea for action on behalf of independent theatres has been voiced by Henry Reeve, president of the Texas Theatre Owners. In a wire to MOTION PICTURE HERALD, Mr. Reeve states:

"While lawyers and organization leaders expound, 10,000 individual independent theatres suffer increasingly from ever-rising rental demands day by day. Among some 500 signed protests filed in this office by Texas theatres, I quote: 'If the government had set out purposely to try to hurt the independents, they could not have done a better job'. This from an ex-lady school teacher operating in a little Texas town with less than 1,000 population. Thousands voice this same truth.

Is there not something here for the Department of Justice and the court to consider regardless of the prime motive of the Government suit? Also, organization leaders should not forget this element of our industry, yet the Government says the independent should have no voice in the pending debacle. What price American justice? And why divided ranks in exhibition in this crisis?"

A special meeting of the ATA's board of directors was to have been held Thursday to consider matters of strategy and procedure in intervening in the anti-trust suit. It must be remembered, however, that ATA plans to intervene only on the question of auction selling.

ATA, as has been announced, has retained Thurman Arnold, former Assistant Attorney General of the Department of Justice, in charge of the anti-trust division, to represent the Association.

Illinois Allied Meets On Late Developments

Thursday, too, Jack Kirsch, national Allied president and head of the Illinois Allied group, was to have held a meeting of his local organization to discuss the latest developments in the anti-trust case.

Mr. Kirsch reported in Chicago recently that, to play fair with independent exhibitors, the Government in the final consent decree, should work out a selling plan based on the seating capacity of a theatre, all other conditions being equal. Mr. Kirsch may elaborate on this idea at the National Allied convention in Boston, September 16-18.

Allied Independent Theatre Owners of Eastern Pennsylvania, going on record as against auction bidding and for theatre divorcement, stated in its latest bulletin that "the court decision in its final form will not be affected by resolutions, polls, or street corner protest. Only the court itself . . . will decide. And ultimately the problem will probably be decided in all its aspects by the Supreme Court of the U. S. . . . This court has shown that it knows the motion picture business and it can smell a monopolist, despite the most skillful disguise. Furthermore, monopolists—both individual and in groups—have received short shrift at the hands of the Supreme Court. . . ."

Metro Trying Auction Sales On One Picture

Metro-Goldwyn-Mayer has begun experimenting with auction selling, it was reported from the field this week. The film in question is "Holiday in Mexico" and it is understood that requests for bids on the picture have been sent to several theatres in Philadelphia. In other situations, it is reported, bids have been made and accepted.

William F. Rodgers, vice-president in charge of distribution for MGM, told his sales staff in Chicago recently that the company would attempt auction selling on an experimental basis in a limited number of situations in order to form a basis for a procedure for handling competitive bids.

MGM is apparently still making up its mind on the question of auction selling, but Herbert J. Yates, president of Republic, has decided and he thinks the plan is sound.

In a recent Hollywood interview, Mr. Yates told reporters that auction selling would benefit the picture industry as a whole and Republic in particular. The Government's decree, he predicted, would have the effect of putting the industry on a sounder basis and the resulting competition would mean an increase in profits.

Vaughan in Canadian Post for Monogram

Frank Vaughan has been appointed assistant general manager of Monogram Pictures of Canada. Mr. Vaughan was for many years with Empire Universal Films in that country, and more recently was its Toronto branch manager. Mr. Vaughan succeeds Joseph Plottel, resigned. James T. Meyers, former San Francisco salesman for Monogram, has been appointed its branch manager in that city.

Introduce Miss McLeod

Catherine McLeod, star of Frank Borzage's Republic production, "I've Always Loved You," was introduced to trade and news writers at a Republic reception Tuesday afternoon in the Hotel Sherry-Netherland, New York.

HOLIDAY!
HOLIDAY!
HOLIDAY!

HOLIDAY IN MEXICO"

BREAKING ALL-TIME
CAPITOL, N.Y. RECORDS

FROM THAT
TERRIFICO M·G·M!

19 COUNTRIES IN CANNES FESTIVAL

Exhibition Sept. 20 to Oct. 5 Delayed by War; Three Films from U. S. Set

Nineteen countries will participate in the International Film Festival to be held in Cannes, France, September 20 to October 5, it was announced from Paris this week.

The French Government originally invited the foreign governments to participate in a festival to be held in September, 1939. The war, of course, prevented carrying out the plans until this year.

More than 50 features and 75 documentaries and short subjects will be shown. Approximately half of the features will have their first public showing at the festival.

In Proportion to Output

The producing countries were asked to submit features in proportion to their total production: 10 films for the countries producing more than 100 films during the 12 months preceding the festival, six films for those producing between 50 and 100 features in that period and two features for all others. There was no limit placed on shorts, documentaries or cartoon films.

Each participating country will appoint a member of the international jury which will judge the films and award the prizes. None of the jury members may be a part of the film industry of their country. Prizes, which will be original paintings by French artists, will be awarded to the best feature film of each country. Additionally, several other prizes will be awarded to the best director, script writer, musician, cameraman, actor and actress and to the best documentary and cartoon films.

Countries Represented

Those countries participating in the festival and the feature films they will exhibit are:

Argentina, "La Dame Duende," "Villarica del Santo"; Belgium, "Des Hommes comme les autres"; Canada, short films only; Czechoslovakia, "L'Etudiant effronte," "Men Without Wings"; Denmark, "Dies Irae" and "Les Prairies Rouges"; Egypt, none announced as yet; Great Britain, "The Magic Bow," "A Matter of Life and Death," "Brief Encounter," "The Captive Heart," "The Seventh Veil" and "Caesar and Cleopatra"; Holland, short product only; Italy, no features announced as yet.

Norway, short features only; Mexico, "Maria Candelaria," "La Barraca," "Les Trois Mousquetaires," "Flor de Durazno," "Mehe de Corner esa Tune," and "Campeon sin Corona"; Poland, "Les Chansons Interdites"; Portugal, "Camoens" and "Trois Jours sans Dieu"; Rumania, no product announced; Sweden, "Blod och Eld" and "Hets"; Switzerland, short product only.

Russia, "Le tournant decisif," La Fleur de Pierre," "Salut Moscou," "Croc Blanc," "Glinka," "Zoia," and "Matricule 217."

The participation of the United States has not yet been definitely fixed, but three films have been announced for the Cannes showing. They are Warners' "Rhapsody in Blue," Paramount's "The Lost Weekend" and Twentieth Century-Fox's "Anna and the King of Siam."

No International Prize

In the interests of diplomatic relations no International Grand Prize will be awarded. Instead, the best will be picked from each country.

France will exhibit the following films: "Symphonie Pastorale," "La Belle et la Bete," "Bataille du Rail," "Patrie," "Un Revenant," and "Le Pere Tranquille."

Having made up its mind about the French festival, England has also announced the selection of seven features to be shown at the Festival of British Films to be held at Prague in Czechoslovakia from September 27 to October 11. They are: "Henry V," "The Captive Heart," "Brief Encounter," "The True Glory," "The Seventh Veil," "Western Approaches," and "Caesar and Cleopatra." A considerable delegation, headed by J. Arthur Rank, plans to make the journey from London to Prague.

American Features Lead In Argentine Market

The *Foreign Commerce Weekly,* of the U. S. Department of Commerce has reported that of the 452 motion pictures shown in Argentina during 1945, 359 were from the U. S., 49 from Mexico, and 16 from other countries. Domestic production accounted for only 28 pictures. The weekly further states that "an attempt was made in 1945 to show films from the U. S. dubbed with Spanish dialogue, but it was found that Argentine audiences . . . preferred pictures with Spanish subtitles."

New York Film Deliveries Unaffected by Strike

At midweek deliveries of film between exchanges and theatres within New York City were unaffected by the trucking strike which paralyzed delivery of all other non-perishable commodities.

Drivers for the delivery companies belong to an independent union. Deliveries from the city to other points, however, were affected by cessation of activity at Highway Express.

The strike was called by the AFL Local 807, International Brotherhood of Teamsters.

Anglo-American, British National Join in Canada

The formation of Anglo-American Films, Ltd., of Canada, by H. J. Allen and N. A. Taylor and Associates was announced in Toronto last Friday for the exclusive Canadian distribution franchise for current product and all pictures to be made in the next five years from British National Films, Ltd., and Anglo-American Film Company. Louis Jackson of London and Daniel Frankel of New York represented the English companies in the deal which united the two companies.

First release in Canada is "Meet the Navy," opening at the Capitol theatre, Ottawa, October 3, followed by engagements in all leading Famous Players' theatres across Canada. Other product includes "Waltz Time," "Lisbon Story," "Latin Quarter," "Murder in Reverse," and "Laughing Lady."

Physical distribution will be handled by PRC, Ltd., of Toronto, of which Mr. Allen is president. Mr. Taylor is president of Twin-Ex Theatres Corporation which operates the 20th Century Theatres Circuit, affiliated with Famous Players Canadian Corporation.

This development is the second large transaction for the distribution of British product in Canada. A spokesman for Anglo-American has declared that practically all British films now have active representation in Canada through the rival companies. The prospect is that a sharp division will be in effect in the Dominion field with Anglo-American and Famous Players on the one side and Eagle-Lion and Canadian Odeon, both Rank interests, on the other.

Begin Tradeshowing of MGM Short Subjects

MGM held its first short subject trade screening in its exchanges August 29. The initial subject was Pete Smith's "Football Thrills." On that date the one-reel subject was screened at the New York and Los Angeles exchanges, September 3 in Indianapolis, September 6 in Cleveland, and elsewhere September 5.

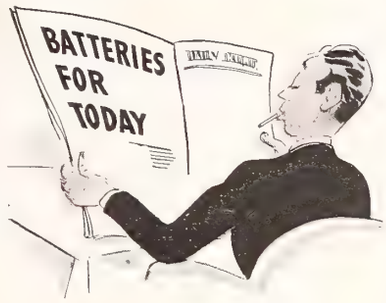
Cancel Percentage Films

RKO Radio and Twentieth Century-Fox have cancelled percentage pictures in Rice Lake, Wis., following the refusal of George Milner to allow Confidential Reports checkers in his theatre. This action has precedent in several other similar cases.

Brandt Opens Atlantic

The Atlantic Playhouse in Brooklyn, New York, recently acquired by Brandt Theatres, opened the first of September with a double feature bill of pictures based on Italian operas.

When their sunburn begins to fade—



And baseball begins to bore—

And they're fed up with swimming—

IT'S TIME TO GIVE THEM

PETE SMITH's "FOOTBALL THRILLS"!

Ticket-selling showmanship means being on the alert to satisfy the public appetite when that old football hunger sets in! Be ready with the best—Pete Smith's "FOOTBALL THRILLS." For nine years the public has learned to watch for his annual digest of the nation's gridiron classics from Coast to Coast. His latest is simply terrific! America's greatest football stars in breath-taking action produced and narrated in the breezy, humorous manner of the Smith named Pete. Let's go!

(*Ain't it the truth? M-G-M, the Long and the Short of it!*)

Production Drops as Ten Are Completed And Six Started

Hollywood Bureau

Production turned downward at Hollywood studios last week. Ten films were finished; six were started, which brought the shooting index to 54 from the previous level of 58.

At MGM, work began on "The Romance of Rosy Ridge," based on a soon-to-be-published novel by MacKinlay Kantor. Jack Cummings is producing; Roy Rowland directing. In the cast are Van Johnson, Thomas Mitchell, Dean Stockwell, Janet Leigh, Guy Kibbee and Jim Davis.

Warners launched "Love and Learn," a comedy whose cast includes Jack Carson, Robert Hutton, Martha Vickers and Janis Paige. William Jacobs produces; Frederick de Cordova directs.

Republic's high-budget musical, "Hit Parade," got under way with Frank McDonald producing and directing. Among those set for roles in the large cast are Eddie Albert, Constance Moore, Gil Lamb, Joan Edwards, Bill Goodwin, Albert Ruiz, Woody Herman and his orchestra, as well as cowboy star Roy Rogers and his horse, Trigger.

Fonda Stars in Melodrama For RKO Radio Release

Scheduled for RKO Radio release is "A Time to Kill," a melodrama which Robert and Raymond Hakim and Anatole Litvak are producing jointly. Litvak is directing as well. Set for stellar roles are Henry Fonda, Barbara Bel Geddes and Vincent Price.

Columbia's new venture is "Alias Mr. Twilight," with Michael Duane and Trudy Marshall in the top roles. John Haggott is producing; John Sturges directing.

At PRC, work started on a Western titled "Stars" Over Texas," featuring Eddie Dean, Roscoe Ates and Shirley Patterson. Robert Tansey is the producer-director.

Incidental News of Pictures and People

Howard Welsch, who recently resigned from Universal, has joined PRC as an executive producer. . . . Lewis Milestone has signed a long term, exclusive contract with Enterprise. The new pact, which calls for his services as producer and director, will go into effect upon completion of "Arch of Triumph." . . . Sam Katzman has arranged to borrow George Sherman from Columbia to direct "Last of the Redmen," scheduled to start shooting at an early date.

Loretta Young, ordered by her doctor to take a two-month holiday, has been forced to relinquish the leading role in "Magic Town," Robert Riskin's first independent production, which William A. Wellman will direct. . . . Nancy Guild has been selected to co-star with Victor Mature in Gene Markey's forthcoming production for 20th Century-Fox, "My Heart Tells Me." This is the story which Markey wrote under the title "No Wedding Ring," and which was for a short time called "I Live Alone." Gregory Ratoff will direct the film.

Sherry Sherwood, 18-year-old blonde from Washington, D. C., is the winner in Charles R. Rogers' contest to find a girl for a singing spot in "The Fabulous Dorseys." . . . Hugo Haas has been signed for a top role in Republic's musical romance, "Will Tomorrow Ever Come," co-starring Nelson Eddy and Ilona Massey. Allan Dwan is the producer-director. . . . Jerry Thomas has been promoted to the post of producer at PRC.

Bacher and Stahl to Work On "The Walls of Jericho"

William Bacher and John Stahl, producer and director, respectively, of the 20th Century-Fox success, "Leave Her to Heaven," will work together again on "The Walls of Jericho," forthcoming film version of Paul Wellman's new novel. The story deals with the efforts of a scheming wife to break up a lifelong friendship of her husband's in order to further her own political and social ambitions. . . . Ray Enright has been signed to direct "Albuquerque," Pine-Thomas production for Paramount, in which Randolph Scott will star.

As soon as Bette Davis' current starring vehicle, for Warners, "Deception," is completed, director Irving Rapper will leave for London to look for new talent and story properties. . . . Herbert Spencer, composer and conductor, and not to be confused with the famed English philosopher of the same name, has had his 20th Century-Fox contract extended. He is currently arranging the musical score for "Carnival in Costa Rica."

Seymour Nebenzal has engaged Stuart Erwin for a top role in "Heaven Only Knows," which Albert S. Rogell is slated to direct. . . . Joyce Reynolds, the original "Janie," has rejoined Warners after a year of retirement. . . . William Clemens has been signed by Columbia to direct "The Hunter Is a Fugitive," next in the studio's "Whistler" series of melodramas Rudolph Flothow will produce. . . . Jane Novak, star of many silent films, will return to the screen in a featured role in Hal Wallis' current Paramount production, "Desert Town."

Reed and White Have Roles In "Banjo," RKO Release

Walter Reed and Jacqueline White have been assigned the romantic leads in "Banjo," RKO Radio picture, which will star nine-year-old Sharyn Moffett. . . . Gilbert Roland, long identified with Monogram's "Cisco Kid" series, will portray a discharged army officer in "Operation Cynthia," which Jeffrey Bernerd will produce. . . . Enterprise has obtained the services of Roman Bohnen for a key role in "Arch of Triumph." . . . Dame May Whitty will play the role of Esther Williams' mother in "This Time for Keeps," currently shooting at MGM.

Actor Humphrey Bogart, Director John Huston and Producer Henry Blanke, the trio who made "The Maltese Falcon" will work together again on "The Treasure of Sierra Madre" for Warners. . . . Hunt Stromberg has acquired the French mystery story, "Personal Column," which was formerly owned by James Nasser and Henry Kesler. George Sanders will be starred, and Nasser and Kesler will work in cooperation with Stromberg on the production. . . . Joseph Mankiewicz will direct the 20th Century-Fox film version of "The Ghost and Mrs. Muir," starring Gene Tierney and Rex Harrison.

"Pike's Peak," Original, Is Planned by Republic

Pike's Peak," an original story by Gerald Geraghty, has been purchased by Republic as a starring vehicle for William Elliott. Joe Kane will produce and direct. . . . Charles Coburn will portray "Mr. James Laurence," next-door neighbor of the March girls, in David O. Selznick's film version of "Little Women," whose cast will also include Jennifer Jones, Bambi Lynn, Diana Lynn, Anne Revere and Philip Friend. . . . RKO Radio plans to remake "Stage Door," and Warren Duff has been assigned to produce. . . . . Director Alfred Werker has been signed to a long term contract by Eagle Lion.

COMPLETED

COLUMBIA
Over the Santa Fe Trail
Dead Reckoning

MONOGRAM
Mr. Hex
The Trap

PRC
Tumbleweed Trail

RKO RADIO
San Quentin

REPUBLIC
Oregon Trail Scouts

SCREEN GUILD
My Dog Shep (Golden Gate)

20TH CENTURY-FOX
13 Rue Madeleine

UNITED ARTISTS
Adventures of Don Coyote (Comet)

STARTED

COLUMBIA
Alias Mr. Twilight

MGM
Romance of Rosy Ridge

PRC
Stars over Texas

RKO RADIO
A Time to Kill (Hakim-Litvak)

REPUBLIC
Hit Parade

WARNERS
Love and Learn

SHOOTING

COLUMBIA
Mr. District Attorney
My Empty Heart
Johnny O'Clock
Blondie's Big Moment

EAGLE LION
Devil Drives
It's a Joke, Son

INDEPENDENT
Fabulous Joe (Roach)
Arch of Triumph (Enterprise)

MGM
Merton of the Movies
It Happened in Brooklyn
Life's for the Loving
Arnelo Affair
This Time for Keeps
Summer Holiday
Unfinished Dance

MONOGRAM
Ginger
Draw When You're Ready
It Happened on Fifth Avenue

PARAMOUNT
Desert Town (Wallis)
Dear Ruth
Golden Earrings
My Favorite Brunette
Emperor Waltz
Unconquered

RKO RADIO
They Won't Believe Me
Trail Street
Bachelor and the Bobby-Soxer
Katie for Congress

REPUBLIC
Apache Rose

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Brasher Doubloon

UNITED ARTISTS
Whispering Walls (Hopalong Cassidy)
Vendetta (California)
Carnegie Hall (Federal)
Fabulous Dorseys (Rogers)
Miracle Can Happen (Bogeaus-Meredith)
Monsieur Verdoux (Chaplin)

UNIVERSAL-INTERNATIONAL
I'll Be Yours
Flame of Tripoli

WARNERS
Possessed
Deception
Pursued (U. S. Pictures)

FOLK LORE AND FOLK MUSIC BASIC FREED FORMULA FOR MUSICALS

by WILLIAM R. WEAVER
Hollywood Editor

There's no fixed formula or static theory for making hit musicals, and if there were a failure-proof prescription it wouldn't be failure-proof long because everybody would use it, says MGM's Arthur Freed in over-all reply to a blanket question asked him across his half-acre desk in the studio's marble executive mansion.

Then the producer, whose "Meet Me in St. Louis" tops all the top-grossing musicals turned out by a studio that gets its biggest returns from films in that category, goes into particulars about the policy which, he believes, is at present and for the predictable future the most reliable assurance that a musical costing millions to make will make millions for its makers by making millions of people happy.

In a word, which is over-simplifying the matter, the Freed idea, exemplified in "Meet Me in St. Louis" and more recently in "The Harvey Girls," is that American folk music, plus the folk lore that goes with it, yields the most universally appealing, interesting and satisfying musical. It is material known by and beloved of the whole population, and its values are not transient.

Of Utmost Importance

This last is of utmost practical importance, he points out, when a producer sets out to invest millions in a production that will not reach the screen for about 18 months after the script is started, due to the immensity of the actual preparation of sets, costumes, score and other essentials, plus the inevitable long wait for Technicolor prints. Musicals dependent solely on popular tunes or trends of the moment can do an awful lot of languishing on the vine in that long a period, whereas a film keyed to a permanent fixture of American culture does not deteriorate.

AS HERBERT J. YATES, president of Republic, was honored August 24, at the Hollywood studio, on his birthday: Mr. Yates, left, receives a gift from Allen Wilson, vice-president, at the studio party.

This conversation takes place as the producer, having completed the story of the late Jerome Kern's career and works under the title of "'Till the Clouds Roll By," is engaged in making a musical version of Eugene O'Neil's "Ah Wilderness" under the title of "Summer Holiday," and on the day he is to confer with composer Cole Porter, writers Albert Hackett and Frances Goodrich and director Vincent Minelli concerning his next undertaking, "The Pirate," from the S. N. Behrman stage production. If the 18-month rule holds in this case, that will be an MGM musical of early 1948.

On the Freed agenda for production some time after "The Pirate" is completed are such all-American subjects as Edna Ferber's "Cimarron" and Mark Twain's "Huckleberry Finn." Time in its passing isn't going to stale those enterprises.

But the mere selection of a subject with its roots deep in the nation's past is by no means a guarantee of a hit musical, the producer underscores. Great music, some new to go with the old, is a prime essential, and that essential requires the working presence of great composers. Decor and investiture require the best of available talents (producer Freed brings them out from Broadway and gives them as long as a year to learn cinema techniques before undertaking a project) and the stars of the picture must be stars gifted and trained in the requirements of the musical form, not merely big name players given a song to sing or a dance to do, sometimes with other performers' voices and legs.

Past Paved with Blunders

The past is paved with this latter type of blunder, as everybody knows sorrowfully, but the rise of such personalities as Judy Garland, Gene Kelly, Gloria DeHaven and Kathryn Grayson has made life a bit easier for producers of musicals.

Producer Freed remarks that musicals take much longer to produce and cost much more than other pictures, but also yield more revenue. He adds the incidental observation that, although he's by no means ever going to make a picture for the purpose of delivering a message or achieving a propaganda end, a good musical which has the American scene and scheme of living as its basis or background is the most successful and satisfactory ambassador of American democracy to the world-at-large.

To Set Up Eastern Office

Joseph Bernhard, president of United States Pictures, and Donald Hyde, executive assistant to Milton Sperling, vice-president, will set up a New York organization for the company, which will soon release its first production, "Cloak and Dagger," through Warner Brothers.

ALBANY

Buying and selling under the auction plan, to which the current offering of single pictures to exhibitors is a leadup, remains the principal topic of conversation in local industry circles. Endless discussions of how the plan will operate and who will benefit most are held. . . . Film Row top men turned out en masse for the cocktail party which Myer and Louis Schine gave in their Ten Eyck Hotel, at the end of a day in which Schine Mohawk Valley zone managers discussed the circuit's post war silver jubilee celebration on September 8 to October 5. The Warner and Fabian circuits also were represented at the festivities. Sidney Deneau, new head of theatre operations for Schine and one-time buyer and booker in the Fabian offices here, renewed acquaintances.

Variety Club members attended the final day's exercises at the Variety-Albany Boys' Club Camp on Thompson Lake in the Helderbergs. Chief Barker Charles A. Smakwitz headed the party. Three hundred kids from the city streets had two weeks' free vacations this summer, the fourth in which the Variety Club acted as co-sponsor. The Variety Club has spent $20,000 in modernizing and expanding the camp. A number of additions for next season are planned. . . . John M. Moran, who conducted the Coxsackie Opera House in the silent days, is new owner of the Uptown in Rensselaer. He bought the small house, originally the home of a volunteer fire company, from William E. Featherly, its operator since 1940. Moran will make changes in appointments and equipment.

ATLANTA

Most of the theatres are doing better this week. Major attractions and favorable weather are combined to draw the crowd. . . . R. T. Moody announces the sale of his Ellaville theatre, Ellaville, Ga., to J. D. Setten. . . . Hinton Bradbury, film editor of the Jacksonville *Journal,* was a visitor in Atlanta at the Variety Club. . . . N. E. Savini, southern division manager of Astor Pictures, New York, back from a vacation spent in Hiawassee, Ga. . . . Abe Solomon, president of the Independent Theatre Company, Chattanooga, Tenn., and E. F. Ingham, Ashland and Lineville, Ala., were on Film Row.

William Zoellner, former branch manager of MGM, now head of the reprint department in New York, paid the local office a visit on his way to New Orleans and Dallas. . . . Howard Wallace, local branch manager of Sack Amusement Company, visiting the Carolinas on business.

BALTIMORE

A friendly discussion between representatives of the Operators' Union, Local 181, A.F.L., and the MPTO of Maryland regarding new contracts took place Thursday, August 23, and new contracts were signed. . . . Maxwell Weinberg of the New York office of MGM, visited Baltimore. He formerly handled publicity and advertising for the Hicks' Circuit here. . . . Alfred Bevan, 25 years at Keith's, died last week. . . . Baltimore Variety Club, Tent No. 19, of which William K. Saxton is chief barker, entertained George Marshall, owner of the Washington Redskins, at dinner. Guests including William Baskerville and Roger Pippen of *News-Post;* Paul Menton and Jesse Linthicum of *Sunpapers* and Carter Barron from Washington.

BOSTON

"Henry V," the Technicolor production starring Laurence Olivier and members of London's famed Old Vic Company, is now in its 22nd week at the Esquire theatre. Running for six months with no end in sight, the picture has broken all length-of-run records for any film in Boston. . . . The Old South theatre, which has been featuring Italian films lately, is playing "Carnival of Venice" and "Ave Maria" as co-feature this week. . . . Dick Haymes broke all box office records at the RKO theatre last week. Making his only personal appearance engagement in the east this year, he did two extra shows the last day. . . . Harry Martin, Universal's New Haven branch manager, is going to Washington, D. C. for Universal. . . . Art Greenfield, Universal salesman for Boston office, will be branch manager in New Haven.

CHICAGO

Johnny Jones, president of Screen Guild Productions and head of Jones, Linick and Schaefer, will return from Hollywood October 8, at which time his brother and business associate, Aaron, will leave for an extended vacation. . . . Paul Regan, comedian who appeared in several Metro pictures, will be a feature of the Oriental theatre stage revue starting September 12. . . . Anthony Serritella, theatre broker, left for Hollywood on a combined business and vacation trip. . . . Catherine McLeod, local actress and star of Republic's "I've Always Loved You," was guest of honor at a press party given for her by Balaban and Katz at the Ambassador East Hotel Thursday. The picture, incidentally, is the first Republic feature to play to a 95-cent, all-day admission at the Apollo. . . . Lou Orlove, Metro's press chief in Milwaukee, was a local visitor. . . . The RKO Palace will switch to single features during the weeks it will play stage revues, following the policy now in effect at the RKO Palace in Cleveland. . . .

W. E. (Doc) Banford, Metro's branch manager, left the hospital and is currently vacationing in French Lick Springs, Ind. . . . Great States executives will attend the convention of United Theatre Owners of Illinois in Springfield, September 17 and 18. . . . "Holiday Inn" and "Anchors Aweigh" are being reissued in the neighborhoods. . . . The State Street Council will cooperate with Balaban and Katz during the circuit's celebration of the Chicago theatre's 25th anniversary in October.

CINCINNATI

The Heart Committee of the local Variety Club sponsored a booth at the Charity Bazaar of the St. Mary Hospital, using 54 members, working in three shifts of nine men each. . . . The 1,500-seat Keith theatre, recently acquired by Cincinnati Playhouse, Inc., subsidiary of the City Investing Co., New York, the only local independent house to play first run product, will close late in September for a $75,000 remodeling program. . . . The local legitimate season will get under way September 9 with "The Glass Menagerie," starring Pauline Lord, as the first attraction.

Florence Kipp, manager of the RKO Lyric, is vacationing Florida and Cuba, accompanied by her secretary, Helen Hastings, who, at the conclusion of the trip will permanently join her brother, William T. Hastings, recently transferred as manager of the RKO Grand here, to a similar post at the Orpheum, in Denver. . . . Quips Arthur Frudenfeld, RKO division manager, who was confined to Christ Hospital somewhat longer than expected following two surgical operations: "It was an extended run of a double feature." . . . Milton Silver, manager of the Northio Sorg theatre, in Middletown, Ohio, is vacationing in Hot Springs, Ark.

CLEVELAND

Charles Raymond returned from a 10-month leave of absence to resume his position as district manager in charge of Loew theatres. . . . Nate Schultz, Monogram franchise owner, has set "I've Always Loved You" into Loew's State starting September 9. . . . George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association is convalescing from an illness at Sunny Acres Sanitorium, Cleveland. . . . Visual Communications, Inc., distributors of RCA sound equipment, has acquired the 16 mm version of March of Time for all Ohio. . . . Mrs. Frank R. Anderson, 5-time president of the Motion Picture Council of Greater Cleveland, will be guest speaker at the October 8 meeting of the Motion Picture Council of Washington, D. C. . . . Meyer Fine, John D. Kalafat, M. B. Horwitz and Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, will attend the national Allied convention in Boston. . . . Ray Brown, Jr., transfers from manager of the Haltnorth theatre, Cleveland, to manager of the Falls theatre, Cuyahoga Falls, succeeding Earl MacBride, who resigned after 18 years as manager, to go to the west coast.

COLUMBUS

Labor Day weekend meant a box office slump, with thousands of holiday-bound on the roads for the last fling of the summer season. . . . The legitimate season opens September 16 at the Hartman with a three-day run of "The Glass Menagerie" starring

(*Continued on page* 39)

GALLANT JOURNEY is a wonderful love story... an exciting motion picture!

COLUMBIA PICTURES presents

Glenn FORD • Janet BLAIR

straight from the arms of Gilda...

revealing a new heart-warming personality...

IN

GALLANT

WITH

CHARLIE RUGGLES · HENRY TRAVERS · JIMMY LLOYD

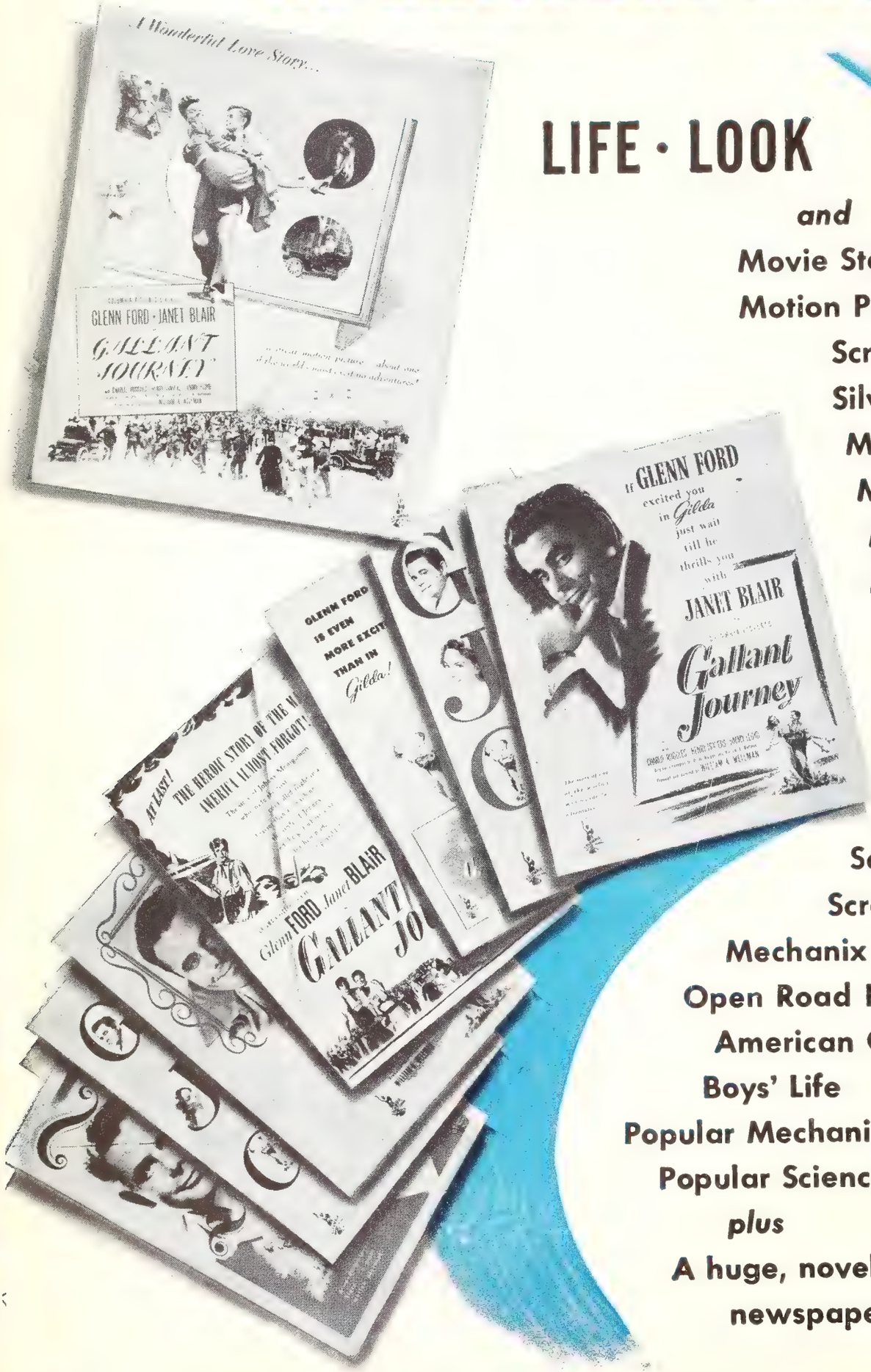
Original screenplay by Byron Morgan and William A. Wellman

Produced and Directed by WILLIAM A. WELLMAN

COLUMBIA'S SILVER ANNIVERSARY 1946

JOURNEY

Pounding home ticket-selling angles in national magazines



LIFE · LOOK

and

Movie Story
Motion Picture
Screenland
Silver Screen
Movie Show
Movie Life
Movies
Movie Stars Parade
Modern Screen
Movieland
Photoplay
Screen Guide
Seventeen
Screen Romances
Screen Stars
Mechanix Illustrated
Open Road For Boys
American Girl
Boys' Life
Popular Mechanics
Popular Science

plus

A huge, novel national newspaper teaser campaign

(Continued from page 34)

Pauline Lord followed by a split-week date for "Life With Father." . . . This year's Ohio State Fair was the greatest money-making exposition in the 92-year history of the fair, with 252,168 persons paying $300,000 for admission. . . . Joe Holleran, former Loew assistant in Dayton, Indianapolis and Columbus, is now managing the Beechwold of the Academy circuit.

Bud Kissel, theatre editor of the *Citizen*, used to be a tennis professional. He was pro for the Columbus Tennis Club not so long ago. . . . Columbus friends of Arthur Egberts, former Ohio manager, are congratulating him on his recent promotion to chief of theatre operations for Loew's International. . . . Members of Tent No. 2, Columbus Variety Club, were invited to inspect the handsome New Dutch Room of Mills 19 Restaurant which opened Thursday.

DALLAS

A rainy spell didn't dampen theatre-goers' appetite for their favorite entertainment. "Courage of Lassie" drew a good $16,500 at the Palace, and "Our Hearts Were Growing Up" plus a vaudeville show featuring Patsy Kelly got $22,500. . . . Employees of the Twentieth Century-Fox exchange had a full house at their annual picnic. . . . Al Kane, Paramount's district manager in Boston who is co-chairman of the company's 34th Anniversary drive held a meeting with Paramount sales force here this week. . . . Kerteis L. Brown of Interstate's general office in Dallas is the father of a six-pound, eight-ounce daughter, Cherri Suzette. . . . Ed Green is the new branch manager for Favorite Films, newest exchange to be established here.

DENVER

At least 15 theatres in the Denver territory have closed because of polio, some under orders of health boards and others to do some remodeling and redecorating at a time when business was off. . . . J. J. Morgan, co-manager, and Louise Ferguson, office manager, got 20-year service pins as part of National Theatre Supply Company 20-year celebration. . . . B. D. Stoner, San Francisco, district manager, and Alex Harrison, division booker, 20th Century-Fox, in Denver attending luncheon of exchange staff and complimented branch on landing first place in division managers' drive. . . . Chet Bell, Paramount branch manager, recuperating at home from operation. Lon T. Fidler, Monogram franchise owner, visiting his Salt Lake City exchange. . . . Bohannon Bros. hope to have their new 450-seat, $30,000 theatre, the Bohannon, in Hatch, N. M., open by October 1. . . . Robert Patrick, who recently took over the Frederick, Frederick, Colo., has opened an office in Denver as the Central Booking Co. . . . Len Gruenberg, district manager RKO, returns from Salt Lake City visit.

DES MOINES

Theatre attendance showed a marked decrease with the first Iowa state fair since the war drawing record crowds to the fair grounds. A crew from Warner Brothers studios was here for the full eight days making Technicolor pictures for a short.

Saul Elkins was director of the fair picture. . . . Deposits in Iowa's 552 state banks are six times greater than they were at the low point in June, 1934, figures compiled from the latest bank call showed last week. At the same time, records show that Iowa scored strong income gains in 1945 over the preceding year, both with respect to individuals and state totals. . . . Ben Marcus, Columbia district manager, and J. E. Garrison, Universal district manager, were visitors at the exchanges in Des Moines last week. . . . Three new employees began their work on the Row last week . . . they are Eloise Kamra, Universal and Arlene James and Ione Dockan, Paramount. . . . A cocktail party was held at Hotel Fort Des Moines last Monday for the Warner crew from Hollywood and Film Row executives and representatives of the press and radio.

DETROIT

Coffers of the Wayne County Cancer Fund were swelled by the highly successful Detroit Lions football game sponsored by Variety Tent No. 25 at University of Detroit Stadium Saturday night. Top civic and governmental leaders, as well as stage and screen stars were among the 20,000 on hand. Chief barker Arvid Kantor was well pleased with the results despite the fact that his box was directly behind a huge floodlight pole. The game may become an annual event. . . . Don and Mrs. Shook are completing plans for a South American tour. Don recently sold his Eastwood theatre to Irving Belinski, who operates the Clawson, Arcadia, and Franklin theatres. After the trip, Don will join his brother Roy in management of the Shores and MC theatres.

When W. R. Martin of Butterfield Theatres promised to give two free tickets for each act of good driving and courtesy toward pedestrians in Greenville, his novel safety idea was picked up by virtually every newspaper in Michigan, as well as by the wire services. So far, he has shelled out 60 pairs of tickets. . . . W. E. Bunker, navy veteran formerly with the Michigan theatre, Lansing, has been appointed manager of the Gladmer, replacing Stanley Peck, who is on relief management for Butterfield houses. . . . Ralph Schuylor is manager of the new Swartz Creek theatre owned by Earl Annett. . . . Harold Shaw of Flint and Joseph Papiez, Detroit, have opened their new Tilden theatre, built on the site of the former Europa theatre in Flint. . . . Mr. and Mrs. Steve Paluch are installing new air conditioning unit in their Silhouette theatre, Perry. . . . Work is under way on Albert Wakeman's new theatre at Frankenmuth.

HARTFORD

The E. L. Realty Corporation has opened the new Lord theatre on the site of the former Strand, Norwich, Conn. Construction got under way a year ago. Joseph Comrack, Pauline Comrack, and Edward Lord are associated in the Norwich firm. . . . Jesse L. Clark, Paramount Theatres, Tampa, Fla., supervisor, and Mrs. Clark have returned south following a visit here with Walter B. Lloyd of the M&P Allyn and Mrs. Lloyd. . . . Nathan Yamins, New England theatre operator, and Mrs. Yamins have announced the engagement of their daughter, Dorothy Frances, to Edward Warren Lider of New Bedford, Mass. . . . Lt. Joseph Goldstein, son of Nathan E. Goldstein, well-known in New England film circles, and Mrs. Goldstein, has arrived in the U. S. from Japan on terminal leave prior to separation from service. . . . B. E. Hoffman of the Warner circuit New England zone, New Haven, is on the Elm City's Community Chest volunteer budget service committee. . . . State amusement taxes fell from $10,870 in July, 1945, to $8,524 in July of this year, Tax Commissioner Walter W. Walsh reported in Hartford this week.

INDIANAPOLIS

A strong factor in the box office picture here this week is the Indiana state fair, first since 1941. Hoagy Carmichael, Olsen and Johnson and Herb Shriner were here for the opening jamboree. . . . Exhibitors are wondering what effect a five-day week, with Monday closing, to be adopted this month by seven leading downtown stores, will have on business. . . . George Landis, 20th-Fox branch manager, will celebrate his 25th anniversary with the company September 6. . . . Marc Wolf and Al Blocher of Y and W decorated the window at National Theatre Supply with prizes for the Variety Club's September 16 golf tournament. . . . William Rosenthal, local circuit operator, has gone to Florida for hay fever relief. . . . Raymond Thomas resigned as booker at Paramount to become office manager at United Artists. Robert Rigsbee, formerly in the MGM booking department, is Paramount's new booker. . . . Maurice Rubin, Michigan City; Mrs. Eva Harrison, Zionsville; C. C. Wallace, Thorntown; Roy Bailes, Elwood; William McNabb, Mooresville; S. W. Goodman, New Harmony and A. B. Thompson, North Vernon, were among the state exhibitors seen on the row last week.

KANSAS CITY

Schools in several communities of Western Missouri and Eastern Kansas will open a week later than usual, because of the infantile paralysis situation. Kansas City, Mo., and several other portions of Greater Kansis City, will open schools September 9. . . . Nearly 5,000 delegates and affiliates of the state American Legion, and several thousand other visitors attracted by the state convenion, were in Kansas City, September 1, for several days. Rain and cool weather,

(Continued on following page)

(Continued from preceding page)
Monday, caused abandonment of the Legion parade, as it did of the Labor Day parade.

Several theatres in the Kansas City area that had closed because of infantile paralysis, have reopened or will reopen soon. They include the Sun, Bijou and Mary Lue, all on Prospect Avenue in the southern part of the city, reopened September 1. . . . The two Fox Midwest theatres at Kirksville, Mo., Kennedy and Princess, and the Family theatre, closed by order of the health authorities August 20, reopened September 1. The Strand at Lancaster, Kans., reopened August 31 after being closed 10 days. The Pyris at Plattsburg, Mo., will probably reopen September 9. The Anne at Maysville, Mo., has reopened after being closed two weeks. . . . Earl McLucas, Karl Lehman, W. H. Morrison and W. H. Beck are local business men of Meriden, Kans., who have equipped the city auditorium for motion picture exhibitions and have started operating it as the Meriden theatre. . . . Harry Taylor, formerly widely known in film exhibition and distribution, now an associate in Viking popcorn machines, was in Kansas City a few days in conferences with Rube Melcher, also a Viking associate.

MEMPHIS

Guy Dean has bought the Pangburn theatre, Pangburn, Ark., from Dr. C. N. Teeler. . . . Jim Hutter has opened the Arlington theatre, Arlington, Tenn. . . . T. B. Kirk, branch manager of Republic, is on a business trip to Dallas. . . . W. A. Finney, southern division manager of Loew's, spent three days in Memphis last week. . . . Elliott Johnson, circuit advertising manager of Malco Theatres, Inc., is enlarging and moving his department to the Main Street theatre building in Memphis.

The Pike theatre at Hot Springs, Ark., was sold last week by C. N. Jenkins to Kay White. . . . Harry Hall, head cashier at Warner Bros., has resigned. . . . The Tyson theatre opened last week in Clarsdale, Miss. . . . Visitors on Film Row this week include: Mrs. H. A. Fitch, Erin, Tenn.; Horace Stanley, Bebee, Ark.; Don Landers, Harrisburg, Ark.; Miss Emma Cox, Osceola, Ark., and Lyle Richmond, Senath, Mo. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., staying at home under orders from his doctors to rest, is reported very much improved by his office. . . . The Rosemary theatre, Memphis, closed for extensive remodeling and reseating, reopen Monday.

MINNEAPOLIS

Neighborhood houses throughout the city are anxiously awaiting lifting of the "quarantine" on children under 15, imposed during the height of the polio epidemic. The disease has eased off lately, but public officials decided to continue the ban until September 15, day before school opening. Small houses have taken a financial beating during the quarantine. . . . A stage-show battle looms here with the entry into the field of the RKO Orpheum and the Ben Berger-Ted Bolnick unit competing against Radio City theatre. The Glenn Miller band just played Radio City; Count Basie is scheduled for the Orpheum Sept. 19, that theatre's first stage show in more than two years, and Berger-Bolnick are bringing

Abbott and Costello this month; Xavier Cugat in October and the Chicago Civic Opera in December, all playing at the city auditorium.

Manager Bill Heath of the State, Wells, Minn., is given credit for helping to save 400 patrons from possible injury or death when a tornado struck the town. Heath ordered the doors closed and the power shut off and warned the audience to remain seated. The twister ripped the back wall off the theatre. . . . Louis and Abe Engler will reopen their Royal theatre at Hopkins, Miss., and turn it over to their sons, Wilfred and Mike, respectively, war veterans back from service. . . . Frank Steffy, managing director of the Radio City theatre, received an award for outstanding showmanship from MGM, the award presented to him by Mayor Hubert Humphrey.

OMAHA

Tri-States Theatres managers will gather September 10-12 at the Lake Okoboji Club for a celebration and awarding of prizes following their Thirteenth Anniversary campaign in this district. . . . Omaha has had a stretch of cool, cloudy weather running more than a week . . . . Shipping clerks and other backroom employes who challenged the front office forces to a softball game won, 4-2. . . . Morris Smead, popcorn machine manufacturing official and Council Bluffs exhibitor, has returned after six weeks in California. . . . Doris Gross, Warners' booker, has resigned to move to California. . . . Bob Wolheim, Columbia salesman, has been transferred to Minneapolis.

PITTSBURGH

Pete Alderman, former Pittsburgh theatre owner, was visiting here recently. He got a hurry call to go back to the Pacific Coast because of the death of his mother. . . . Bert Stearns, well known Film Row figure, is headed for Los Angeles to attend the annual convention of the Screen Pictures Guild. He will meet his wife Patricia out there. She has been in Hollywood for the past month. . . . The staff from Warners was host at the resumption of Family Night at the Variety Club last week. . . . Pete Dana, manager of Universal's Pittsburgh-Cleveland exchange, will continue to keep his home in Pittsburgh, even though his headquarters will be in Cleveland. . . . The Bob Lynches, he's a veteran salesman for Warner Brothers, are celebrating their silver wedding anniversary.

SAN ANTONIO

Betta Wolff, former manager of Interstate's Broadway theatre in Alamo Heights, recently opened her own open airdome on West Commerce Street, near Our Lady of the Lake College. It is called the Lake theatre. . . . Dave Samson opened his new Karner theatre, Karnes City, August 26. His other house has been named the Vic. . . . The Iris theatre, Brownsville, was opened by David J. Young August 17. . . . Visitors to the film exchanges; Eddie Joseph, Yank, Iris and Drive-In theatres, Austin; Gus Lavenant of Dilley, who has reopened his Haydee theatre there; Sam Schwartz and L. J. T. Munter, Azteca and Yolanda, Eagle Pass, and Joe Garcia, Jr., National, Asherton. . . . Manuel Ayala, projectionist at the State, spent his week off in Neuva Laredo, Mexico. . . . Norman Schwartz, managing director at the Aztec, back from vacation. . . . David Altwell, chief usher at the State, spends his spare time painting art fronts for managing director Oliver Thomas.

ST. LOUIS

The Cardinals and the Dodgers played to more than 80,000 persons in three days here, cutting into theatre grosses. However, good product enabled most first run houses to overcome this competition and record above-average grosses. . . . Linda Rudolph, 18-year-old daughter of Edward E. Rudolph, part-owner and manager of the State theatre at Columbia, Ill., died last week of polio. . . . S. Hope, owner of the Hope theatre at Sesser, Ill., back on the job after a nine-month hospital siege. . . . Mrs. Theresa Passek has resigned as cashier in St. Louis office of RKO Radio after 20 years of service. Her husband, Crescent Passek, is in M-G-M's shipping department here. . . . The 250-seat Tampico at Tampico, Ill., a community venture with 159 townspeople as stockholders, reopened after a reorganization, with Paul Lane as house manager.

PORTLAND

"Caesar and Cleopatra" opened for a big initial week and held over for a second at Parker's Broadway. "Canyon Passage" scored heavily at the Mission theatre, Vancouver, according to manager Art Adamson. All Granada theatre records have fallen with showing of "Canyon Passage" in Spokane. The theatre has been re-seated and added new sound equipment. . . . A general contract has been awarded for the Vashon theatre, Vashon Island, at a cost of $45,000, with additional $25,000 for equipment. The theatre will seat 540. . . . Oscar Paisley, manager of the Roxy theatre at Coeur D'Alene, Idaho, engenders community good will by permitting the North Idaho Junior College to use the theatre for assembly programs. . . . Norris Royden, of Portland Meadows, has announced the opening of a new Drive-In theatre for September 14.

Promotion Staff Of 20th-Fox to Hold Meeting

All Twentieth Century-Fox advertising, publicity, exploitation and radio personnel will convene in New York October 15 for a three-day conference devoted exclusively to advertising and publicity, Charles Schlaifer, director, has announced.

Keyed to the new system of selling individual pictures, the conference will call together the entire home office staff and field exploitation men from all parts of the U. S. and Canada.

Harry Brand, director of the studio promotion departments, will attend, to integrate studio policies and plans into the long-range merchandising program being developed.

"Razor's Edge" Keynote

The keynote of the meeting will be the campaign for Darryl F. Zanuck's "The Razor's Edge," which is being given the most intensive buildup in all media ever devoted to a 20th Century-Fox film.

Plans for the new intensified type of national magazine advertising, national publicity, tieups, exploitation and radio for the film will be detailed for publicists.

Spyros P. Skouras, president of the company, will address the conferees on company plans and policies. Tom J. Connors, vice-president in charge of distribution, will meet with the delegates to assure closer affiliation with distribution.

Murray Silverstone, president of 20th Century-Fox International, will participate in the meetings with Les Whelan, head of the International publicity department. A. J. Balaban, general manager, and Irving Lesser, associate general manager of the Roxy theatre, New York, will take part in the showmanship discussions, as well as other theatre groups.

Movietone Represented

Other participants will be Ed Reek of Fox Movietonews; Richard De Rochemont, John Wood and Phil Williams of March of Time; Paul Terry and Bill Kupper, Jr., of Terrytoons, as well as other key home office executives.

Sessions devoted separately to advertising, publicity, exploitation and radio will be held during the three-day conference, with members of all departments in attendance at each meeting. Specific phases of the over-all campaigns will be studied and discussed, and complete plans for publicizing all pictures to be released in the next six-month period from October to March will be outlined.

In this group of pictures, in addition to "The Razor's Edge," will be "My Darling Clementine," "Margie," "The Shocking Miss Pilgrim," "The Brasher Doubloon," "13 Rue Madeleine," "Carnival in Costa Rica," "The Late George Apley," "My Heart Tells Me," and "Boomerang."

MPA Employees Pension Plan Is Delayed Temporarily

A pension plan for employees of the Motion Picture Association has been temporarily placed on the shelf but will be considered in the near future, Joyce O'Hara, special assistant to Eric Johnston, MPA president, said August 29. Drawn up at the New York office, the pension plan would provide percentage wages after certain longevity has been reached, because of ill health, or age. Other important matters on the MPA agenda do not permit discussion of the pension plan. Still in the New York office, the plan will be submitted to Mr. Johnston and in turn to the MPA board of directors, according to Kenneth Clark, public relations head in Washington.

Allied Seeks New Checking Plan

Still seeking the elimination of the practice of using local checkers, Allied States Association will seek to establish a new method of controlling theatre checking, Nathan Yamins, chairman of the annual convention, which will be held in Boston September 16-18, said in a statement from that city last week.

"We want to restore competition and create equality between exhibitor and distributor," he said. "National Allied will seek a mutuality of contract; that is, one drawn by both exhibitor and distributor, so that provisions will be fair to both."

He added that the current market belonged to the sellers because they produce fewer pictures, and they have found they can make more money with less product.

"Allied believes that divorcement of theatres will bring about increased production," he said.

Allied's production plans will be discussed and disclosed at the convention. They have been in formulation for some time.

United Artists Acquires House in Minneapolis

United Artists has formed a partnership with C. J. Papas and Andy Spheeris, which has leased the Ole Miller theatre in Minneapolis, according to Rud Lohrenz, UA midwest district manager, who has been on a visit to the Minneapolis exchange. The house is being remodeled at a cost of $75,000 and is scheduled to open September 20 as the Town theatre. The house seats 1,600.

Midwest Theatre Owners Hold One-Day Meeting

Allied Independent Theatre Owners of Iowa and Nebraska will hold a one-day meeting in Omaha at the Hotel Fontenelle September 9. Invitations to attend have been extended to all exhibitors in the Omaha territory as well as Omaha branch managers, salesmen and bookers.

National Theatre Supply Marks 20th Birthday

National Theatre Supply Tuesday began a four-month-long Twentieth Anniversary promotion program with staff meetings in its 28 branch offices.

Walter E. Green

Campaigning with a theme of "Two Decades of Service to the Theatre Owner," National Theatre Supply's "birthday party" meetings featured a recorded address by president Walter E. Green, prepared for presentation at all meetings.

Highlight of the meetings were awards of gold pins made to 17 members of the organization who have been with the company for 20 years.

These include B. A. Benson, of the company's warehouse; A. T. Crawmer, Minneapolis; Louise Ferguson, Denver; W. E. Green, general office; H. P. Hansen, Minneapolis; N. C. Haefele, Baltimore; J. H. Kelley, Cincinnati; Bertha Kreinik, Buffalo; G. C. Lewis, Philadelphia; G. J. Libera, warehouse; F. J. Masek, Cleveland; J. J. Morgan, Denver; O. S. Oldknow, Los Angeles; Marian Oviatt, Kansas City; O. A. Peterson, Minneapolis; M. B. Smith, Los Angeles, and N. F. Williams, Pittsburgh.

National Theatre Supply was formed September 3, 1926, through the purchase of a group of representative theatre supply dealers from coast to coast. Branch offices were opened in 31 cities, and general headquarters were established at Chicago, with H. A. R. Dutton as president, and Oscar S. Oldknow and Walter E. Green, vice-presidents.

In 1928, Mr. Green was named president, and Mr. Oldknow continued as vice-president. Two years later the general offices were moved to New York. The company became a part of General Precision Equipment Corporation when formed in 1936.

Other Officers Listed

Today's officers, in addition to Mr. Green and Mr. Oldknow, are R. N. Harder, treasurer; Reginald LaRue, secretary, and R. H. Richardson, assistant secretary-treasurer.

The general office staff includes: John Servies, district supervisor and manager of purchasing, carpet and warehouses departments; Willard J. Turnbull, sales promotion manager; A. J. Lindsley, advertising manager; John Currie, Drive-In theatre department manager; Arthur Meyer, projection equipment department manager; John Goshorn, theatre seating department; R. A. Richardson, general accounting department manager; Harry Epting, air conditioning department manager, and Allen G. Smith, circuit sales manager.

REPUBLIC PICTURES

...who introduced such great adventure stars as JOHN WAYNE – GENE AUTRY – ROY ROGERS ...proudly hails the arrival to full stardom of another dashing screen personality...

WILLIAM (BILL) ELLIOTT

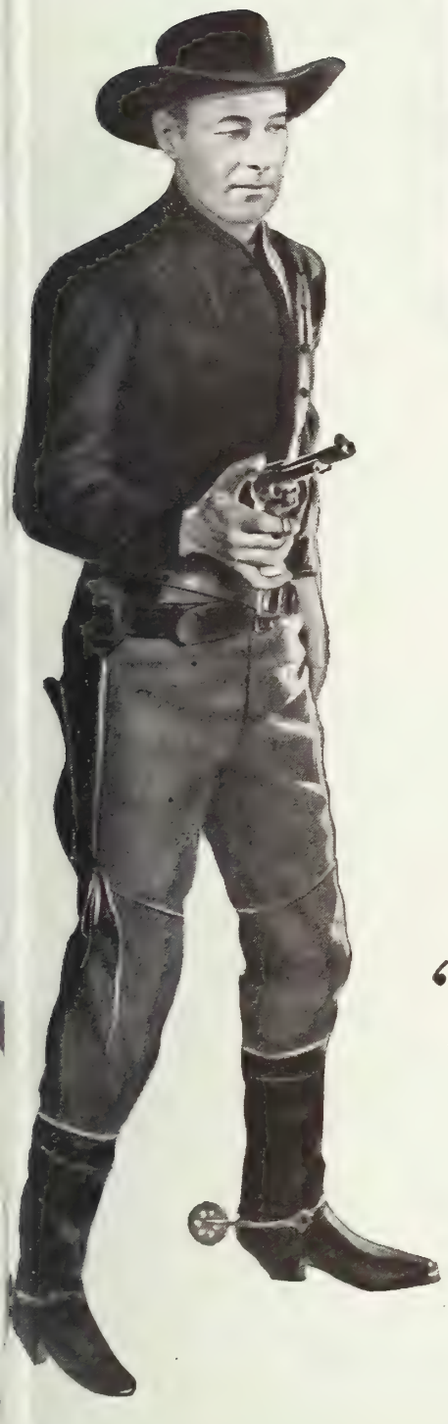
Breaking Records in His First Major Starring Production "IN OLD SACRAMENTO"

IN OLD

starring WILLIAM EL

with HANK DANIELS · RUTH

Associ



Acclaimed in DENVER!

Crowds! Crowds! Crowds! at the Paramount and Webber Theatres!

Acclaimed in DALLAS!

Sensational 3-day appearance at the Melba Theatre!

Acclaimed in KANSAS CITY!

Throngs braved record heat to cheer him at Tower Theatre!

"I feel that William Elliott has all the qualities to make a great star. After they see him, I know the showmen of America will agree."

H. J. Yates, Sr.

SACRAMENTO

TT and CONSTANCE MOORE

ELLY • EUGENE PALLETTE • LIONEL STANDER

ucer and Director JOSEPH KANE

A REPUBLIC PICTURE

See Mexican Tax Rise Fear As Unfounded

by LUIS BECERRA CELIS
in Mexico City

Fears entertained here by some distributors that they are soon to be singled out for a tax increase are unfounded, it is learned from sources close to the Ministry of Finance. The basis of these fears seems to be the approaching inauguration of a new President.

Ministry circles opine that the Goverment is doing very well from taxes on the distribution and exhibition of pictures, which amount here to 13 per cent of the gross, for the municipal government, plus a 1.95 per cent for the national coffers. These circles seem to hold to the adage about the goose and the golden eggs in the matter of boosting taxes for distribution and exhibition. Revenues from exhibition are at the highest in the history of the business in Mexico.

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Jack Warner is soon to be awarded one of Mexico's highest honors, the Aztec Eagle Medal. He will join Walt Disney, James Fitzpatrick and Louis B. Mayer as the only persons from Hollywood who have received the medal. Mr. Warner is reportedly coming to Mexico soon to make a picture with a Mexican background.

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The reorganized Mexican Academy of Cinematographic Arts and Sciences has been registered here as a civil association. The officers are Fernando Soler, actor, president; Celestino Gorostiza, director, vice-president; Fellipe Gregorio Castillo, producer, secretary, and Sra. Adela F. de Obregon Santacilia, scenarist, treasurer.

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Buster Keaton has started his first picture in Mexico, "The Modern Bluebeard," which Alejandro Salkind is producing. Virginia Serret is playing opposite Mr. Keaton.

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The Cine Baby, the only theatre in the city operating exclusively for children, has been closed by a strike by employees, who seek to enforce demands for a 75 per cent pay increase.

Monogram Adds Space To Coast Studio

Monogram has added 30,000 square feet to its studio property in Hollywood with the purchase of a corner plot adjoining the studio, according to an announcement by Samuel Broidy, president. The new property will be improved with 10 one-story bungalows, several of which will be occupied by Lou Lipton's publicity, advertising, exploitation and art departments. Part of the newly acquired space also will be used for producers' offices, Mr. Broidy said.

RKO Radio Announces Nine Canadian Promotions

Robert Mochrie, RKO Radio vice-president, has announced the following promotions in the Canadian division headed by Leo M. Devaney: T. L. Carey, Canadian home office representative, to assistant to Mr. Devaney; Joseph McPherson to Toronto branch manager; Murray L. Devaney to manager of the Montreal exchange; Myer Nackimson to manager of the Winnipeg branch; Robert Radis to salesman in Toronto; Hector Ross to salesman at Winnipeg; Jack Berstein to salesman in Toronto; Isadore Goldstein to chief booker in Toronto, and James Hogan to assistant booker in Toronto.

Colonial's Yonkers Studio To Install RCA Equipment

New RCA sound recording equipment, featuring post-war improvements in the field, will be installed in the East coast film studios planned by Colonial Pictures Corporation at Yonkers, N. Y., the RCA engineering department has announced. RCA, additionally, has given Colonial the services of M. J. Rettinger, RCA Hollywood acoustics expert, who helped design Republic's new sound stages. Included in the new installation is the first of a new type of equipment for 200 mil push-pull recording. The production plant will cover 17 acres and will consist of three stages and an administration building.

Eastman Kodak Extends Group Insurance Plan

An expanded group life insurance and disability payment plan, making broader coverage and increased cash benefits available to employees, was announced last week by Eastman Kodak Company. The plan features increased coverage equal to two years' salary with no change in rate and an increase in retirement insurance. "The new plan is simply an extension of the company's over-all program to provide Kodak people with a large measure of security in times of need," the company said.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency this week reviewed seven new films, finding two objectionable, in part. In Class A-I, unobjectionable for general patronage, were: "Blondie Knows Best" and "If I'm Lucky." In Class A-II, unobjectionable for adults: "Brief Encounter," "The Killers," "The Time of Their Lives." In Class B, objectionable in part, were: "The Big Sleep" and "Mr. Ace."

Republic Sets Quarterly Dividend of 25 Cents

The board of directors of Republic Pictures Corporation last Thursday declared a regular quarterly dividend of 25 cents per share on the preferred stock, payable October 1, 1946, to stockholders of record September 10.

MPEA Plans to Release Forty In East Indies

The Motion Picture Export Association will distribute 40 features of its member companies in the Netherlands East Indies by May 1, 1947.

Irving Maas, vice-president and general manager of the MPEA, announced this week that an interim distribution deal covering the release had been made with the N.E.I. Government, which will set up a special organization to handle the distribution.

The agreement, Mr. Maas said, grants MPEA the right to set up a distribution organization of its own January 1, 1947, with active release operations to commence May 1 of that year. At that time, the N.E.I. Government, in accordance with the agreement, will discontinue its handling of distribution and return all outstanding prints to the MPEA.

The N.E.I. Government will handle distribution for the eight months, Mr. Maas pointed out, for "private commercial operation in that country is now impractical because of unsettled economic and internal political conditions. By the time MPEA operates on its own next May, it is expected that conditions will have normalized."

Leon Britton, RKO supervisor of the Straits Settlements, represented MPEA in negotiations with the N.E.I. Government.

Canada's Theatre Gross $55,430,711 in 1945

Toronto Bureau

The Federal Government has announced that Canada's theatres grossed a total of $55,430,711 for 1,323 theatres during 1945. This compares with $53,173,325 for 1944. Aggregate theatre attendance for 1945 was 215,573,267, an increase of more than 7,000,000 patrons over 1944. The Federal and provincial governments collected a total of $14,055,021 in amusement taxes, an all-time high. Canadians spent an average of $5.77 for motion pictures as compared with $5.61 in the preceding year, according to the government report. Double bills made up 59 per cent of all 1945 film programs.

"Henry V" Has Three Key City Openings

Three openings of "Henry V" were held this week, in Buffalo, Toronto and Montreal, marking the sixth, seventh and eighth engagements, respectively, of the Laurence Olivier production. The film opened Tuesday at the Midtown theatre in Buffalo, Wednesday at the International Cinema in Toronto, and the following day at the Kent theatre in Montreal. Various dignitaries attended the Canadian openings. Paul N. Lazarus, Jr., advertising and publicity director for United Artists, and Harold Auten, J. Arthur Rank representative, were present at all three openings.

Rendezvous with Annie
starring EDDIE ALBERT
FAYE MARLOWE • GAIL PATRICK
PHILIP REED • SIR C. AUBREY SMITH
HELLO LONGLEGS!
it's a riot of a rendezvous!
RAYMOND WALBURN • WILLIAM FRAWLEY
JAMES MILLICAN • WALLACE FORD
Screen Play—Mary Loos and Richard Sale
Based on Their Magazine Story
Associate Producer and Director—ALLAN DWAN
A REPUBLIC PICTURE

India's Studios Hit Dubbed and 16mm Imports

by Bombay Correspondent

There is currently a great commotion and agitation among Indian producers against dubbing foreign pictures and the contemplated introduction into India of 16mm films.

The dubbing question was brought to a head when arrangements were made to dub Walt Disney's "Bambi" in Hindustani. A local distributor has been severely criticized for his help in the dubbing of this film.

Although an Indian representative of Metro-Goldwyn-Mayer's 16mm department is expected back in India soon to start a 16mm program within three or four months and although India's Visual Education Society is trying to revive an interest in factual 16mm films, opposition to this branch of the industry is very much in evidence. Both Indian and American companies here are watching MGM's experiment before committing themselves on 16mm matters.

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The film shortage is still keenly felt here and the majority of producers still have to pay a heavy price for film, although regular shipments of raw stock from Eastman Kodak and DuPont have been arriving. According to reliable sources, 350 producing companies, both old and new, currently are operating at Bombay, Calcutta, Madras and Lahore, the important film centers of the country. The large number of small, new concerns has contributed to the film shortage.

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Both the Premier and the Home Minister at Bombay are keenly interested in the advancement of the film industry. The Prime Minister looks to films as the greatest potential weapon for the advancement of education, particularly for adults. The Home Minister is dissatisfied with the outlook for the local industry and has given the producers stern warning. In case the producers do not take the hint in time, the Minister proposes to initiate measures which will force the producers to improve the quality and standard of films. These measures, if introduced, will have repercussions on other Provincial Governments which control the destiny of the other producing centers.

Confidential Reports Sets Series of Field Meetings

Confidential Reports, Inc., will hold a series of meetings in Chicago September 13-15 for field service personnel of the Western half of the U. S., who will meet with home office executives. Eastern personnel met in New York last week with Jules Z. Willing and Harold L. Groves, CRI home office executives, conducting the meetings, and Jack H. Levin, vice-president and general manager, presiding.

Short Product in First Run Houses

NEW YORK—Week of September 2

ASTOR: *Pluto's Kid Brother*.....RKO
Feature: The Kid from Brooklyn.....RKO

CAPITOL: *Hick Chick*.....MGM
Feature: Holiday in Mexico.....MGM

CRITERION: *Eager Beaver*.....Warner Bros.
Dog of the Seven Seas.....Universal
Feature: Canyon Passage.....Universal

GLOBE: *Robin Hood Makes Good*.Warner Bros.
Feature: A Night in Casablanca.....United Artists

HOLLYWOOD: *Okay for Sound*.Warner Bros.
Facing Your Danger.....Warner Bros.
Hollywood Daffy.....Warner Bros.
Feature: Night and Day.....Warner Bros.

PALACE: *Wall Street Blues*.....RKO
Port of New York.....RKO
Feature: The Stranger.....RKO

PARAMOUNT: *Feminine Class*.....Paramount
A Peep in the Deep.....Paramount
Feature: Strange Love of Martha Ivers..Paramount

RIALTO: *Tender Foot Trail*.....RKO
A Knight for a Day.....RKO
Unusual Occupations, No. 5.....Paramount
Feature: Step by Step.....RKO

RIVOLI: *Choo-Choo Amigo*....United Artists
Palmetto Quail.....RKO
Feature: Till the End of Time.....RKO

ROXY: *Golden Hen*.....20th Cent.-Fox
Across the Great Divide.....20th Cent.-Fox
Atomic Power.....20th Cent.-Fox
Feature: Claudia and David.....20th Cent.-Fox

STRAND: *Ranch in White*.....Warner Bros.
Minstrel Days.....Warner Bros.
Great Piggy Bank Robbery.....Warner Bros.
Feature: The Big Sleep.....Warner Bros.

SMPE Membership Reaches All-Time High of 2,359

In the first eight months of 1946, the Society of Motion Picture Engineers added 430 new members to its list, a bigger gain than in any full year of the Society's 30-year history, Don E. Hyndman, president, has disclosed. The membership is now at a new all-time high of 2,359, with applications coming in at an unprecedented rate from foreign countries as well as the domestic field, according to Mr. Hyndman.

A factor in the increase, Mr. Hyndman points out, was the series of monthly educational meetings held last season by the Society's Atlantic Coast Section under the chairmanship of Colonel Frank E. Cahill, Jr. These regular sessions are being resumed in autumn, with the first meeting to be held before the Society's 60th semi-annual convention, October 21-25, at the Hollywood Roosevelt Hotel, Hollywood.

The foreign field is looking more and more to the SMPE for technical assistance and other aids in placing their production, distribution and exhibition on an efficient operating basis, according to Mr. Hyndman.

Report Russia to Double Feature Film Output

The United States Department of Commerce has disclosed that the USSR expects to be producing from 80 to 100 full-length features a year by the end of its current Five-Year Plan. The pre-war annual output was from 40 to 45 films. By 1950 the total number of permanent exhibition places probably would reach 46,700, it was said.

"Cloak and Dagger" Opens

"Cloak and Dagger," first United States Pictures release, had its world premiere September 5 at the Warner theatre, Atlantic City. The initial production by the Joseph Bernhard-Milton Sperling unit at the Warner Bros. Studio has Gary Cooper, Lilli Palmer and Robert Alda in top roles.

Spaatz Praises "Last Bomb"

Warner Brothers previewed its 20-minute Technicolor short on the atom bomb Monday night before an audience of more than 1,000 at the 47th national encampment of the Veterans of Foreign Wars, meeting at the Hotel Statler, Boston.

The preview of the short, "The Last Bomb," was shown following a speech by General Carl Spaatz, commander of the Army Air Forces, who stressed the importance of maintaining a strong air force.

"The Last Bomb" was photographed by the Army Air Force combat camera units and shows the 21st Army Bomber Command in its devastating raid on Japan and Technicolored views of the atom bomb as it was dropped on Nagasaki.

General Spaatz praised the film and said that he hoped it would be seen by every American man, woman and child. "It proves beyond a doubt," he said, "that this nation's air supremacy must be maintained to insure everlasting peace."

The film was flown to Boston from Warners' Burbank studio through the courtesy of Col. Jack Warner, as a tribute to General Spaatz.

Warners will release the short nationally November 23.

Narrow Down Topics for Seven Education Films

The selection of topics for seven educational films to be produced through cooperation between the Motion Picture Association and the American Council on Education have been narrowed down to a possible series on democracy, mathematics and English speech, it was learned this week. The American Council film activities are handled at the New Haven office. Production of the educational series is expected to start in the near future.

Czech Press in Attack on U. S. Film Industry

by J. B. KANTUREK
in Prague

The Czech delegation scheduled to go to New York to discuss the matter of importation of American motion pictures has been given plenty of advice by the press—some of it openly critical of the American industry.

The cultural weekly, *Kulturni Politika,* in an article titled "Friendship and Films," stated: "We are friends of America. We want to see American films, but no Czechoslovak plenipotentiary or representative will or must sign an agreement which he would not be able to defend openly before the Czech press . . . and before the whole public."

After hitting at the U. S.-French agreement on film matters, the publication, which often expresses a lot of Russian propaganda, sometimes a majority opinion, went on to say: "We all did like American pictures. A good many of them will be never forgotten by us. . . . We saw the remarkable quality of French cinematography and of British film and, in full broadness, the immense future of Soviet cinematography and the production of other European nations. And at the same time we heard of a fast progressing decadence of Hollywood and of American film. We did not want to believe but the news was more and more accurate and the ones of us who were in the West did verify (the news) with our own eyes."

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During the first six months of 1946 only 46 features were released in Prague. Total playing time was 254 weeks; average playing time per picture was five and a half weeks. There were three Czech films, 18 British, 11 French, 10 Soviet, three American (Monogram's) and one Swiss film shown during the period. Sir Alexander Korda's "Thief from Bagdad" achieved a record run of 18 weeks.

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The Czechs are currently shooting a documentary about the UNRRA which will explain, principally, UNRRA's work in Czechslovakia.

Facilities Are Improved In European Zone

There are still almost as many 35mm theatres in the European Theatre of war as there were 15 months ago, and since most of the soldiers are now at permanent stations, the theatre facilities, as regards comfort and convenience have improved. Statistics collected by Theatre Special Services show that the average soldier attends approximately 11 screenings a month. Small fees are now collected for the shows since Hollywood is under present conditions collecting fees for its product.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 1—Refugees barred from Palestine land at Cyprus. . . . U. N. Security Council opens new sessions. . . . King George of Greece. . . . "Monty" of Alamein. . . . President Truman. . . . Cameragraphs. . . . Sports: tennis, football. . . . Youngest set has its day.

MOVIETONE NEWS—Vol. 29, No. 2—Admiral Halsey on freedom of the seas. . . . Army demonstrates pilot's ejector seat. . . . Nisei heroes come home. Ocean wanderers. . . . Hollywood fashions. . . . Sports: Golf, rodeo, hunting. . . . Canadian girls go streamline.

NEWS OF THE DAY—Vol. 17, No. 303—Palestine crisis. . . . UN Council meets at new home. . . . President goes fishing. . . . Greek king in spotlight. Cloudburst in Maine. . . . Baby beauty contest. . . . Disputed tennis play. . . . Ben Hogan wins PGA.

NEWS OF THE DAY—Vol. 17, No. 304—Halsey answers Reds. . . . Human projectile hurled from plane. . . . German refugees in Denmark. . . . Primo Carnera back in ring. . . . Tulane pigskin warm-up. . . . 75,000 at horse opera.

PARAMOUNT NEWS—No. 2—Cloudburst isolates resort. . . Joe College grooms for record football years. Estonian refugees get temporary haven. . . . Bermuda—presidential fish story—Baby contest. . . . Paris incident. . . . Boom in whaling industry.

PARAMOUNT NEWS—No. 3—Yugoslavia last chapter. . . . Mediterranean—U. S. Navy on the move. . . . Sky rescue—soldier shot out of P-61. . . . Dame fashion. . . . Crisis in India. . . . World speedboat record.

RKO PATHE NEWS—Vol. 18, No. 4—Palestine bound Jews riot at Cyprus camp. . . . Talbert and Mulloy win national tennis doubles. . . . President Truman goes fishing. . . . Hawaii welcomes Nisei fighters. . . . Revive wild Italian horse race. . . . Chileans bag undersea monsters.

RKO PATHE NEWS—Vol. 18, No. 5—Safety ejectors for pilots. . . . Liberty highway. . . . Mexican picnics. . . . Italian money. . . . U. S. fliers. . . . Lewis Mauriello. . . . Cleveland air races.

UNIVERSAL NEWS—Vol. 19, No. 533—U. N. in new home. . . . Truman goes fishing. . . . 1,000 stranded by storm. . . . Bulls horn in on fiesta. . . . Triple threat convention. . . . Modern Jonahs at work. . . . Bicycle death dive.

UNIVERSAL NEWS—Vol. 19, No. 534—Yugoslavian air victims. . . . Navy visit stirs Red protest. . . . Pilot ejector. . . . Double feature. . . . Gold cup races. . . . National air races.

MGM To Release Narrated Versions in October

Beginning in October, Metro-Goldwyn-Mayer will release "narrated" versions of MGM successes in five language areas, Arthur M. Loew, president of Loew's International Corporation, announced this week. A "narrated" picture calls for a technique which utilizes a commentator to explain the English dialogue from the screen in the language of the audience. While the commentator is speaking, the English sound track is faded under the commentator's voice. Narrated versions have already been sent to India, using Hindustani narration; China, using Mandarin; Brazil, using Portuguese; Egypt and the Middle East, using Arabic, and Siam, using Siamese. Pictures include "Adventure," "Madam Curie" and "Gaslight." They are available in both 35mm and 16mm.

Philadelphia Variety Club To Hold Golf Tournament

The Variety Club of Philadelphia will hold its annual golf tournament and dinner dance Friday, September 20, at the Manufacturers Country Club at Glenside, Pa. Harry N. Ball, chairman of the affair, has announced that the complete facilities of the country club will be available to all guests. Prizes for golfers and for non-golfers will be awarded.

Italy Producers Ask Liberalized Stock Controls

by ARGEO SANTUCCI
in Rome

The ANICA, the association of Italian producers, has requested the State Secretaries for foreign trade and for manufacturing to liberalize the current laws controlling the supply of film stock in Italy.

ANICA has requested that permits be granted for the importation of 1,100,000 yards of unexposed film and that permission be granted for the printing abroad of those Italian films destined for exportation. Printing abroad could be done at a lower cost than in Italy.

The 400 foreign films and 50 Italian films shown yearly in Italy need about 31,000,000 yards of raw stock. Approximately 1,700,000 yards of stock are needed to print the 600 copies of Italian pictures normally exported. This, together with film used in production, add up to more than 42,000,000 yards of film needed in a year.

The Italian production of stock is considerably below this quantity and the native product is considerably more expensive than foreign product.

The producers' request to the Government has been seconded by a press campaign which has charged the Italian film stock industry with maintaining a monopoly.

▽

The Ufficio Italiano dei Cambi, Italian Office for Foreign Currencies, has sent to all Italian banks an order concerning profits from foreign films in Italy.

The order distinguishes the profits made by foreigners on the importation of foreign pictures from profits made by foreigners on other importations.

All profits made up to December 31, 1945, and not yet utilized, have to be credited in blocked accounts. Profits made in 1946 must be credited to a special motion picture account. These 1946 profits, then, can be used only in conformity with certain rules and regulations which have been carefully noted in detail by the Government.

▽

The following have been named to the board of directors of Trans-World Films, a company recently established in Italy to import American pictures; Robert Haggiag, president; Guido Leoni, general manager; Armando Leoni and Ever Haggiag, directors.

▽

Yearly taxes for outdoor advertising have been increased 500 per cent.

Joseph Joins Broadcast

Broadcast Pictures has announced that Elias Joseph, whose story, "Sudden Death," will be produced by Broadcast, has been engaged by the company to write the screenplay for "Rhythm Rhapsodies," a musical production now in preparation.

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Exhibitors of imported films in the Unite States may now, through Superfilm Distrib uting Corporation, book the greatest pic tures ever created abroad . . . a hand picke series for the season 1946-47—the late production triumphs from the most famou Italian and Continental Studios.

Pictures from such studios as Minerva, whic produced the sensational Broadway succes Open City, now in its 7th month, are the pictur that will bring you *more* business for 1946-47. A today to get complete details!

GREAT PICTURES!

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Announces 22 SUPERB MOTION PICTURES FOR THE 1946-47 SEASON

(all with English sub-titles)

ACTION!

ROMANCE!

DRAMA!

COMEDY!

BEFORE HIM ALL ROME TREMBLED (Davanti a Lui Tremava Tutta Roma)	*Drama of German occupied Rome.*
CARMEN (Carmen)	*Merimee's classic, with background of Bizet's music.*
TOSCA (The Tragedy of Tosca)	*Sardou's epic . . . filmed against real sets.*
PRECOCIOUS (I Bambini ci Guardano)	*Sensitive psychological film.*
CAPTAIN TEMPEST (Capitan Tempesta)	*Adventurous tale of the 16th century.*
THE LION OF DAMASCUS (Il Leone di Damasco)	*Stirring sequel to Captain Tempest.*
THE BRIDGE OF SIGHS (Il Ponte dei Sospiri)	*Exciting drama of Venice under the Doges.*
BLOOD RED ROSE (Rosa di Sangue)	*South American revolution whirls about Viviane Romance!*
LIVELY THERESA (La Vispa Teresa)	*Lively comedy with a moral twist.*
MY WIFE'S FIANCE (Il Fidanzato di Mia Moglie)	*Laugh riot with a surprise ending.*
BOARDING SCHOOL DEMON (Il Diavolo Va in Collegio)	*Gay musical comedy with Lilia Silvi!*
HEYDAY FOR MARRIAGE (Viva gli Sposi!)	*A young American's hilarious time in Rome.*
LIFE BEGINS ANEW (La Vita Ricomincia)	*Moving drama of a returning PW.*
THE LOVES OF ADRIANA (Carovana)	*Love and adventure in the wilderness!*
MUSIC ON THE RUN (Fuga a Due Voci)	*Star-studded musical.*
I LIVE AS I PLEASE (Voglio Vivere Cosi')	*Tragic-comic story with music.*
HENRY IV (Enrico IV)	*Pirandello's captivating phantasy.*
IRON CROWN (Corona di Ferro)	*Story of crown made from nails of the Cross.*
THE JEST (La Cena delle Beffe)	*Florence during the Renaissance.*
THE HENPECKED HERMIT (Senza Una Donna)	*Men's vain attempt to escape women!*
THE LADY IS FICKLE (La Donna e' Mobile)	*Starring tenor Ferruccio Tagliavini.*
ANYTHING FOR A SONG (Ho tanta Voglia di Cantare)	*Enchanting melodies . . . gay episodes!*

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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

NOTORIOUS LONE WOLF: Gerald Mohr, Janis Carter—Played Sunday midnight. Didn't go over. It fell down badly. Played Sunday midnight, Aug. 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Film Classics

BOY, A GIRL AND A DOG, A: Jerry Hunter, Sharyn Moffett—Coupled with a reissue which gave us a half-way decent weekend with much competition from a local county fair and carnival. A nice little picture which will please all ages. Played Friday, Saturday, Aug. 16, 17.—Jack Hammond, Hart Theatre, Ferndale, Cal.

COWBOY AND THE LADY: Gary Cooper, Merle Oberon—Laid out one of the turkeys in the way of program pictures that have come through this season for this still good old picture. It outgrossed 30 per cent of the programmers that we have played this season. This makes four that we have picked up for this reason and none of them have failed to stand up at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—Gable is back and Miss Garson got him, and what a flop they made. It seems that with two stars such as these MGM should have been ashamed to have given them such a story. I might add we did little business. Played Monday, Tuesday, Aug. 12, 13.—A. Z. Culler, New Theatre, North, S. C.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—No kick coming on this one. Played to a good house and everyone seemed well pleased. Played Thursday, Friday, Aug. 1, 2.—A. Z. Culler, New Theatre, North, S. C.

COCKEYED MIRACLE, THE: Frank Morgan, Keenan Wynn—If you want a good picture to fill in the week, this is it. It is good for a laugh, and all the fellows liked it. The trailer didn't do the picture justice. Played Tuesday, Aug. 13.—Steve Amato, Post Theatre, Fort Mason, Cal. Army patronage.

GREEN YEARS, THE: Charles Coburn, Tom Drake—Excellent box office and pleased 100 per cent. Truly one of the season's best pictures in every way. Played Sunday, Monday, Aug. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—Another Metro top musical. But this time a little more Iturbi and story than usual. Ilona Massey returns in this one. She handles the classical numbers in a capable style. Jane Powell, of course, steals the show with her marvelous voice as well as her cute adolescent love affair. Although a trifle long, it furnishes an enjoyable evening. Played Sunday, Monday, Aug. 18, 19.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—This midwestern audience seems never to change their minds. I take it that this is one of Metro's British commitments. So it went the way of all British pictures that we have played. It was not liked and not patronized. The eastern internationalists call us the nasty name "isolationists," and we are to a very great extent. But they had better not forget that it is these so-called isolationists who work 12 to 16 hours a day to feed their friends. Willingly they did it, but they just don't want their pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—This picture really brought them out. A very funny twist to the war background, and was appreciated by everyone. Keenan Wynn stole the show for my money and, of course, Jean Porter, the mayor's daughter, didn't do so badly, either. Chill Wills was very convincing as the tough sergeant. We need more of these pictures with a laugh. Played Friday, Saturday, August 9, 10.—Jack Hammond, Hart Theatre, Ferndale, California.

ZIEGFELD FOLLIES: MGM Contract Stars—I am afraid with about one more like this on top of "Adventure" and "Yolanda and the Thief" the customers would disappear forever. Played Sunday, Monday, Aug. 11, 12.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Paramount

FOLLOW THAT WOMAN: William Gargan, Nancy Kelly—A very pleasant little comedy murder picture which gave us a very good midweek in the face of the county fair. Good programmer. Played Tuesday, Wednesday, Aug. 13, 14.—Jack Hammond, Hart Theatre, Ferndale, Cal.

KITTY: Ray Milland, Paulette Goddard—Good costume picture. Average business, which is better than I expected on this type. Played Sunday, Monday, Aug. 4, 5.—C. W. Ritenour, Milford Theatre, Milford, Ill.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—A very nice little picture priced too high. It fell down here due to stiff competition from horse races at the county fair. Dottie with anyone except Bing and Bob misses fire around here. Played Thursday, Aug. 15.—Jack Hammond, Hart Theatre, Ferndale, Cal.

MISS SUSIE SLAGLE'S: Veronica Lake, Sonny Tufts—This was a pleasant surprise. Used on midweek to better than average business. Second night almost as good as the first. Played Wednesday, Thursday, Aug. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Latest Hope entry is amusing, but not enough laughs to suit audiences who came prepared for usual Hope laugh riot. Played Wednesday, Thursday, July 31, Aug. 1.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

O.S.S.: Alan Ladd, Geraldine Fitzgerald—An excellent action and adventure story which drew excellent business at our box office. There is not a laugh in the entire story. It can almost pass for a documentary. Played Friday, Saturday, Aug. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

OUR HEARTS WERE YOUNG AND GAY: Gail Russell, Diana Lynn—This picture was played ten years late. It might have gone over then. If we wanted this kind of picture we would have gone to Film Classics. They bring back only the good ones. Patrons even left before we gave away the nylon hose. Yes, this should have been produced years ago. Don't take my word for it. Try it and see. Played Wednesday, Aug. 14.—A. Z. Culler, Culler Theatre, North, S. C.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—Best melodrama seen in ages. Topnotch performances by all concerned. Well paced story kept audiences on edge of their seats from start to finish. Watch for girl who plays Miss Stanwyck as a child. Business terrific both days. Played Sunday, Monday, Aug. 11, 12.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—This Technicolor Western was just what the folks wanted in this small town. Picture was good and so was business. Played Wednesday, Thursday, Aug. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—This fine picture was shown all around our territory before our playing dates and consequently our business suffered. It was and is a box office natural. Played Sunday-Tuesday, Aug. 11-13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DEADLINE AT DAWN: Susan Hayworth, Paul Lukas—Although this picture is not big, got a nice surprise and did good business. Played Sunday, Monday, July 28, 29.—Terry Axley, New Theatre, England, Ark.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Not sensational but steady business. Played Wednesday, Thursday, Aug. 21, 22.—H. B. Ram, Patricia Theatre, Aiken, S. C.

PARTNERS IN TIME: Pamela Blake, John James—This brought some patrons who seldom attend and pleased all of them. We doubled it with "Her Kind of Man" from Warners to fair midweek business. Played Wednesday, Thursday, Aug. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PINOCCHIO: Disney Cartoon Feature—This one brought them in, although it was a cartoon. I would recommend your playing this, if cartoon features do any business for you at all. Played Tuesday, Wednesday, July 30, 31.—Terry Axley, New Theatre, England, Ark.

RIVERBOAT RHYTHM: Leon Errol, Glenn Vernon—This seemed to please on a double bill program. Wouldn't recommend it to stand alone except on Bargain Night or with special attraction. Played Thursday-Saturday, July 25-27.—Terry Axley, New Theatre, England, Ark.

RIVERBOAT RHYTHM: Leon Errol, Glenn Vernon—Used on weekend double bill. No draw. Played Friday, Saturday, Aug. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SISTER KENNY: Rosalind Russell, Alexander Knox—Due to current infantile paralysis epidemic we had a large turnout. Miss Russell and Knox turned in their usual excellent dramatic performances. There will be a big buildup for this picture in cities where there is Kenny controversy. Played Wednesday, Thursday, Aug. 7, 8.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

Republic

ALIAS BILLY THE KID: Sunset Carson, Peggy Stewart—Plenty of action and shooting. Very pleasing to juvenile patrons. Played Friday, Saturday, Aug. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Advertise Roy Acuff, and that is enough. Just get ready for a big night. Best business in some time. Played Monday, Tuesday, July 15, 16.—A. Z. Culler, Springfield Theatre, Springfield, S. C.

ONE EXCITING WEEK: Al Pearce, Arline Harris—Good little comedy which pleased on Friday and Saturday. Played Aug. 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPRINGTIME IN THE ROCKIES: Gene Autry—I waited all week for this one and wasn't disappointed. The patrons came in to see a good picture and didn't go away disappointed. Everybody was happy, including me. Played Friday, Saturday, Aug. 16, 17.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

Twentieth Century-Fox

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—This went over big here. The two actors seem to act well together and they both gave swell performances. Played Sunday, Monday, Aug. 11, 12.—Steve Amato, Post Theatre, Fort Mason, Cal. Army patronage.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—This seemed to be well liked here. Miss McGuire is a great favorite with the boys and always draws a large audience. As for the picture itself, it

(Continued on page 52)

Opening Week at the N.Y. WINTER GARDEN Theatre "The KILLERS" played to 71,080 admissions!

"fantastic figure" says Variety

(1) was biggest in house's history.

"The Killers" opened sensationally last Wednesday at the Garden, and built on subsequent days, being helped by crix praise. Film went in on all-night grind policy with scale upped to $1.70 for choice times of day. Fast turnover is credited, too, with bringing such a fantastic figure.

Strand also is toppling records

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ALBERT DEKKER · SAM LEVENE
and Introducing BURT LANCASTER
Screenplay by Anthony Veiller
From the story by Ernest Hemingway
Produced by Mark Hellinger

(Continued from page 50)

was enjoyable and seems to indicate a Claudia series. Played Sunday, Monday, Aug. 4, 5.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

CLUNY BROWN: Jennifer Jones, Charles Boyer—Whether it was the squirrels to nuts or nuts to squirrels, we don't know. But we do know it was about the nuttiest picture we ever saw and we found only three of our patrons who liked it. Played Thursday, Friday, Aug. 8, 9.—V. H. Freeman, Scenic Theatre, Newland, N. C.

CLUNY BROWN: Jennifer Jones, Charles Boyer—Poor box office and poor picture. Played Sunday, Monday, Aug. 4, 5.—H. B. Ram, Patricia Theatre, Aiken, S. C.

CLUNY BROWN: Jennifer Jones, Charles Boyer—This is a good imitation of an English-made picture. The scenes are London and most of the actors talk with an English accent. I had complaints and walk-outs. Played Friday, Saturday, Aug. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CLUNY BROWN: Jennifer Jones, Charles Boyer—Decidedly divided opinion among our patrons. Some enjoyed it immensely and others just walked out. Business good. Played Sunday, Monday, Aug. 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—We are still wondering why 20th-Fox put Joan in a picture like this one. The parts are played fairly well. However, it was no good at the box office. Played Wednesday, Aug. 14.—V. H. Freeman, Scenic Theatre, Newland, N. C.

DARK CORNER, THE: Lucille Ball, William Bendix—What's wrong with Hollywood? Too many mystery pictures. Don't they know that the people have been depressed too long now? It is the same story, murder mystery and no business. Played three of this type in six days. I can't advise not playing this type because if you don't you won't be able to fill your playdates. Played Wednesday, Thursday, Aug. 21, 22.—A. Z. Culler, Swansea Theatre, Swansea, S. C.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Do we love you when it does business, and it outgrossed "Gilda." Played Monday, Tuesday, Aug. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—This picture was one of the best we have played in some time. The songs and acting were superb and our patrons liked it and many of them came back to see it again the second night. 20th-Fox really teamed a swell pair when they put Maureen and Dick in this one. Played Thursday, Friday, Aug. 15, 16.—V. H. Freeman, Scenic Theatre, Newland, N. C.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—With Peggy Garner, Dean Stockwell and Connie Marshall playing kid detectives, you can't go far wrong with this. This had a great many laughs, but will have a hard time getting sold. It does not warrant "A" playing time. Played Friday, Aug. 16.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Color in this picture is very exceptional. Business above average and everyone was pleased. Miss Tierney really did a job in this one. Played Sunday, Monday, Aug. 11, 12.—Jack Hammond, Hart Theatre, Ferndale, Cal.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney—We wondered if this would hold up after so many showings, and we found out. It out-grossed "Jesse" this trip. For small town and rural patronage, in other words, down-to-earth, honest-to-goodness folks, it can't be beat. Played Thursday, Friday, Aug. 15-16.—A. Z. Culler, Calhoun Theatre, St. Matthews, S. C.

SHOCK: Vincent Price, Lynn Bari—Opened up the first night O.K., but it dropped off 50 per cent the second night, which is the test of pictures. Played Wednesday, Thursday, Aug. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SMOKY: Fred MacMurray, Anne Baxter—Did fine at the box office. It is a swell picture. Played Sunday, Monday, Aug. 18, 19.—H. B. Ram, Patricia Theatre, Aiken, S. C.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—The radio following of this program makes this a fairly good drawing card. Not many comments either way. Played Sunday, Monday, July 21, 22.—Terry Axley, New Theatre, England, Ark.

CAESAR AND CLEOPATRA: Claude Rains, Vivian Leigh—This is really a big picture. Everything from photography through musical score is tops. Miss Leigh and Rains are superb and the sets and costumes are magnificent. British use of Technicolor is beautiful. The audience all liked it and there were many excellent comments. Sparkling dialogue makes 126 minutes go quickly. It is a truly distinguished British production. Played Wednesday, Thursday, Aug. 21, 22.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—A good show well attended. It seemed to be enjoyed by all who saw it. Let's have more like this one. Played Tuesday, Wednesday, Aug. 13, 14.—K. Walshaw, Broadview Theatre, Sask., Can. Small town and rural patronage.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—Business fair. Comedy too fast for the locals. Played Wednesday, Thursday, Aug. 7, 8.—H. B. Ram, Patricia Theatre, Aiken, S. C.

WHISTLE STOP: George Raft, Ava Gardner—O. K. here midweek. Crowd seemed to like it and it did average or better business. It is something a little different. Played Tuesday-Thursday, Aug. 13-15.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Fellows we could write a column on this one, but we are not in the mood. Because of him or her they all stayed away. Played Monday, Tuesday, Aug. 19, 20.—V. H. Freeman, Scenic Theatre, Newland, N. C.

CANYYON PASSAGE: Dana Andrews, Susan Hayward—A really good picture. We had a good trailer so the show was filled both nights and everybody seemed to like it. Played Thursday, Friday, Aug. 15, 16.—Steve Amato, Post Theatre, Fort Mason, Cal. Army patronage.

CANYON PASSAGE: Dana Andrews, Susan Hayworth—With trailer in advance, extra billboards and a special sneak preview, this did gold rush business. Color used to best advantage. Story suitable, but boys wanted more of Miss Hayworth as she seems to take a back seat. Nevertheless a top show. Played Wednesday, Thursday, Aug. 14, 15.—W. A. Ufford & J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—Good old Daltons. This is the type that makes you feel that you are in a good business. Play it, brethren. Played Friday, Saturday, Aug. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—Here is a reissue that really packs 'em in. Everybody, young and old alike, enjoyed seeing Bing and hearing him sing those old songs. Played Wednesday, Aug. 21.—V. H. Freeman, Scenic Theatre, Newland, N. C.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—Doubled this one with "Follow That Woman" to over average midweek business. Bing always brings them in. This reissue is much better than the average modern picture and priced right to make some money. And how we need that! Played Tuesday, Wednesday, Aug. 13, 14.—Jack Hammond, Hart Theatre, Ferndale, Cal.

LITTLE GIANT: Bud Abbott, Lou Costello—Just finished with Abbott and Costello in "Little Giant" which played to the worst business we have had in several years. They have been steadily slipping for us, but never thought they could get that bad. When slapstick comedians like Abbott and Costello, who are very funny in this writer's opinion, flop in an action-family type of theatre, it is high time the producers beware, as these boys are strictly midweek for us from now on. Played Sunday, Monday, Aug. 25, 26.—Abe Kaufman, Fountain Theatre, Terre Haute, Ind.

LITTLE GIANT: Bud Abbott, Lou Costello—Just another picture. Business fair. Played Wednesday, Thursday, Aug. 14, 15.—H. B. Ram, Patricia Theatre, Aiken, S. C.

MY GAL LOVES MUSIC: Bob Crosby, Grace McDonald—O. K. Bob. They like you in our town. Played Friday, Saturday, Aug. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SCARLET STREET: Edward G. Robinson, Joan Bennett—This is awful for rural patronage. I blamed it on the infantile paralysis wave, but the patrons told me it was the picture. Played Sunday, Monday, Aug. 12, 13.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

STRANGE CONQUEST: Jane Wyatt, Lowell Gilmore—I didn't get mad at the patrons for staying away from this one. Played Tuesday, Wednesday, Aug. 14, 15.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

Warner Bros.

HER KIND OF MAN: Zachary Scott, Janis Paige—Old-fashioned Warner gangster picture with a good plot which pleased almost all who came. Doubled with "Partners in Time" to fair midweek business. Played Wednesday, Thursday, Aug. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HER KIND OF MAN: Zachary Scott, Janis Paige—This was just average, except for one thing, Janis Paige. If this was her voice and was not dubbed, it is one of the best to come through lately. On top of that she handled her dramatics like a veteran.—T. E. Hancock, Columbia Theatre, Columbia City, Ind.

HOLLYWOOD CANTEEN: Warner Star Revue—This went over well although I was quite late in playing this feature. Played Friday, Saturday, Aug. 9, 10—K. Walshaw, Broadview Theatre, Sask., Can. Small town and rural patronage.

MY REPUTATION: Barbara Stanwyck, George Brent—Picture wasn't bad but it was not for "A" playing time in this town. Played Sunday, Monday, Aug. 25, 26.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Short Features

Metro-Goldwyn-Mayer

THE MILY WAIF: Technicolor Cartoons—A first-class cartoon subject which registered at every show.—Thomas di Lorenzo, New Paltz Theatre, New Paltz N. Y.

Paramount

HOUSE TRICKS: Popeye the Sailor—Usual Popeye cartoon which was fairly good.—Terry Axley, New Theatre, England, Ark.

MESS PRODUCTION: Popeye the Sailor—Very good.—Terry Axley, New Theatre, England, Ark.

SNAP HAPPY: Little Lulu: Just another cartoon.—Terry Axley, New Theatre, England, Ark.

RKO Radio

TRIPLE TROUBLE: Leon Errol—Errol has a lot of laughs. We enjoy him a lot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Universal

RECKLESS DRIVER: Lantz Color Cartunes—This is a clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

EAGER BEAVER: Merrie Melodies Cartoons—Another good color cartoon from Warner Bros.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HARE REMOVER: "Bugs Bunny" Specials—This is a very funny cartoon which we played to advantage with "O. S. S." where we needed some laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

KITTY KORNERED: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WITH ROD AND GUN IN CANADA: Sports Parade—An excellent color reel of the great Northern outdoors which pleased our audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Allied States Approves U. S. Famine Short

Allied States Association has approved the government film, "A Message of Famine," the organization has announced from Washington. "While the subject is somewhat gruesome," it was said, "the (Allied) committe recognizes the necessity for biting into the public conscience in order to secure effective cooperation in saving food for the relief of the famine-stricken areas." The organization pointed out that it is only recommended that the four-minute trailer be shown. "The right is reserved to every exhibitor to decide for himself whether he will run it," the committee said.

20th-Fox Names Generalis

George A. Generalis has been appointed trade paper liaison at Twentieth Century-Fox, it has been announced by Charles Schlaifer, head of the advertising, publicity, exploitation and radio departments. Mr. Generalis, after two years in the office of foreign language press publicity, succeeds the late Al Selig. He will assist Sam Shain, director of trade relations.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Regretful

Ed Harrison, manager of the Court Square theatre, Springfield, Mass., who recently sold his theatre program as "A Couple of Stinkaroos" in newspaper advertisements, is apprehensive over the thought that other managers may imitate his action. It is doubtful if the device will ever become popular with theatremen.

"There has been another instance in this territory lately" . . . he writes, "I feel that this is a dangerous practice and unfair to the producer and distributor. The manager has no right to jeopardize these investments.

"I feel that I did the company a grave injustice and would like to apologize to the distributor personally and to the industry as a whole.'

Since Mr. Harrison seeks absolution for his misguided action, all that remains is that he square himself with the moviegoers in his community for booking what he considered a "Couple of Stinkeroos" in the first place.

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Winning Ways

From England comes the list of winners in the annual showmanship contest sponsored by the *Kinematograph Weekly*.

The contest differs from our own Quigley Awards in that monthly prizes are given to showmen for the "best campaign of the month" — the annual award being based on skill for any individual effort rather than consistency of effort. *Kine* selects the winners.

It is interesting to us that the same showmen who regularly compete in the Quigley Awards are ever winning top honors in other showmanship competitions.

The English champion and runner-up turn out to be our good friends Harry Murray of the Odeon, Bristol, and Frank Bradley of the Regent, Sheffield.

One of two Special Awards is won by Barbara Bradford, the Plaza, Catford, who has recently joined the ranks of contenders with so many other of our English colleagues.

Among the list of Honorable Mentions we find other familiar names: V. Hugh Deacon, Gaumont, Coventry; Maurice Cheepen, Astoria, Old Kent Road; G. A. Foster, Regent, Brighton; E. V. Walls, Clifton, Birmingham; Ralph Phillips, New Kross Kinema, London, S.E.

Reviewing the results of last year's competition, the first since the end of the war, *Kine* finds the number of entries unusual, even as we have found the Quigley Awards attracting an unprecedented number of entries.

Commenting on the results, *Kine* is happy to note: " . . . In spite of restrictions, the best work of the postwar period is better than the best before the war. This . . . because the more astute showmen realize that the public generally is more intelligently critical than it used to be.

"Another fact is that most enterprising managers are on excellent terms with local authorities and civic dignitaries . . . with active cooperation from educational, housing and police officials."

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Commencement

Labor Day has passed. Now begins a new season of greater entertainment, greater screen productions and, we expect, greater showmanship.

There is an immediate task ahead in exerting influence to maintain the juvenile patronage, so notable and welcome during the school recess.

In scores of towns, villages and cities, the managers are busy with their special Saturday matinees, new serials, cartoon shows and free school supplies; and, while many are engaged with the old, tried formulas, others will be trying out new ideas.

Then there will be the endless passage of holidays which will mean extra ingenuity and resourcefulness on dates like Columbus Day, Hallowe'en, Election Day, Armistice Day, Thanksgiving Day and the Christmas and New Year's Day observances.

Whatever form your promotions may take, whether new or old, your ideas will find consideration and space in the Round Table pages. Your colleagues and associates will be glad to know what you do and how you do it. The boss-man and other theatre executives will be interested.

We here will welcome the opportunity to hear from you again, particularly if you haven't been keeping up with your correspondence lately.

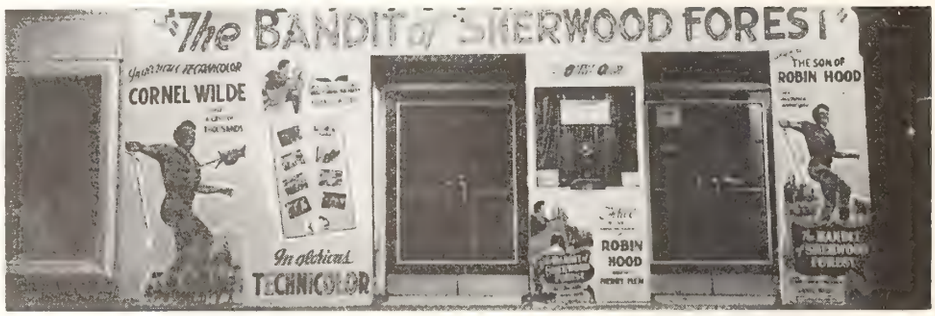
—CHESTER FRIEDMAN

Exploitation Ideas

An exhibit of Egyptian relics borrowed from the municipal museum helped to exploit Bill Reisinger's date on "Caesar and Cleopatra" at Loew's, Dayton, Ohio. The display, set up in the theatre lobby, did a good pre-opening selling job.

Part of publicist Jack Matlack's campaign for "Green Years" at the United Artists theatre, Portland, Ore., included this street ballyhoo. Placards on boys' backs gave theatre name and playdate.

A shipbuilding contest, sponsored by a local hobby shop, was promoted in the window display, above, by manager J. G. Samartano of the State, Providence, R. I., to exploit the engagement of "Caesar and Cleopatra".



At the Marks theatre, Oshawa, Ont., manager Mel Jolley designed this front for "Bandit of Sherwood Forest". His projectionist, Jack Snyder, did the construction.

Adapted from advertisements in national trade magazines, Les Pollock created this eye-filling lobby display for "Easy to Wed" at Loew's in Rochester, N. Y.

When "Young Widow" recently played at the State in Altoona, Pa., manager W. B. Kreag cashed in on the current wave of publicity accorded Jane Russell. Attractive blowups, left, of the star did an effective selling job.

Accelerating Ticket Sales

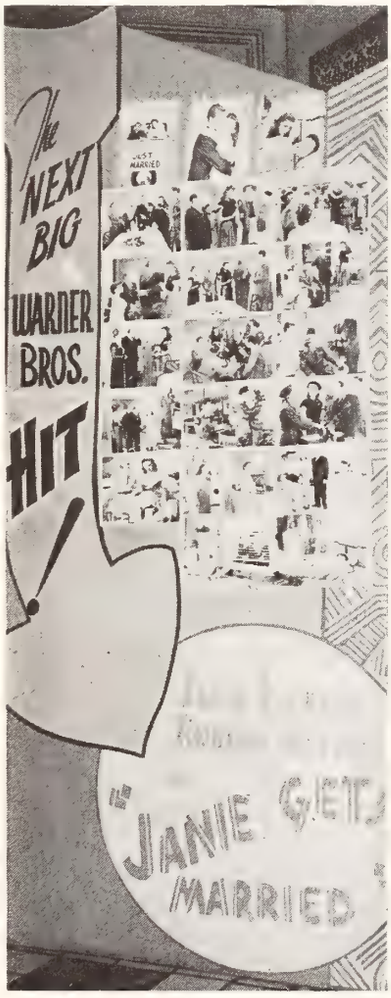
At left are three attractive usherettes at the RKO 105th Street theatre in Cleveland who helped manager Ed Pyne publicize "Heartbeat" in advance of its opening. To the attractive heart-shaped earrings, the device made an immediate hit with theatre patrons.

Beneath the marquee of the Paramount theatre in Syracuse, manager Dick Feldman placed this huge beaverboard book to exploit his date on "Of Human Bondage".

Covered wagon ballyhoo, drawn by four horses, proved effective in publicizing "Bad Bascomb" at the State, Minneapolis, for manager Charles A. Zinn.

Attractive lobby display, created by Julius Lamm, manager of the Uptown in Cleveland, heralds 20th anniversary of sound.

W. D. Hendley, publicist for the Bradley theatre, Columbus, Ga., sold "Night in Casablanca" with this attractive laff-o-meter, prior to the picture's opening.



In advance of the opening of "Janie Gets Married", manager Fred Reeth created this attractive still board in the lobby of the Capitol, Madison, Wis.

At left, an attractive window display, promoting "Make Mine Music", was arranged by Lee Koken, manager of the RKO Flushing theatre, Long Island. The display was illuminated 24 hours a day and on exhibition for 14 consecutive days.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and specal merit of these pictures.]

THE BIG SLEEP (Warner Bros.): This picture re-unites Humphrey Bogart and Lauren Bacall, the co-stars of "To Have and Have Not" in a tough, suspenseful melodrama. A special motion picture edition of the best-selling novel by Raymond Chandler is available at all book stores. The cover of the book contains a montage of action scenes on the front and back end pages, a photo of Lauren Bacall and credit to the picture.

Arrange window displays in all book stores and lending libraries, using the book itself for display purposes. Promote co-operative newspaper ads with the book sections of department stores. Have book marks printed for distribution to book stores and lending libraries.

A local comic strip tieup has been prepared for use by Royal Crown bottlers throughout the country. Include theatre credits in bottler's imprint space. Also distribute reprints through stores for color-in giveaway. The same strip in larger size also appears in *Teen Talk Magazine*, sent to over 3,500 teen-age clubs and thousands of their members.

Suggested for a lobby display is a set-piece which includes several action scenes from the picture plus life size cut-outs of the co-stars in a clinch.

THREE WISE FOOLS (Metro-Goldwyn-Mayer): Here is the latest of the Margaret O'Brien starring vehicles. Little Margaret, who has become a household favorite, is adopted by the "Three Wise Fools," which suggests theatre adoption of a local orphan girl for a day, from a home or elsewhere. Have her interviewed on the radio, plant art and story in the newspapers and take her on a tour of the city.

The "Three Wise Fools" are bachelors, old and unhappy. Advertise for sourpuss bachelors to attend a special screening. Emphasize that it will be impossible for them to see Margaret without showing pleasure and happiness.

Arrange with a newspaper to publish pictures and stories of a "lost" little girl, offering a reward to the person first identifying her on the street or in a store. Use a teaser ad campaign with copy on the order of "Wanted! 'Three Wise Fools' to legally adopt a charming little girl needing affection and understanding." List the theatre's telephone number under the teaser copy.

Contact local stores for cooperative newspaper ad tieups and window displays of Margaret O'Brien fashions for little girls.

EARL CARROLL SKETCHBOOK (Republic): A musical comedy, this picture stars Constance Moore and William Marshall. Arrange a "Constance Moore Art Contest" for teen-age art students. Promote prizes from merchants for the best drawings of Miss Moore and award them to the winners on stage opening night. Arrange with the local newspaper for a letter-writing contest on why they prefer redheads, blondes or brunettes. Get the writer's permission to read the winning letters from the stage opening night.

For street ballyhoo, have a pretty girl parade through the streets carrying a large sketchbook imprinted with playdate copy. Get your patrons to submit their books of stamps, clippings, photo pin-ups, dresses, etc., for a sketchbook contest. Prizes could be awarded for the best sketchbooks submitted.

Attract attention in your lobby by spotting blow-up stills of the girls in the picture diagonally across the wall, to simulate pages falling from a book.

Swank Opening in Memphis For "Night and Day"

The southern premiere opening put on by Jim Barnes, manager of the Warner theatre, Memphis, for "Night and Day" lacked only the "red carpet" to signify its swanky atmosphere.

Young ladies of the Junior League served as invited guests to the special invitation performance. A half hour radio broadcast by Lynn Ward, society critic and editor, preceded the showing of the picture. Leading newspaper men and prominent citizens appeared on the broadcast, which included a salute to Warner Bros.

The theatre was a brilliantly lighted focal point for thousands of spectators on opening night. Four searchlight trucks and 18 landing field lights furnished by the Navy provided illumination.

Invades City Hall and Lands in Newspapers

George Hunt, manager of Loew's, Louisville, Ky., grabbed plenty of newspaper space, which publicized "Renegades" at his theatre. Hunt had a girl attired in cowgirl costume ride down to City Hall, where she demanded a permit to erect a hitching post at the theatre to care for her horse while she attended the picture. Stories and photos landed in every local paper.

Extra Activities Overcome Budget Limitations

Because the Palace theatre in Syracuse, N. Y., is a neighborhood theatre with a moderate advertising budget, manager Irving Cantor has been resorting to extra activities to increase business.

Every Saturday, a special kiddie matinee sponsored by Ralston's, who support the Tom Mix radio program, has proved popular with the children. Membership cards have been issued and after attending ten successive weeks, a pass and a prize is given to each child. Local ballplayers have appeared on the shows as well as the sports announcer from station WOLF. The theatre gets a daily plug.

Two merchants pay all costs for Cantor's weekly house programs with nearby markets assisting in the distribution of 5,000 each week by dropping them in shoppers' bags.

For a few passes each week, Cantor has also been getting free publicity in several newspapers in adjacent towns.

Learning that many railroad workers who live in his area are afraid to leave their houses for fear of missing a work call, he notified the Union that members could be called, similar to the service rendered doctors and professional people at the Palace.

Arranges Baby Contest Tieup

The Capitol theatre in New London, Conn., recently completed a highly successful baby contest sponsored by Genung's, a local department store. Each admission ticket purchased during a four-week period entitled the holder to one vote. Prizes were a $100 war bond and season passes to the theatre. Walter Murphy, manager of the Capitol, made the tieup.

HANSEN'S COOLNESS AVERTS PANIC

Alert action on the part of Benedict Hansen, manager of the Empire theatre, Brooklyn, N. Y., averted a panic and possible injury to several hundred persons in the auditorium.

When a reel of film suddenly burst into flame, smoke emanating from the booth caused an uneasy stir among patrons. Hansen promptly turned on house lights, mounted the stage and requested those present to leave quietly.

Many commendations were received for his action by Mr. Hansen. The president of the Broadway Merchants Association wrote a letter to the executive offices of Raybond Theatres Corp., which operates the Empire, praising Hansen's competence.

Governor Hails Anniversary of Sound Pictures

A proclamation issued by the governor of Nebraska, heralding the 20th anniversary of sound, was the opening gun of manager G. E. Butterfield's "Night and Day" exploitation campaign at the Lincoln theatre, Lincoln, Neb. Butterfield used blowups and special art work in the lobby five weeks in advance of his opening, with special displays on the mezzanine floor. 100 jumbo window cards were placed in choice locations in addition to one-sheets, three-sheets and six-sheets, which were sniped with opening date and theatre name.

The Western Electric company gave over their two windows at the main office branch to promoting the film, announced the playdate on bulletin boards, and carried a special salute in its house organ. The Eastman Kodak company used an attractive window display featuring the anniversary and the picture. Additional window tieups were set with Kresge's, Watt's Music Store, Dietz Music Store, Bauer's Drugs, the telephone company, and several department stores.

Radio, Windows Help Date On "Kid from Brooklyn"

Window displays, free radio time and a tieup with a local milk company helped to exploit "Kid from Brooklyn" for Bill Morton, publicist for the RKO Albee in Providence, R. I.

Windows included some of the most prominent locations in the city with Liggett's, The Outlet Co., tobacconists and at least 10 music stores.

Five-minute shows were promoted over WJAR and WEAN and a 15 minute show was scored over WEAN the day before opening.

Restaurants also cooperated, and the Hood Milk company spotted one-sheet posters throughout its plant calling attention to the film. Morton also landed excellent publicity breaks in the *Pawtucket Times, Providence Sunday Journal* and *Herald News.*

Gingell's Laugh Show a Hit

An "All Laugh Show," the second one in the past two months put on by Ray Gingell, manager of the Hiser theatre in Bethesda, Md., proved highly successful. Gingell built a complete program of comedy shorts around the feature, "Getting Gertie's Garter," and sold it through special newspaper ads and exploitation.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

KID STUFF

To attract juveniles to his Cartoon Carnival at the Paramount theatre in Middletown, Ohio, manager Roy Peffley recently used this novel ballyhoo. Device did the trick; show was a sell-out.

Promotes Four Co-op Ads

Cooperative newspaper ads recently were set on four pictures playing at Loew's theatre in Newark, N. J. The co-ops were arranged by Loew's publicist Ann Bontempo with the American Shops. Each ad featured a photograph and a biography of the star of the picture. The productions publicized were "Whistle Stop," "Paris Underground," "Talk About a Lady," and "The Postman Always Rings Twice."

Warren Promotes Store Tieup for Elgin Playdate

Tying in with A. J. Freiman's, Ltd., Ottawa's largest department store, which sponsors the local outlet for the teen-age program, "Calling All Girls," proved an effective business stimulant for manager Ernie Warren of the Elgin in that city, coincident with the engagement of "Enchanted Forest."

Warren put on a special morning show for members, with the store paying regular admission for each registered member of the club. A capacity house resulted, with a smart fashion show the big attraction for the youngsters. The department store gave extensive cooperation towards promoting the show in advance, with mention on its various radio programs, through window displays and the teen-agers department. Full page newspaper ads were also utilized.

In spite of a difficult newspaper situation, Warren obtained excellent cooperation from the dailies.

As a result of the special show, the department store reports that its original membership of 400 has grown to over 1,600.

Goes After Railroad Workers

Since Etowah, Tenn., is an important railroad town, it is perhaps only natural that D. T. Stalcup, manager of the Gem theatre there, took advantage of this fact by tying it in with all advertising prior to his engagement of "Night Train to Memphis." Stalcup used catch lines in all advertising media headed, "Attention, railroad men." Extra business resulted for the playdate.

Display Ads With Originality

Here are two original newspaper advertisements created by Norman Kassel, advertising director for Essaness theatres in Chicago. Kassel has acquired considerable reputation in the midwest for his ingenuity.

Hynes Continues Exploitation at New Location

Bob Hynes, contender for the third quarter Quigley Awards, has been maintaining the fast exploitation pace established prior to his recent transfer to the Criterion theatre in Oklahoma City. To promote "Kid from Brooklyn," Bob distributed 10,000 cellophane bags containing peanuts, with copy, "If you think these are nuts, wait till you see, etc." Bags were distributed in the business area by five attractive girls four days before opening.

Window displays were set with Cox Radio store, Andy Anderson's sporting goods store, McEntees Jewelry shop and several other prominent locations. At eight busy intersections, 300-pound cakes of ice were placed, with copy frozen in the center, reading, "Keep cool and see, etc." On opening day an ice cake was set in front of the theatre, with an attractive model in a bathing suit perched atop it, which created plenty of attention.

24-sheet cutouts were placed over the marquee. Two ushers in boxing gloves and trunks paraded the streets with tiein copy on their backs. Radio spot announcements were used extensively over four local outlets. Royal Crown Cola trucks were bannered with picture title and playdate. Hynes also had off duty staff members calling phone subscribers and delivering a sales message on the picture.

Dillenbeck Scores Hit with Two Day Cartoon Show

D. M. Dillenbeck, manager of the Rialto theatre, Bushnell, Ill., staged a two-day carton show with excellent results. The first showing was held on Friday matinee with a follow-up on Saturday morning. Circulars were distributed announcing the shorts and plugging the advance sale of tickets.

For his recent date on "Little Giant," Dillenbeck built a special lobby and sidewalk display and had heralds imprinted with special laugh copy. Window cards were additionally spotted in merchant locations.

Promotes March of Time With Window Tieups

Ed May, manager of the Rosetta theatre, Miami, Fla., took full advantage of his recent opening on the March of Time release, "More Homes Wanted." A special trailer was used one week in advance, and an attractive 40 x 60 with art display helped to impress theatre patrons with playdates. May obtained window locations for attractive 11 x 14's mounted on 16 x 22 cards, with special lettering applicable to the various stores where they were distributed. The effort paid off with extra business during the engagement.

ODEON MOVIE CLUB GETS RADIO SPOT

A half-hour weekly radio program is presented from the stage of the Odeon theatre, Kingston, Ont., each Saturday morning through a tieup manager C. A. Hunter arranged with Doyle's Bakery, sponsors. The program is devoted exclusively to the Odeon Movie Club, a children's organization of some 1,500 members. On the program the members sing, tap dance, play musical instruments, etc. The club members also read the announcements and commercials. 5,000 lucky number cards were printed and distributed by the bakery. In addition to the bakery, two other merchants contributed prizes for the winners.

Has Welshman Translate "The Corn Is Green"

Taking advantage of the fact that the Welsh people have a peculiar fanaticism for their native tongue, William Newman, manager of the Olympia Cinema, Cardiff, Wales, received unusual publicity in connection with his date on "The Corn Is Green" through a novel promotion.

Newman had his sign writer draw a poster with the Welsh translation of "The Corn Is Green." The sign was intentionally worded incorrectly. Patrons were then invited to submit their own version of the correct translation in their native tongue. He followed this up by asking local radio announcers and news editors to supply the correct translation. As a result, 27 different versions were submitted, and the stunt created so much interest that the theatre broke an attendance record established in 1944.

Guessing Contest On "Masquerade" Used by Dallas

Digging into his bag of old exploitation gimmicks and using a new approach, Dave Dallas, manager of the Griffith theatres in Manhattan, Kans., recently found the public responsive to a bean guessing contest, which was used to exploit "Masquerade in Mexico" at the Wareham theatre. Ten days prior to the opening, a bean jar was displayed in the lobby in charge of an usherette dressed in Mexican costume. Patrons were provided with pencils and contest blanks, with those guessing the correct number of beans in the jar, or nearest number to it, receiving a free steak dinner from the local market. The winners also received free tickets to see the picture.

The interest aroused in the contest landed a news story in the *Mercury-Chronicle*. The cooperating merchant displayed the steaks attractively in the window, set up in a bed of ice, with a 30 x 40 card explaining the rules, plus theatre credits.

A gift shop made a special display of Mexican jewelry and the department store devoted a window to vacation clothes and Mexican costumes.

Barrel Device Used for "Arsenic and Old Lace"

When "Arsenic and Old Lace" recently played at the State theatre, Dallas rigged up a barrel painted in fire-engine red, lettered, "Danger! Stay Away. Do Not Look Inside!" Curious pedestrians, attracted to the scene, found a large white bottle inside, labelled "Arsenic," with film and theatre tie-in copy.

Jay Wren, advertising manager for Paramount-Adams theatres in New Jersey, recently created these original newspaper layouts to promote a special horror show at the Adams theatre in Newark. The ads do an excellent selling job for this type of program.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

MARK ALLEN
Lido, New York, N. Y.

HELENE BOESEL
Downer, Milwaukee, Wis.

JOSEPH BOYLE
Poli-Broadway, Norwich, Conn.

LOUIE CHARNINSKY
Rialto, Dallas, Texas

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

LOU COHEN
Loew's Poli, Hartford, Conn.

V. HUGH DEACON
Gaumont Palace, Jordan Well
Coventry, England

TOMMY DELBRIDGE
Loew's Vendome, Nashville, Tenn.

GEORGE DELIS
Palace, Canton, Ohio

MAURICE DRUKER
Loew's Regent, Harrisburg, Pa.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, N. Y.

W. RAY GINGELL
Hiser, Bethesda, Md.

I. A. HAFESJEE
Metro, Calcutta, India

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
RKO Palace, Cleveland, Ohio

RUDOLPH HAUPT
State, Manchester, Conn.

ALBERT W. HEIM
Bardavon, Poughkeepsie, N. Y.

W. D. HENDLEY
Bradley, Columbus, Ga.

HOMI HYDERABADWALA
Metro, Bombay, India

BOB HYNES
Criterion, Oklahoma City, Okla.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHIL KATZ
Kenyon, Pittsburgh, Pa.

SID KLEPER
College, New Haven, Conn.

GEORGE KRASKA
Loew's State, Boston, Mass.

IRVING LEVIN
Vogue, San Francisco, Calif.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Little River, Fla.

CYRIL MEE
State, Harrisonburg, Va.

MAX MINK
RKO Fordham, New York, N. Y.

BILL MORTON
RKO Albee, Providence, R. I.

WILLIAM NEWMAN
Olympia Cinema
Cardiff, Wales

DON NICHOLS
Arcade, Waynesboro, Pa.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

DICK PEFFLEY
Paramount, Fremont, Ohio

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
Keith's 105th Street, Cleveland, O.

FRED REETH
Capital, Madison, Wis.

ALEC REID
Plaza Cinema, Southfields
London, England

H. W. REISINGER
Loew's, Dayton, Ohio

J. G. SAMARTANO
Loew's State, Providence, R. I.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

SOL SORKIN
RKO Keith's, Washington, D. C.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

PRESTON SWAN
Elephant Cinema, Shawlands
Glasgow, Scotland

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

GERTRUDE TRACY
Loew's Ohio, Cleveland, Ohio

SEYMOUR WEISS
Westside Drive-In, Cleveland, O.

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

Novel Newspaper Contest For "One More Tomorrow"

For the advance campaign on "One More Tomorrow" at the Grand theatre, Columbus, Ohio, manager Lawrence Caplane arranged an intriguing identification contest with the *Columbus Star*.

The newspaper had its photographers take shots of the second stories of well-known buildings around the center of the city. These pictures were published under the heading of "Columbus Is Looking Up to 'One More Tomorrow'," and readers were offered prizes for identifying the buildings.

The contest was kept going for two weeks, with free tickets to the Grand awarded the winners.

WHATEVER YOU WANT WHENEVER YOU WANT IT!
SPECIAL TRAILERS
PDQ AND PERFECT, TOO
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

Cox Gets Music Plugs For "Night and Day"

Bob Cox, manager of the Kentucky theatre in Lexington, had three leading music stores—Purcell's, Shackelton's and Barney Miller's—plug the Cole Porter tunes in "Night and Day" on numerous radio broadcasts in connection with the opening of the film. Each of the cooperating merchants devoted windows to displays of scene-stills and blowups from the film, tied in with the Victor record album of Porter music. Woolworth's, Fayette Cigar Store, Zeff Brothers and a dozen other shops also used window and counter displays. Newspaper publicity was abundant, tying in with the anniversary of the introduction of sound pictures.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

SHOWMEN PERSONALS

In New Posts: George Lougee, Olympia, Lynn, Mass. Milton Kaufman, Loew's State, Norfolk, Va. Wayne Shepler, Loew's Orpheum, St. Louis, Mo. Howard Kadrie, Strand, St. Paul, Minn. Gordon McArdle, Arion, Minneapolis. Donald Frederickson, State and Maco theatres, Virginia, Minn.

Walter Kessler, Loew's Ohio, Columbus. Ben Rahn, Granada, Minneapolis. Daniel Sadlowski, Eastwood, East Detroit, Mich. Nato J. Aiello, Davison, Detroit. Robert Albino, Nostrand, Brooklyn, N. Y. William McDevitt, Floral, Floral Park, Long Island, N. Y.

Assistant Managers: Milton Card, Olympia; Frank R. Kelley, Paramount; both in Lynn, Mass. Robert Levy, Quentin, Brooklyn, N. Y. McKendree Williams, Baldwin, Long Island, N. Y. Harry Gilbert, Albemarle, Brooklyn, N. Y. Harry Green, Rialto, Brooklyn, N. Y.

Samuel Tilford, Marine, Brooklyn, N. Y. Irving Wiegan, Kingsway, Brooklyn, N. Y. William Burkhardt, Sunnyside, Woodside, Long Island, N. Y. Arthur Pearce, Fantasy theatre, Rockville Centre, Long Island, N. Y. Murray Cohan, Nostrand theatre, Brooklyn, N. Y.

Wedding Bells: Bill O'Sullivan, manager of the Rialto theatre, Hartford, Conn., to Jean De Vico of Loew's Poli-Strand, Waterbury.

Al Ackerman, manager of the State, Sioux City, Ia., to Dorothy Edwards, former cashier at the Capitol, same city.

Birthday Greetings: Norman L. Davis, John P. Hassett, Edward J. Oliver, Meyer Golding, Frank Weatherford, Melvin L. Gold, George Patterson, W. W. Lineberger, Harry Browning, George Clarke, William E. Haley, Michael S. Milo, L. I. McMullen, Tom Malloy.

Fred Naify, Herman B. Abrams, John B. Tucker, Nort Rosevold, Maurice M. Meek, Harry Sefton, Rockwood D. Bailey, James A. Kakley, Clarence A. Turbin, Joseph M. Rubenfeld, William J. Burke, John Misavice, Jack J. Johnson, Herbert Hairrell, Robert G. Patterson.

H. R. Hellerich, Bert Gildersleeve, Ralph C. Ressler, Art Weber, Herbert C. Lewis, Sidney Selig, Pete Egan, Frank D. Solomont, Sam Rothstein, Morris Sims, Harold Heller, Sam Schiwetz, Earle C. Potter, Albert E. Crowder, Merritt Crowley, Tom Chisholm.

Jeweler Sponsors Beauty Contest

A successful bathing beauty contest to select Miss Fordham of the Bronx was promoted by Max Mink, manager of the RKO Fordham theatre, the Bronx, N. Y. The contest was sponsored by a local jeweler, who paid all costs including an orchestra, cash prizes, stage hand salaries, a loving cup and numerous compacts, fountain pens and other gifts, which were presented to runners-up.

Special heralds in the form of entry applications announcing the contest were distributed at the theatre. These were also paid for by the merchant. 50 contestants entered the competition and the presentation was staged in an attractive setting amid beach umbrellas and chairs promoted from a nearby park. Lattice work and flowers erected behind special platforms proved an effective background.

The *Bronx Home News* covered the contest with pictures of contestants and the winners. Mink also arranged a timely promotion in conjunction with the Department of Parks, which sponsored a Harvest Dance Contest, with borough contestants competing at the Central Park Mall on September 5th. The Bronx contingent of contestants appeared on the Fordham theatre stage two days prior to the grand finale. Gifts and prizes were promoted for the winners.

SOMETHING NEW WILL BE ADDED
To Your Screen When You Play
WOMAN SPEAKS
(Issued every month)
FILM STUDIOS OF CHICAGO
FIELD BUILDING

Haney Gives Short Subject Feature Campaign

Devoting the same attention he would normally give to a feature in connection with his engagement of the short subject, "Don't Be a Sucker," paid dividends to manager John J. Haney, manager of the Patio theatre in Freeport, Ill. Three days before opening, a private preview was arranged before a select invited group including heads of the Chamber of Commerce, the Y.M.C.A., Masonic Order, Catholic priests and ministers, the mayor of Freeport, women's clubs and the publisher of the *Journal-Standard,* local daily.

In addition to special news breaks, the newspaper devoted an entire editorial to the attraction the day before opening.

Special teaser ads and display advertisements were employed by Haney to good effect.

Has Remedy for Vandalism

Having tried almost every remedy to curb vandalism at the Regent theatre, Cedar Falls, Iowa, manager Merle R. Blair hit upon the idea of displaying some of the cut seats found in the theatre, with an appeal to parents. The exhibit created so much attention and comment that the local newspaper wrote an editorial on the subject. Merle reports there has been a decided improvement in the conduct of the juveniles.

Boosts Business with Co-ops

In connection with his booking of "The Well Groomed Bride," Harold E. Old, manager of the Madison theatre, Mansfield, Ohio, promoted an 8-column by 15-inch cooperative ad from a local beauty salon and a 2-column by 12-inch coop from a jewelry store. In spite of hot summer weather, Harold reports business as above average.

Classified Ads Sell "Virginian"

A classified ad campaign in local newspapers gave added emphasis to manager William Eagen's playdate on "The Virginian" at the Longview theatre, Longview, Wash. Several days prior to the opening, an ad appeared in the personal columns requesting anyone knowing the whereabouts of Joe Trampas, cattle rustler, to contact the advertiser through the newspaper. The following day a reply was inserted in the columns, stating that the writer believed he could produce Trampas for a consideration. On the final day, the column carried an item that they couldn't produce Trampas in person, but that interested persons could see the story of his life and untimely death in "The Virginian" at the Longview theatre. The device aroused so much interest among readers that the picture ran a full week.

Radio spot announcements were used over station KWLK; window cards were circus heralded through the downtown business section and in the nearby town of Kelso.

Eagen constructed a small scaffold, complete with ropes, which was used in front of the theatre with tie-in copy.

Pearl Bryant Sets Window Display

An attractive window display in a downtown gift shop helped to publicize "Postman Always Rings Twice" for manager Pearl Bryant, coincident with the film's engagement at the Federal theater, Federalsburg, Md. Mrs. Bryant also obtained a co-op newspaper ad from the merchant, tying in stationery with "Have you written to your loved ones?"

APPLICATION FOR MEMBERSHIP

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1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

O.S.S. (Para.)

Final Report:

Total Gross Tabulated	$612,600
Comparative Average Gross	563,700
Over-all Performance	108.6%

BALTIMORE—Keith's 1st week 120.0%
BALTIMORE—Keith's, 2nd week 72.0%
BOSTON—Paramount, 1st week 126.6%
(DB) It Shouldn't Happen to a Dog (20th-Fox)
BOSTON—Paramount, 2nd week 113.3%
(DB) It Shouldn't Happen to a Dog (20th-Fox)
BOSTON—Paramount, 3rd week 84.0%
(DB) It Shouldn't Happen to a Dog (20th-Fox)
BUFFALO—Buffalo 127.0%
(DB) It Shouldn't Happen to a Dog (20th-Fox)
BUFFALO—Hippodrome, MO 1st week . . 118.2%
(DB) It Shouldn't Happen to a Dog (20th-Fox)
CHICAGO—Chicago, 1st week 101.7%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 114.2%
(SA) Vaudeville
CINCINNATI—Albee 119.0%
CINCINNATI—RKO Shubert, MO 1st week . 109.0%
CLEVELAND—Loew's State 120.5%
CLEVELAND—Loew's Stillman, MO 1st week 98.1%
CLEVELAND—Loew's Ohio, MO 2nd week . 123.1%
LOS ANGELES—Paramount Downtown, 1st week 152.1%
LOS ANGELES—Paramount Downtown, 2nd week 78.2%
LOS ANGELES—Paramount Hollywood, 1st week 132.3%
LOS ANGELES—Paramount Hollywood, 2nd week 80.8%
MINNEAPOLIS—State 122.1%
PITTSBURGH—Stanley 121.3%
PITTSBURGH—Warner, MO 1st week . . . 93.3%
PITTSBURGH—Ritz, MO 2nd week 142.8%
SALT LAKE CITY—Utah 115.5%
SALT LAKE CITY—Studio, MO 1st week . 114.2%
SAN FRANCISCO—Fox 102.8%
(DB) Hot Cargo (Para.)
SAN FRANCISCO—St. Francis, MO 1st week 117.6%
(DB) Hot Cargo (Para.)
SAN FRANCISCO—St. Francis, MO 2nd week 75.6%
(DB) Hot Cargo (Para.)
ST. LOUIS—Fox 135.4%
(DB) A Yank in London (20th-Fox)
ST. LOUIS—Missouri, MO 1st week 107.6%
(DB) A Yank in London (20th-Fox)
TORONTO—Imperial 93.4%
WASHINGTON—Capitol, 1st week 120.8%
(SA) Vaudeville
WASHINGTON—Capitol, 2nd week 74.3%
(SA) Vaudeville

•

A NIGHT IN CASABLANCA (UA)

Final Report:

Total Gross Tabulated	$568,600
Comparative Average Gross	567,800
Over-all Performance	100.0%

ATLANTA—Loew's Grand 126.1%
BALTIMORE—Century 102.2%
BOSTON—Orpheum 107.0%
(DB) Mysterious Intruder (Col.)
BOSTON—State 125.2%
(DB) Mysterious Intruder (Col.)
BUFFALO—Buffalo 81.0%
(DB) Fear (Mono.)
CHICAGO—Oriental, 1st week 112.5%
(SA) Vaudeville
CHICAGO—Oriental, 2nd week 89.4%
(SA) Vaudeville
CINCINNATI—RKO Palace 112.5%
CINCINNATI—RKO Shubert, MO 1st week . 144.2%
CLEVELAND—Loew's State 86.6%
CLEVELAND—Loew's Stillman, MO 1st week 86.5%
CLEVELAND—Loew's Ohio, MO 2nd week . 100.0%
DENVER—Denver 89.8%
(DB) Deadline for Murder (20th-Fox)
DENVER—Esquire 90.9%
(DB) Deadline for Murder (20th-Fox)
DENVER—Aladdin, MO 1st week 117.6%
(DB) Deadline for Murder (20th-Fox)
DENVER—Rialto, MO 2nd week 74.0%
(DB) Deadline for Murder (20th-Fox)
INDIANAPOLIS—Loew's 83.6%
(DB) Mysterious Intruder (Col.)
KANSAS CITY—Midland 87.7%
(DB) Notorious Lone Wolf (Col.)
LOS ANGELES—Music Hall Beverly Hills, 1st week 163.6%
LOS ANGELES—Music Hall Beverly Hills, 2nd week 90.9%
LOS ANGELES—Music Hall Beverly Hills, 3rd week 81.8%
LOS ANGELES—Music Hall Beverly Hills, 4th week 51.8%
LOS ANGELES—Music Hall Downtown, 1st week 115.6%
LOS ANGELES—Music Hall Downtown, 2nd week 100.0%
LOS ANGELES—Music Hall Downtown, 3rd week 90.5%
LOS ANGELES—Music Hall Downtown, 4th week 50.0%
LOS ANGELES—Music Hall Hawaii, 1st week 148.6%
LOS ANGELES—Music Hall Hawaii, 2nd week 90.5%
LOS ANGELES—Music Hall Hawaii, 3rd week 67.5%
LOS ANGELES—Music Hall Hawaii, 4th week 52.7%
LOS ANGELES—Music Hall Hollywood, 1st week 140.3%
LOS ANGELES—Music Hall Hollywood, 2nd week 87.7%
LOS ANGELES—Music Hall Hollywood, 3rd week 78.9%
LOS ANGELES—Music Hall Hollywood, 4th week 50.0%
OMAHA—Orpheum 101.8%
(DB) Avalanche (PRC)
PROVIDENCE—State 90.4%
(DB) The Man Who Dared (Col.)
SAN FRANCISCO—Orpheum, 1st week . . 174.6%
(DB) Just Before the Dawn (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . 101.5%
(DB) Just Before the Dawn (Col.)
SAN FRANCISCO—Orpheum, 3rd week . . 84.6%
(DB) Just Before the Dawn (Col.)
ST. LOUIS—Loew's State 118.2%
ST. LOUIS—Loew's Orpheum, MO 1st week. 145.8%
TORONTO—Loew's 108.0%

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CAESAR AND CLEOPATRA (UA)

Final Report:

Total Gross Tabulated	$563,000
Comparative Average Gross	503,700
Over-all Performance	111.7%

ATLANTA—Loew's Grand, 1st week . . . 130.4%
ATLANTA—Loew's Grand, 2nd week . . . 108.6%
BALTIMORE—Century, 1st week 104.3%
BALTIMORE—Century, 2nd week 87.9%
BOSTON—Orpheum, 1st week 107.2%
BOSTON—Orpheum, 2nd week 68.9%
BOSTON—State, 1st week 113.9%
BOSTON—State, 2nd week 62.1%
BUFFALO—Buffalo 118.9%
BUFFALO—Hippodrome, MO 1st week . . . 107.5%
CHICAGO—Grand, 1st week 241.3%
CHICAGO—Grand, 2nd week 232.7%
CINCINNATI—RKO Capitol, 1st week . . . 150.4%
CINCINNATI—RKO Capitol, 2nd week . . . 92.9%
CLEVELAND—Loew's State 109.3%
CLEVELAND—Loew's Stillman, MO 1st week 84.1%
INDIANAPOLIS—Loew's, 1st week 108.6%
INDIANAPOLIS—Loew's, 2nd week 61.5%
KANSAS CITY—Midland, 1st week 113.6%
(DB) The Man Who Dared (Col.)
KANSAS CITY—Midland, 2nd week 79.5%
(DB) The Man Who Dared (Col.)
MONTREAL—Loew's, 1st week 115.6%
MONTREAL—Loew's, 2nd week 81.6%
PROVIDENCE—State, 1st week 122.4%
PROVIDENCE—State, 2nd week 63.7%
SALT LAKE CITY—Centre 98.5%
SALT LAKE CITY—Capitol, MO 1st week . 101.1%
SAN FRANCISCO—United Artists, 1st week 205.2%
SAN FRANCISCO—United Artists, 2nd week 158.9%
ST. LOUIS—Loew's State 115.7%
WASHINGTON—Palace, 1st week 133.9%
WASHINGTON—Palace, 2nd week 95.6%

Argentine Films Unrestricted in Spanish Market

by NATALIO BRUSKI
in Buenos Aires

Argentine pictures currently are able to enter Spain without any restrictions, it is announced here. The agreement, in effect since August 1, will continue to the end of 1947, and is based on a film exchange basis between Argentine and Spanish producers. A Spanish distributor of foreign product is due in Buenos Aires shortly to acquire local product for distribution in Spain.

▽

Alfredo Muruzeta, who recently visited the U. S. as manager of Columbia's Argentine branch, has resigned his post to become Samuel Goldwyn's South American supervisor. Emilio Lopez, manager of Columbia Pictures in Chile, will replace Mr. Muruzeta.

▽

William W. Sullivan, recently appointed managing director in the Argentine for Twentieth Century-Fox, has arrived in Buenos Aires.

▽

Monogram Pictures, Inc., whose product has been handled up to now in this country by Films Mundiales, has decided to open its own branch office here early in November. It will be in the charge of Charles Romarin, Monogram's present supervisor in this country.

▽

Artistas Argentinos Asociados has leased the Baires studios for three years and is considering large-scale production. Hugo Fregonese, A. A. A. director, will buy new technical equipment in the U. S. The company stars soon on "I'll Never Say Goodbye to You."

▽

Lumiton is currently shooting exteriors in Rio de Janeiro for "The Nude Angel," being directed by Carlos H. Christensen.

Stage Homecoming Week For "Night and Day"

Peru, Ind., the home town of Cole Porter, will stage a Peru Homecoming Week celebration for the local premiere at the Roxy, September 14, of Warner Brothers' "Night and Day," based on the life and compositions of Mr. Porter. All streets will be decorated with "Night and Day" banners, and nearly every store and shop in the town agreed to tie in window displays.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST, THEATRE MANAGERS School graduate, Elmira, veteran, white, 36 years, married, full or part time. E. MILLER, 42 Grace Street, Irvington, N. J.

NEED AN OPERATOR-MANAGER? PREFER small town—ambitious, dependable. Write or wire RICHARD SALB, 426 W. Lloyd St., Milwaukee, Wis.

USED EQUIPMENT

BARGAINS GALORE! SIMPLEX, POWERS, lamphouses, sound, accessories, etc. Write us your requirements. Foreign inquiries invited. Catalog available. STAR CINEMA SUPPLY COMPANY, 440 West 45th Street, New York City 19.

THEATRE CHAIRS—3,000 USED SPRING CUSHioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Write for prices and photographs. Phone Lenox 3445, JESSE COLE, 2565 McClellan Ave., Detroit, Mich.

STILL SOME ARMY THEATRE OUTFITS REmaining—Complete Holmes professional latest sound projectors, 2000' magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor; 2 way Multicellular horn system, ready to go, $1,695.00. With regular amplification and single speaker, $1,295.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

690 HEYWOOD VENEER BACK REUPHOLstered box spring Cushion Chairs, $6.50; 300 American ditto, $5.95; 1702 American heavy inserted panel back reupholstered box spring, $7.45; 220 Irwin tapestry upholstered padded back, reupholstered box spring metal lined cushions, rebuilt, $8.95; 225 rebuilt, reupholstered Stafford panel back box spring, $5.95; 104 American reupholstered velour padded back, box spring, $7.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRES

TWO THEATRES IN TWO ADJOINING INdustrial towns controlling large district. 10-year lease. Total price $175,000 cash. J. C. BUTLER, A. B. C. Brokerage Company, 304 S. W. 4th Avenue, Portland 4, Ore.

THEATRE. SUBURBAN PORTLAND. 608 SEATS. Concrete stucco building included. New equipment. Newly redecorated. Owner shows over $2,700 gross per month. $55,000, half down. J. C. BUTLER, A. B. C. BROKERAGE COMPANY, 304 S. 4th Ave., Portland 4, Ore.

HELP WANTED

SALESMAN — JANITORIAL SUPPLIES, RUBber matting; disinfectants; deodorants. National. A. H. ALTSCHUL CO., 11 White St., New York 13, N. Y.

BUSINESS BOOSTERS

BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

CHAIRS — SOUND SYSTEMS — EVERYTHING for Theatres. Before buying—be wise. Get our low prices and save! Forest MCS Twin Arc 65/65 Rectifier $484. Write for facts about "Foto-Nite." Makes your theatre a Little Gold Mine. AMERICAN THEATRE SUPPLY COMPANY, INC., 1504—14th at Pike, Seattle, Wash.

IMMEDIATE DELIVERY — LATEST 16MM. Ampro Arc Projectors—include Strong High-Intensity Arc Lamp; Rectifier; 40 watt Amplifier; 2 heavy duty Loudspeakers; spares and accessories. Practically new. Single outfit, $1,350.00—Dual, $2,395.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

16-35MM. PRODUCTION EQUIPMENT—CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment or lists. Write your wants. CAMERA MART, 70 West 45th St., New York.

LATEST RCA 35MM. STUDIO RECORDER, rebuilt, $4,250.00; Depue Optical Reduction Printer, rebuilt, $2,995.00; Eyemo Spider Turret Camera, 3 lenses, $595.00; DeBrie Newsreel Camera, 3 lenses, 6 magazines, motor, tripod, $295.00; early Mitchell Camera, magazines, lenses, tripod, rebuilt, $2,450.00; Eyemo Turret, magazine, motor, 4 lenses, tripod, $1,095.00; Duplex 35mm. Printer, $495.00; Moviolas, $195.00; 2000W Studio Spots, $57.50; Akeley Newsreel Camera, Gyrotripod, $695.00. Send for listings. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Polio Cutting Attendance In Three Communities

Box offices in St. Louis, Minneapolis and Muskogee, Okla., were still affected last week by the current polio epidemic. Despite an appeal to the Mayor of Minneapolis by North Central Allied, the ban on children under 16 at theatres will remain in effect until September 15, it is understood. Children under 14 years of age were barred from all Muskogee theatres last week "until further notice" because of a threatened epidemic in that area. Attendance has dropped from 20 to 25 per cent in neighborhood St. Louis houses because of the increased polio cases, according to Fred Wehrenberg, president of the Motion Picture Theatre Owners of America. Saturday matinees for children likewise have shown sharp drops.

OBITUARIES

Florence Turner, Early Star, Dies in Hollywood at 59

Florence Turner, one of the industry's earliest stars and known as the "Vitagraph Girl," died August 28 at the clinic of the Motion Picture Country Home in Hollywood. She was 59 years old. Voted England's most famous actress in 1915, Miss Turner began her film career in 1907 at the age of 20, playing for the Vitagraph company. About six years later, at the height of her popularity, she went to England to make her own pictures. When British studios closed in 1916 because of the war she returned to America, but never again regained her early success despite another trip to England. In the 20's she played in Hollywood's "Janice Meredith," "College" and "The Chinese Parrot." She was to have appeared in Metro-Goldwyn-Mayer's remake of "Merton of the Movies."

James E. Finey

James E. Finey, sales assistant to Carl Leserman, representative for Benedict Bogeaus and David L. Loew, died September 1 at his home in New York City. Mr. Finey, who joined Mr. Leserman last year, had previously been sales representative for Walt Disney Productions. Prior to that, he was employed in the sales department of RKO. He is survived by his wife, Sylvia, and a brother, John. A requiem mass was sung September 5 at the Church of St. Francis Xavier, New York.

Opens Cincinnati Exchange

Edward A. Wheeler, former operator of the Penn Film Service of Pittsburgh and several theatres in Baltimore, has taken over the Astor Picture franchise for the Cincinnati territory, which includes southern Ohio, eastern Kentucky and western West Virginia. In addition a number of other features and short subjects will be handled. The releasing organization will be called Astor Pictures Exchange for the Astor product, and Wheeler Film Company for all others.

Soviet Color Film Opens

"Russia on Parade," a sports display and pageant of the 16 Soviet Republics, and first full-length Soviet documentary in the new color process, was to have its American premiere at the Stanley theatre, New York, September 7. The subject was produced at the Mosfilm Studio and is released here by Artkino.

"Les Miserables" Due Here

The longest foreign film ever to be seen in this country will have its premiere soon when Distinguished Films, Inc., brings to Broadway the French version of "Les Miserables." The editing of the two-part film has just been completed by Walter Klee. Running three hours and 20 minutes, the film stars the late Harry Baur.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Gallant Bess

MGM—1,000 Men and a Horse

Lack of marquee names with which to attract the multitude is about the only strike against this picture about a young man and his horse—two horses, to be precise, although the steed plays a dual role—which rates, as concerns validity of dramatic appeal, with the best of the films featuring the relationship between man and his animals. Audiences which can be got into the theatre to see it are a cinch to be glad of it.

Produced by Harry Rapf and directed by Andrew Marton from an original story and screenplay by Jeanne Bartlett suggested by an incident told by Lt. Marvin Park, USNR, the picture recounts the experiences of a 16-year-old boy whose dead father has left him a thoroughbred mare, Bess, and an ambition to establish a stock farm.

When the Navy inducts the boy as a Seabee, and prevents him from rushing to the side of his beloved horse in time to save her from death by pneumonia, he becomes antagonistic toward his superior officers. Later, on a remote island under Jap bombardment, he saves a stricken horse he finds in the jungle, and it becomes a beloved mascot of his company. There's pathos as well melodrama in the events which precede a novel and stimulating ending.

This is, by the way, MGM's first feature produced in Cinecolor, and most satisfactorily, too. It is also the first major feature in some time produced with an all male cast (the good horse Bess being the only gal present).

Previewed at the Village theatre, Westwood, where it played nicely. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 11747. General audience classification.
Tex ..... Marshall Thompson
Lug ..... George Tobias
Clem Bevans, Donald Curtis, Murray Alper, Wally Cassell, Jim Davis, Chill Wills, John Burford, Johnny Bond, Bess

Red River Renegades

Republic—Western

When it comes to making Westerns on a moderate budget, Republic leads the field. The studio's current offering is no exception. Ben Cohen, who was associate producer, Thomas Carr, who directed, and Norman Hall, who wrote the original screenplay, all deserve credit for devising a drama that fulfills the requirements of the Western—shooting, skulduggery and suspense—and presents them in a refreshingly novel manner.

Sunset Carson is cast as a laconic postal inspector, out to stop a series of mail robberies on the Red River stage line. He is assisted by Tom London, who contributes an excellent characterization as an itinerant saddle-maker, and hindered and helped, by turns, by pretty Peggy Stewart, who plays, of all things, a Pinkerton operative. In the supporting cast, Ted Adams does notable work as a villain who recalls that unpleasant Dickens character, Uriah Heep.

It all adds up to a mighty entertaining hour for the devotees of saddle-and-shotgun drama.

Reviewed at the Hitching Post theatre, Hollywood, where the patrons indicated enjoyment. Reviewer's Rating: Good.—THALIA BELL.

Release date, July 25, 1946. Running time, 55 min. PCA No. 11605. General audience classification.
Sunset ..... Sunset Carson
Julie ..... Peggy Stewart
Ted Adams, Bruce Langley, Tom London, Leroy Mason, Kenne Duncan

Piccadilly Incident

Herbert Wilcox-Pathe—Heart-Warming

Inveterate adherent of established recipe, Herbert Wilcox is one of those "safe" producers. Exhibitors know what to expect from him. They're rarely surprised. This time, those same exhibitors are in for a jolt. "Piccadilly Incident" has all the earmarks of a typical Wilcox trade. It's competent, tells a novelettish and none-too-disturbing story, has Anna Neagle (suitably supported) in the lead.

Nevertheless, the film emerges as one of those pieces which women sigh over, tell their neighbors about over the teacups, and go to see again. In other words, Wilcox has compounded a piece which will run through box offices like a bush-fire. There's scarcely a woman on either side of the Atlantic who—when she sees it, and her friends will do their best to see she does—won't weep those comfortable tears of sympathy which mean so much to the showman's till.

Also, Anna Neagle appears herein (thanks, it may be surmised, to the ministrations of deft cameraman Max Greene) in hitherto unsuspected accomplishment. Miss Neagle, ever since she came under the Wilcox baton, has assuredly evinced charm, whether as the redoubtable aged Queen Victoria or just another song-and-dance gal. This time she displays not only charm but that glowing liveliness, that tenderness, which betokens near-greatness. There'll be addicts who'll liken her to the Greater Garbo in "Camille."

Miss Neagle is a wartime WREN—British sister of the American WAVE—who crashes into a smart young Marine of noble lineage in blacked-out Piccadilly in a bomb-raid. In the way we had those days, the two young folks marry, indulge in an ecstatic two-day honeymoon, whereafter the Neagle is drafted to Singapore. The ship in which she sails from that doomed fortress is torpedoed, with all hands posted as drowned. Anna really isn't drowned. With a company of coarse but happy sailors she's cast away on an unknown South Sea island for three years.

Our young Marine is unaware of that circumstance. He marries again, this time an American girl, who has a baby by him. Anna comes home. The film's makers slide out of the tremendous problem thereby posed with over-easy glibness, which the customers will readily accept seeing that Miss Neagle in the last fade-out puts over a most moving, delicately-played, dying-scene.

The exhibit is noteworthy also for that young Marine (Michael Wilding), for the American girl nicely played by Hollywood's Frances Mercer, and for a choice vignette by Leslie Dwyer, an actor whom we never weary of commending to Hollywood.

Scenarist is said to be a Florence Tranter. Knowledgable ones will have little difficulty in guessing at this lady's true identity and will forgive the slight corniness of her tale. For here's a film at which audiences will eagerly warm their hands.

Seen in a private projection room. Reviewer's Rating: Very good.—PETER BURNUP.

Release date, September 20, 1946. Running time, 100 min. British adult audience classification.
Diana Fraser ..... Anna Neagle
Capt. Alan Pearson ..... Michael Wilding
Joan Draper ..... Frances Mercer
Virginia Pearson ..... Coral Browne
Sir Charles Pearson ..... A. E. Matthews
Judd ..... Edward Rigby
Sally Benton ..... Brenda Bruce
Sam ..... Leslie Dwyer

I've Always Loved You

Republic—Drama with Music

Its most expensive attraction and its first in Technicolor, "I've Always Loved You" unquestionably hits a high spot in Republic's history. This story about music and musicians has the benefit of the classics—from Chopin, Beethoven, Mendelssohn, Wagner and Bach—and draws upon Rachmaninoff's second piano concerto for its stirring thematic motif. The credits openly attribute the piano recordings to the famed Artur Rubinstein. The results, musically aided by Walter Scharf's competent orchestra, are a delight and a constant pleasure for the ear.

Borden Chase's *American* Magazine story, "Concerto," provides the basis for dramatic content. In this department, producer-director Frank Borzage did not come off quite as well. The story line is extended and strung out rather thinly over 117 minutes of running time. This may or may not explain why many of the sequences are so leisurely in their treatment and possibly why the impression lingers this attraction would emerge as a more compact unit if the decision had been to market it in less footage.

The premise here is music is a man's profession and that, even when women try to make their way in it, the master is always a male. Philip Dorn, as Goronoff, is the world-famous composer and conductor who is champion of this viewpoint. Catherine McLeod, whose first important role this is, plays the daughter of Felix Bressart who knew Dorn in the old days on the continent. Miss McLeod has talent as a pianist, is taken under Dorn's tutelage, becomes a concert artist who, in her debut at Carnegie Hall, outruns her master. The vain Dorn senses this as the melodic strains of the Rachmaninoff concerto pour into the Hall. He drowns her with the accompanying orchestra and kills off her career.

He breaks off relations. She returns to the

farm and marries William Carter, although he is aware of the fact she loves Dorn. As their child grows older, the mother's inherited talent for music develops. The daughter, Vanessa Brown, is prepared for Carnegie. The basic problem, however, is Dorn regardless of the separation of the years. Miss McLeod finally meets this issue which is whether or not Dorn maintains his one-time hold over her. To the motif of the same concerto, again at Carnegie, she demonstrates to her final satisfaction this is not so and returns to Carter as Dorn, not convincingly, acknowledges woman has a place in music after all.

The chief emotional quality of the film is concentrated in its closing chapters, and it's quite good. Performances, including Maria Ouspenskaya, Felix Bressart, Fritz Feld and Elizabeth Patterson are competent. Carter does not fare too well, either through direction or by nature of the role assigned him. Production values are excellent and big-league all the way.

Commercial prospects of "I've Always Loved You" inevitably draw comparison with "A Song to Remember," the story of Chopin made by Columbia and a decided success in the domestic market. It appears logical to conclude that this film will interest and attract many of those who found entertainment in the other. Associate producer was Lew Borzage.

Seen at home office projection room. Reviewer's Rating: Good.—Red Kann.

Release date not set. Running time, 117 min. PCA No. 11221. General audience classification.

Leopold Goronoff.....Philip Dorn
Myra Hassman.....Catherine McLeod
George Sampter.....William Carter
Maria Ouspenskaya, Felix Bressart, Fritz Feld, Elizabeth Patterson, Lewis Howard, Adele Mara, Vanessa Brown, Stephanie Bachelor, Cora Witherspoon

(*Reprinted from last week's* Herald)

Little Miss Big

Universal—Riches to Rags

The sentimental story of an old lady who learns—the hard way—that money isn't everything should please the unsophisticated and bring, indeed, a furtive tear to the cheeks of those not too blase to cry at a convincing demonstration that "Kind hearts are more than coronets."

Fay Holden, in the role created by the late May Robson, does a bang-up job as Mary Jane Baxter, the richest woman in the world, so selfish and so lost to the common touch that her only friend is a small gray dog. When avaricious kinfolk have her committed to an insane asylum, she escapes and, venturing incognito into New York's lower east side, soon discovers that life isn't so easy for penniless old ladies. A group of kindly people, among them Frank McHugh, Fred Brady and Dorothy Simmons, give her refuge, and from them she learns the old trite truth that money isn't everything, and that whether you have it or whether you don't does not, in the long run, matter very much.

There is, of course, the requisite happy ending, perhaps a shade too saccharine, in which the old lady's sanity is proved, her humble friends rewarded, and her avaricious relatives left empty-handed.

Top billing is given to an appealing young miss named Beverly Simmons, who has a great future ahead of her.

Erle C. Kenton directed. Stanley Rubin was the associate producer, and Marshall Grant the executive producer. The screenplay by Erna Lazarus is based on a story by Harry H. Poppe, Chester Beecroft and Mary Marlind.

Seen at the studio. Reviewer's Rating: Good. —Thalia Bell.

Release date, August 30, 1946. Running time, 61 min. PCA No. 11679. General audience classification.

Nancy Brian.....Beverly Simmons
Mary Jane Baxter.....Fay Holden
Charlie Brian.....Frank McHugh
Eddie Martin.....Fred Brady
Kathy Brian.....Dorothy Morris
Father Lennergan.....Milburn Stone
Samuel S. Hinds, John Eldridge, Howseley Stevenson, Jeff York, Peggy Webber, Jim Nolan

(*Reprinted from last week's* Herald)

SHORT SUBJECTS

IS EVERYBODY HAPPY? (20th-Fox)

March of Time (V13-1)

This March of Time shows how many Americans seek to know the future and to have assistance in solving their personal problems by obtaining advice from numerologists and the like. Interesting material is combined in a pleasing manner. Earnest Albert Hooton, Harvard anthropologist, expresses his theories on mankind's future. He says that technology perfects machines which feeble minds can operate, but man's illogical beliefs persist. The film points out that the American public spends more than $150,000,000 a year on fortune tellers and fortune-telling devices. Muscle builders, such as Charles Atlas and syndicated newspaper columns of personal advice are enjoying phenomenal success. Dorothy Dix, renowned columnist, makes her first screen appearance. There are many humorous incidents throughout the film to illustrate the fact that the American public loves to be fooled.

Release date, September 6, 1946 18 *minutes*

HIGHWAY MANIA (RKO Radio)

This Is America (63,111)

More people have been killed in traffic accidents in the United States than in all of its wars, and the arch villain of this tragedy is usually carelessness. Many of the other causes are probed gingerly and pointed out in this timely subject, such as the lack of uniform traffic regulations in the various states and the different forms of licensing drivers. The subject is conclusive in its scope and makes many corrective suggestions. When automobile production goes into full gear, a proportionate increase in casualties on the highways is expected to result. The subject therefore become of even more urgency to every driver and pedestrian in the country. Frederic Ullman, Jr. produced the film, which was prepared in collaboration with the editors of *This Week Magazine*.

Release date, August 23, 1946 17 *minutes*

WET PAINT (RKO Radio)

Walt Disney Cartoon (64,109)

Donald, doing a paint job on his new roadster, gets all tangled up in the string of a bird trying to build a nest. It doesn't take long for Donald to go into one of his tantrums and pursue the bird with an axe. But just as he is about to decapitate the bird, Donald's heart is touched by the sight of the baby birds.

Release date, August 9, 1946 7 *minutes*

MOTOR MANIACS (RKO Radio)

Edgar Kennedy (63,405)

The none-too-placid life of Edgar Kennedy becomes even more turbulent when an old flame of his mother-in-law comes to claim his bride. Kennedy tries to interest him in a new outboard motor only to find himself zooming around a lake sans boat. The subject is invested with the usual slapstick hilarity.

Release date, July 26, 1946 18 *minutes*

UNUSUAL OCCUPATIONS (Para.)

L5-6, No. 6

Among the items of unusual interest examined are the several hobbies of Bob Burns, the comedian. Next comes hand weaving as practiced by Dorothy Liebes, followed by a glimpse of Joseff, Hollywood's master designer of exotic jewels.

Release date, August 30, 1946 10 *minutes*

ADVENTURES IN SOUTH AMERICA (WB)

Technicolor Adventures (2806)

As the cameraman's plane soars over the Andes, Las Pas, capital of Bolivia, comes into sight. A colorful fiesta provides an interlude before the camera goes on to Lake Titicaca and then to Cusco in Peru. Lima is next brought into focus, and finally the land of the Jivaro head-hunters at the very source of the Amazon.

Release date, August 10, 1946 10 *minutes*

FOOTBALL THRILLS, NO. 9 (MGM)

Pete Smith Specialty (S-851)

The football classics that thrilled millions last year come back in brief review. The subject is highlighted by the descriptive and witty narration of Pete Smith, plus some camera precocities that are sure laugh-getters.

Release date, September 7, 1946 10 *minutes*

TRAFFIC WITH THE DEVIL (MGM)

Theatre of Life (A-703)

The first of a new series of fact-films titled "Theatre of Life," produced by MGM in cooperation with the Associated Press, the film deals with the problem of automobile accidents in Los Angeles, where traffic accidents per capita are the highest of any U. S. city. The two-reel subject was written and produced by Herbert Morgan and directed by Gunther V. Fritsch.

Release date, August 31, 1946 18½ *minutes*

ADVANCE SYNOPSES

IT'S A WONDERFUL LIFE (RKO Radio - Liberty Films)

PRODUCER-DIRECTOR: Frank Capra. PLAYERS: James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Frank Faylen, H. B. Warner, Samuel S. Hinds, Gloria Grahame, Todd Karns, Ward Bond, Mary Treen.

ROMANTIC FANTASY. A young man, born and brought up in a small town, longs to leave it and see the world. He is thwarted successively by the death of his father, his brother's ambition, and the bank run of 1932, which threatens the building and loan company of which he is the head. An unexpected financial loss is the straw that breaks the camel's back. The young man voices the wish that he had never been born, whereupon a celestial messenger appears, and shows him what the town would have been like if his wish had been granted. Shocked by the spectable, the young man returns to life, and resumes his responsibilities.

DANGEROUS MONEY (Monogram)

PRODUCER: James S. Burkett. DIRECTOR: Terry Morse. PLAYERS: Sidney Toler, Gloria Warren, Victor Sen Young, Rick Vallin, Joseph Creehan, Willi Best, John Harmon.

MELODRAMA. An agent of the U. S. Treasury Department who is investigating a transfer of stolen currency and art works from the Philippines, enlists the aid of "Charlie Chan" while aboard a ship bound for Samoa. During the voyage, the agent is murdered, and several passengers, including two missionaries, are suspected of the crime. Chan's investigation proves that the missionaries are in reality the head of a gang which stole the missing valuables, and murdered the Treasury agent.

BRINGING UP FATHER (Monogram)

PRODUCER: Barney Gerard. DIRECTOR: Eddie Cline. PLAYERS: Joe Yule, Renie Riano, George McManus, Tim Ryan, June Harrison, Wallace Chadwell, Tom Kennedy.

COMEDY-DRAMA. A real-estate tycoon wants to get hold of some property on which is located "Dinty Moore's" saloon. His wife persuades "Maggie Jiggs" to push a petition condemning the property. "Jiggs" gets "Dinty," the bartenders, and habitues of the saloon to sign the petition. When they discover the nature of the petition, "Jiggs" becomes an outcast. Thereafter the real-estate tycoon tries to close the place with the assistance of hired thugs. The plot is forestalled, however, and all ends well.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152, issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
....	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 17,'46
....	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46

MGM

BLOCK 17

Prod. No.	Title	Tradeshow or Release Date
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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Prod. No.	Title	Tradeshow or Release Date
....	The Show-Off	(T) Aug. 12,'46
.	Captains Courageous (R)	(T) Aug. 21,'46
....	Rage in Heaven (R)	(T) Aug. 21,'46
....	No Leave, No Love	(T) Aug. 26,'46
....	Gallant Bess	(T) Aug. 29,'46

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
....	Decoy	Sept. 14,'46
....	Trigger Fingers	Sept. 21,'46
607	Gentleman Joe Palooka	Sept. 28,'46
....	Dangerous Money	Oct. 5,'46
....	Wife Wanted	Oct. 12,'46
....	Bringing Up Father	Oct. 26,'46

PARAMOUNT

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
4532	Monsieur Beaucaire	Aug. 30,'46

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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Prod. No.	Title	Tradeshow or Release Date
....	Two Years Before the Mast	(T) Aug. 22,'46
....	Jungle Princess (R)	Sept. 1,'46
....	The Plainsman (R)	Sept. 1,'46

PRC PICTURES

Prod. No.	Title	Tradeshow or Release Date
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaws of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 7,'46
....	Lady Killer	Oct. 14,'46
....	Trial of Dr. Benton	Oct. 21,'46
....	Melody Roundup	Nov. 1,'46

RKO

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
....	Notorious	(T) Aug. 15,'46
....	It's a Wonderful Life	(T) Dec.,'46

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BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
626	Till the End of Time	(T) Aug. 1,'46
627	Crack-Up	(T) Sept. 6,'46
628	Bedlam	(T) Apr. 15,'46
629	The Falcon's Alibi	(T) June 20,'46
630	The Bamboo Blonde	(T) June 20,'46

BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
703	Step by Step	(T) Aug. 1,'46
701	Sister Kenney	(T) Oct. 15,'46
704	Sunset Pass	(T) Oct. 1,'46
702	Lady Luck	(T) Sept. 20,'46
705	Great Day (British)	(T) Sept. 15,'46

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BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
....	Child of Divorce	(T) Oct. 15,'46
....	Criminal Court	(T) Oct. 20,'46
....	Genius at Work	(T) Nov. 15,'46
....	Nocturne	(T) Nov. 25,'46
....	Sinbad the Sailor	(T) Dec. 25,'46

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
530	Earl Carroll Sketchbook	(T) Aug. 13,'46
529	Invisible Informer	Aug. 19,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
....	Last Frontier Uprising	Oct. 22,'46
....	Home in Oklahoma	Nov. 8,'46

SCREEN GUILD

Prod. No.	Title	Tradeshow or Release Date
4605	Flight to Nowhere	Aug. 15,'46
4606	'Neath Canadian Skies	Aug. 15,'46
4607	Rolling Home	Sept. 15,'46
4610	North of the Border	Oct. 1,'46
4609	My Dog Shep	Oct. 15,'46
4608	Scared to Death	Nov. 1,'46

20TH-FOX

Prod. No.	Title	Tradeshow or Release Date
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R.)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R.)	Oct.,'46
643	Strange Journey	Oct.,'46
645	My Darling Clementine	Nov.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
646	Margie	Nov.,'46

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (British)	Aug. 23,'46
....	Brief Encounter (Brit.)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46

SINGING ON THE TRAIL (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Ken Curtis, "Big Boy" Williams, Guy Kibbee, Dusty Anderson, Jeff Donnell, Ian Keith, Matt Willis, Hoosier Hotshots.

WESTERN WITH MUSIC. The Hoosier Hotshots purchase a dude ranch where they have been appearing as entertainers. They are set upon by an irate promoter who has been swindled by the former owners, as well as by the swindlers themselves, who want the ranch back. They are saved by two cowboys, whose ambition it is to be radio entertainers, and all ends happily.

DRIFTIN' RIVER (PRC)

PRODUCER-DIRECTOR: Robert Tansey. PLAYERS: Eddie Dean, Roscoe Ates, Shirley Patterson, Lee Bennett, William Fawcett.

WESTERN. The Army, in need of remounts for soldiers assigned to protect railroad workers from outlaws, contracts to buy a herd from a young girl who owns a ranch. That night, however, the herd is stolen. When soldiers are sent to investigate, they are massacred by bandits. The Army assigns two special investigators to the case. One of them disposes of the bandit leader in a hand-to-hand tussle, whereupon the rest of the outlaws surrender.

THE CRIME DOCTOR'S MAN HUNT (Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: William Castle. PLAYERS: Warner Baxter, Ellen Drew, William Frawley.

MELODRAMA. The "Crime Doctor," a psychiatrist, is visited by a veteran who tells him that he is subject to spells of amnesia, and that at such times he visits a shady part of town. That night the doctor visits the neighborhood, and sees the veteran, now dead, being hustled away by two men. After much investigation, and at the risk of his life, the doctor discovers that the boy was murdered by his fiancée, a girl who suffers from a form of insanity which compels her to pretend she is her own sister. In order to prevent her fiancé from learning the truth, which would lead to her confinement, she kills him.

GUNMAN'S CODE (Universal)

PRODUCER-DIRECTOR: Wallace Fox. PLAYERS: Kirby Grant, Fuzzy Knight, Jane Adams, Danny Morton, Bernard Thomas.

WESTERN. Two Wells Fargo agents are assigned to eliminate a gang of stage robbers. One of the agents soon learns that a local saloon-keeper is the leader of the robber-band. He challenges the bandit to a duel, the latter accepts, and is shot down by the agent.

ACCOMPLICE (PRC)

PRODUCER: John K. Teaford. DIRECTOR: Walter Colmes. PLAYERS: Richard Arlen, Veda Ann Borg, Michael Branden, Earle Hodgins, Edward Earle, Tom Dugan, Marjorie Manners.

MELODRAMA. A private detective is engaged by a woman to find her missing husband. After a series of melodramatic events, the trail leads him to a castle in the Mojave desert, where he finds the husband who, upon being cornered, kills himself.

LAST FRONTIER UPRISING (Republic)

ASSOCIATE PRODUCER: Louis Gray. DIRECTOR: Lesley Selander. PLAYERS: Monte Hale, Adrian Booth, James Taggart, Roy Barcroft, Tom London, Philip Van Zandt.

WESTERN. Two men are rivals for the hand of a girl ranch-owner, and both are horse-buyers who wish to purchase her stock. One of them, however, is unaware that his employer is a crook. When he discovers this fact, he makes a lunge at the crook, who shoots and kills him. The other buyer finds evidence that his rival has been murdered, and also learns that the crook plans to steal the girl's horses. With the help of the sheriff and his men, he overthrows the crooks, and brings them to justice.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3189.

Anna and the King of Siam (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 24, p. 60.

Badman's Territory (RKO)
Audience Classification—General
Legion Decency Rating—A-1
Picture Gross, Over-all Performance—101.8%
Round Table Exploitation—June 15, p. 61; June 22, p. 48; July 13, pp. 45, 47; August 17, pp. 55, 58, 60.

Boys' Ranch (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 1, p. 43; August 10, p. 47; August 17, p. 60; August 31, p. 53.

Caesar and Cleopatra (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.7%
Round Table Exploitation—August 24, p. 61; August 31, p. 50.

Centennial Summer (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 20, p. 60; August 24, p. 62.

Claudia and David (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 31, p. 52.

The Dark Corner (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 13, p. 47; August 24, p. 65.

Do You Love Me? (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.2%
Round Table Exploitation—June 15, p. 62; June 22, p. 49; August 3, p. 107; August 31, p. 51.

Dragonwyck (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.4%
Round Table Exploitation—June 8, p. 50; June 22, p. 54; June 29, p. 58; August 24, p. 61.

Easy to Wed (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—112.7%
Round Table Exploitatoin—May 18, p. 58; August 24, p. 63.

From This Day Forward (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.7%
Round Table Exploitation—May 4, p. 52; May 18, p. 58; June 8, pp. 50, 51; June 15, pp. 60, 63, 64; June 22, p. 51; July 27, p. 51; August 3, p. 107; August 24, p. 65.

The Green Years (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performanee—100.0%
Round Table Exploitation—June 1, p. 44; July 20, p. 59; August 10, pp. 42, 43; August 17, p. 58; August 24, p. 60; August 31, pp. 50, 52.

Heading West (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 24 p. 61.

Heartbeat (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 6, p. 70; July 20, p. 58; August 3, p. 111; August 24, p. 62.

In Old Sacramento (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, p. 64; July 27, p. 56; August 31, p. 52.

Janie Gets Married (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 22, p. 50; July 20, p. 63; July 27, pp. 54, 56; August 24, p. 63.

The Kid from Brooklyn (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 24, p. 60.

Make Mine Music (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, p. 58; July 27, p. 51; August 17, p. 58; August 31, p. 55.

Night and Day (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—129.5%
Round Table Exploitation—August 10, p. 46; August 24, p. 63; August 31, p. 50.

A Night in Casablanca (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.8%
Round Table Exploitation—May 4, p. 52; June 15, p. 62; July 13, pp. 45, 47; July 20, pp. 59, 64; August 3, p. 105; August 10, pp. 43, 46; August 24, p. 60; August 31, p. 51.

Notorious (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 31, pp. 50, 52, 55.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Of Human Bondage (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 27, p. 51; August 31, p. 51.

One More Tomorrow (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 15, pp. 62, 64, 66; July 20, p. 64; July 27, p. 51; August 24, p. 62.

Our Hearts Were Growing Up (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 31, p. 51.

Postman Always Rings Twice (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—118.0%
Round Table Exploitation—July 13, p. 49; July 20, p. 58; July 27, pp. 51, 56; August 3, pp. 109, 111; August 10, p. 48; August 17, p. 55; August 31, pp. 52, 56.

Renegades (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 22, p. 50; July 20, p. 61; July 27, pp. 50, 53; August 3, p. 109; August 24, pp. 60, 63; August 31, pp. 52, 55, 56.

A Stolen Life (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.5%
Round Table Exploitation—June 15, p. 63; August 24, p. 64.

Two Sisters from Boston (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—118.3%
Round Table Exploitation—May 11, p. 60; June 8, p. 50; June 15, pp. 60, 63; June 29, p. 52; July 13, pp. 45, 48; July 20, p. 59; July 27, pp. 53, 54; August 3, pp. 105, 108; August 17, pp. 55, 58, 61; August 24, p. 61.

The Walls Came Tumbling Down
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 1, p. 44; August 24, p. 60.

Young Widow (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, p. 63; July 6, p. 68; August 10, p. 47; August 24, p. 62.

Ziegfeld Follies (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.1%
Round Table Exploitation—April 6, p. 56; April 13, p. 62; April 27, pp. 54, 57; May 4, p. 55; May 11, p. 61; June 1, pp. 44, 47; June 8, p. 52; June 15, p. 63; June 22, pp. 48, 51, 53; June 29, pp. 55, 56, 58; July 6, p. 66; July 13, p. 48; July 27, pp. 51, 53, 55; August 3, pp. 107, 108; August 17, p. 57; August 24, p. 62; August 31, p. 51.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3175-3176, issue of August 31, 1946.

Feature product listed by Company on page 3187, issue of September 7, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	....	.....	....	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	.....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3188
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	.....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3188
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	(T) June 20,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	....	Boris Karloff-Anna Lee	(T) Apr. 15,'46	80m	Apr. 27,'46	2962	2951	3018
Begining or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	.....	....	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	....	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	.....	....	2884	....
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3188
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	....	....
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	.....	....	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3188
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	568	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	...	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3188
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	(T) Oct. 15,'46	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3188
Cloak and Dager	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	.....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	.	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	.	Frank Morgan-Keenan Wynn	(T) July 15,'46	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3164
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	(T) Sept. 6,'46	93m	June 22,'46	3054	2951	....
Crime Doctor's Manhunt, The	Col.	....	Warner Baxter-Ellen Drew	Not Set	....	.....	....	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	(T) Oct. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	....	.....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	....	Sydney Toler-Gloria Warren	Oct. 5,'46	....	.....	....	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	....	.....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	.	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	.	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Sept. 14,'46	....	.....	....	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	.....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	...	
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May, 46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	.....	....	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	(T) Aug. 13,'46	90m	Aug. 24,'46	3162	2939	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3188
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	(T) June 20,'46	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3188
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bessy (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	....
Gallant Journey (formerly The Great Highway)	Col.	7002	Glenn Ford-Janet Blair	Sept. 17,'46	....	.....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Tela Loring	Oct. 7,'46	....	.....	....	....	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	(T) Nov. 15,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentleman Joe Palooka	Mono.	607	Leon Errol-Joe Kirkwood	Sept. 28,'46	....	.....	....	3126	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anne Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	705	Eric Portman-Flora Robson	(T) Sept. 15,'46	62m	July 27,'46	3114	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3188
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3188
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	....		....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2816
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	(T) July 22,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758		....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	.....	....	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It's Great to Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	....	.....	....	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Special	117m	Sept. 7,'46	3185	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3188
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	....	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Nov. 28,'36	....	...	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3188
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	3164
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Killer	PRC	....	Robert Lowery-Ann Savage	Oct. 14,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	(T) Sept. 20,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150		....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	.....	....	3066	..
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	...
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3188
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valey (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	...
Melody Roundup	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	.....	....	3138	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	Not Set	....	.....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	.....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	...
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	....	.....	....	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Oct. 15,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3188
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3188
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct.,'46	100m	.....	....	2830	....
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 12,'46	....	.....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	(T) Aug. 26,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Notorious (Special)	RKO	....	Ingrid Bergman-Cary Grant	(T) Aug. 15,'46	101m	July 27,'46	3113	2870	3188
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July ,6,'46	3077	3031	3188
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3188
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	3188
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	.....	....	3126	....

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Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Field	Sept. 14,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (Brit.)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	....	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Nov. 28,'36	....	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20.'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3188
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rage in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3188
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	.....	....	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 15,'46	71m	.....	....	3163	....
Roll On, Texas Moon (formerly Shine On, Texas Moon)	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	....	.....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	.....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	....	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	.....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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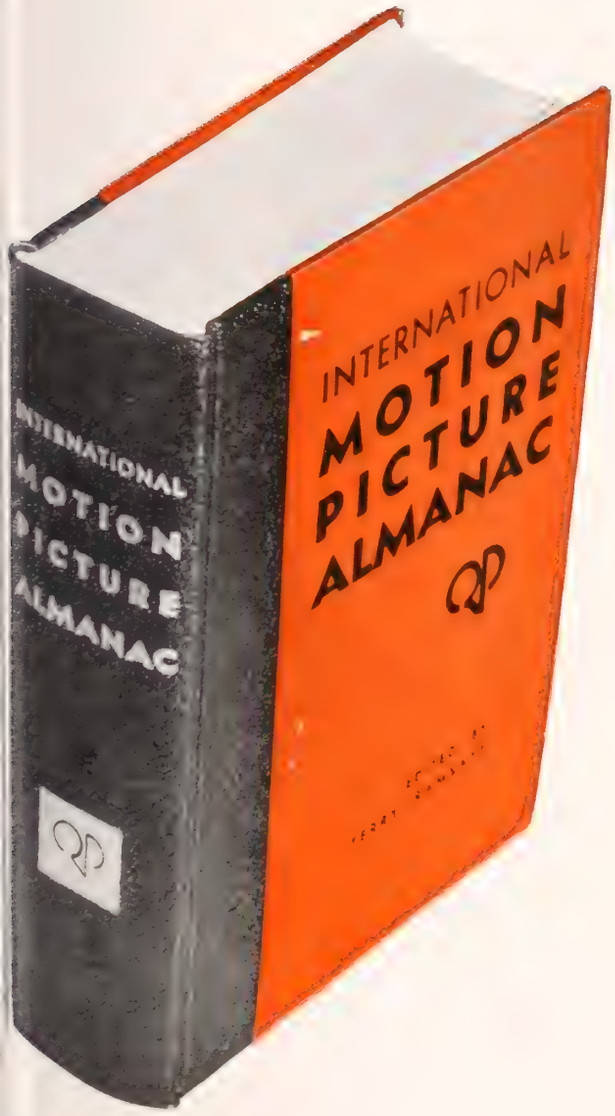
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	(T) Dec. 25,'46	....	.....	....	3031	....
Singing on the Trail	Col.	....	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	(T) Oct. 15,'46	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	...
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	..
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	....	.....	....	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	65m	.....	....	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step (Block 1)	RKO	703	Lawrence Tierney-Anne Jeffreys	(T) Aug. 1,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May. 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct. 27,'45	2693		....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	....	.....	....	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	.
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	(T) Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	(T) July 23,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	....	.....	....	2907	..
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	....	.....	....	3090	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	....
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	(T) Aug. 21,'46	105m	June 15,'46	3041	2784	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	.....	....	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3188
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	98m	Aug. 31,'46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	.	.....	....	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	..	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	3164
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3164
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	.....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....		....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3188
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 3187.

Consulted Daily

Wherever you go—Whatever country



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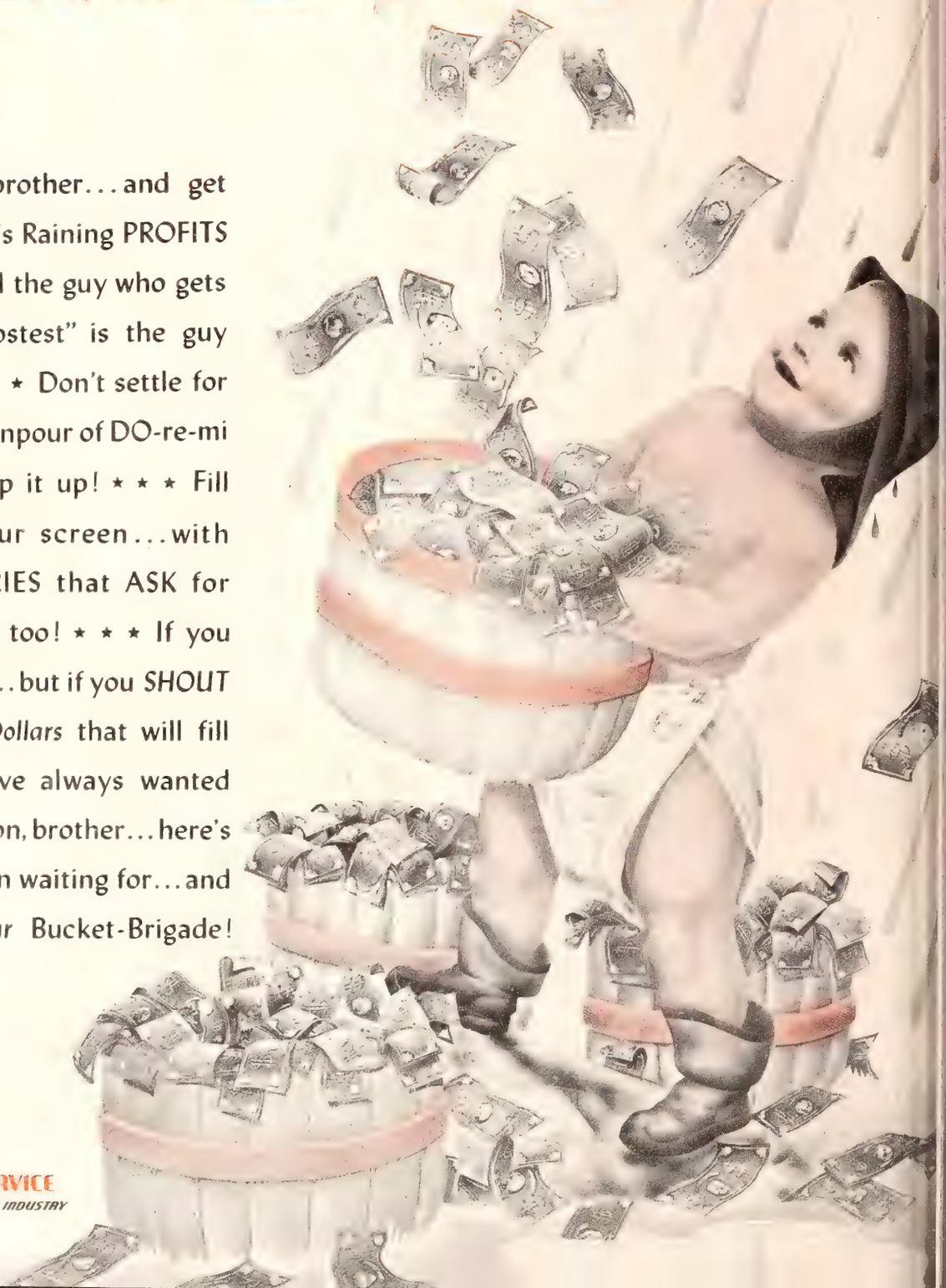

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

ARA,
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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Cloak and Dagger
White Tie and Tails
The Bachelor's Daughters
Strange Journey
Little Iodine
Cuban Pete
Decoy

(In News Section)

Roll On, Texas Moon
Blondie Knows Best
So Dark the Night

EXHIBITOR PROTESTS ON AUCTION SELLING FLOOD DEPARTMENT OF JUSTICE

Independent units voice opposition

ATA announces proposed intervention

MGM experiments with first "auction"

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VOL. 161, NO. 11; SEPTEMBER 11, 1946

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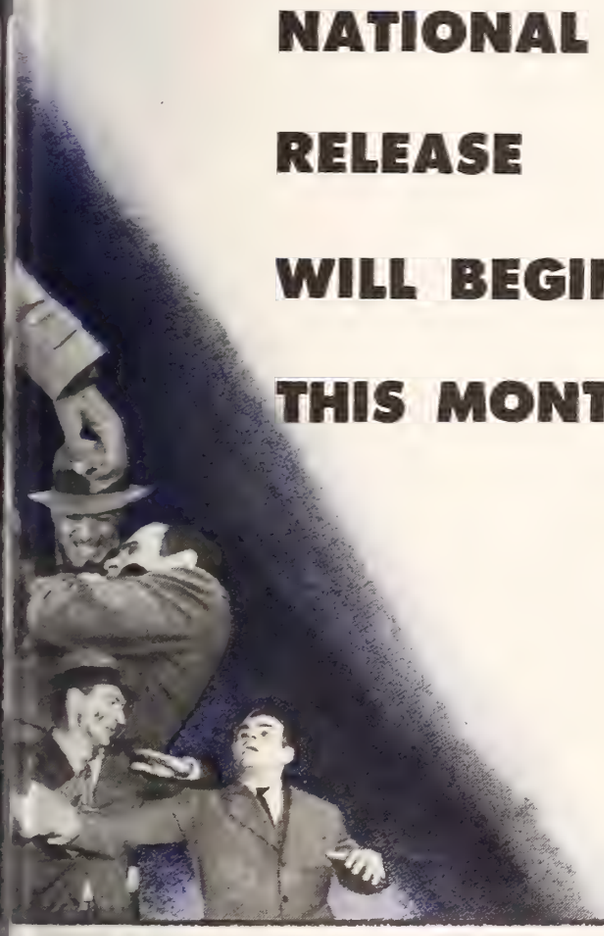

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TWENTIETH ANNIVERSARY OF TALKING PICTURES

Warners

The Razor's Edge

FROM: Spyros P. Skouras

TO: Darryl F. Zanuck

Dear Darryl:-

I'm sure you'll be interested in these figures on THE RAZOR'S EDGE as a literary property:

1. Redbook Magazine	Six Installments Dec. '43-May '44	1,673,975*
2. Doubleday Doran	Publishers Edit.	233,963
3. Blakiston	$1.00 edition	295,664
4. Literary Guild	May, 1944	532,868
5. Dollar Book Club		492,990
6. Triangle Motion Picture Edition	To be released in October, '46	150,000**
7. Pocket Books	To be released in November, '46	1,000,000**
		4,379,460

*It must be remembered that the original serialization in REDBOOK ran in 6 installments, and the circulation figure listed is for one issue only.

**These figures are first printing orders only.

Regards.

TYRONE POWER · GENE TIERNEY · JOHN PAYNE · ANNE BAXTER · CLIFTON WEBB · HERBERT MARSHALL in Darryl F. Zanuck's Production of W. SOMERSET MAUGHAM'S "THE RAZOR'S EDGE" with Lucile Watson · Frank Latimore · Elsa Lanchester · Fritz Kortner · John Wengraf · Cecil Humphreys · Harry Pilcer · Cobina Wright, Sr. · Produced by DARRYL F. ZANUCK · Directed by EDMUND GOULDING · Screen Play by LAMAR TROTTI · From the Novel by W. Somerset Maugham

20 CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — Terry Ramsaye, Editor

Vol. 164, No. [illegible] — September 14, 1946

EXHIBITOR PRODUCTION

THAT project of the Allied States Association to engage in production, to be passed upon at the coming Boston convention, becomes a special sort of challenge in the current state of the industry, mid-stream in adjustment and mal-adjustment to and with federal regulation.

Inevitably consideration turns back to the days of First National Exhibitors' Circuit, conceived between the late Mr. James D. Williams and Mr. Tom Tally of Los Angeles, nurtured by dominant exhibition interests and figure-headed by the late Mr. Samuel L. Rothafel.

You will be remembering that ringing challenge, then, from Mr. Adolph Zukor of Famous Players-Lasky, and Paramount: "Are you an exhibitor or a producer?"

Since then, the five more august producers have become in varying degrees exhibitors, out of a movement which started somewhat defensively in the days of First National's rise. And First National arose, you know, in protest against rising film rentals. It was the same movement which presently made Mr. Marcus Loew, primarily an exhibitor, also become a producer, acquiring Mr. Richard Rowland's Metro, certain assets of the Goldwyn company, and the production skill of Mr. Louis B. Mayer, who had come to flower with First National.

The production program of First National enjoyed a flourish of early successes and the succeeding complications which seem inherent in committee management. There were all manner of negotiations and scurrying around in circuit control, with eventually a fading out of the initial purpose and co-operative strength, until it was but a name and a set of film exchanges to be sold in liquidation. It was a demonstration of the weakness of cooperatives which do not cooperate.

The situation and conditions which face the project now to be voted upon by the members of the Allied States Association are entirely different, with respect to the machinery and pattern of the industry, but the conditions pertaining to internal organization are quite the same. Production in its ultimate responsibilities of execution has to be a one man job. It requires a boss, positive and final. Committees can function only to approve or disapprove; they cannot create.

The increase of independent production units, both real and alleged, may lend encouragement to the Allied project. It creates possibilities, and some areas of adventure which may in time be explored.

■ ■ ■

"OUTLAW" OUTLAWED

A FORTHRIGHT decision comes from the Motion Picture Association and its Production Code Authority in outlawing Mr. Howard Hughes' production entitled "The Outlaw", a picture in controversy now for a very long time, and to no benefit to the repute of the screen.

The decision withdrawing the Code seal issued to this production, an action brought on by flagrant violation of the regulations concerning the advertising of approved productions, complicated also by some question about versions exhibited, is emphatic statement of the position of the organized industry, made at a most appropriate time for the orientation of the rising number of independent producers who are, or will be, seeking distribution through major channels.

The action taken has been marked by the most careful and considerate deliberations, appropriate to a decision which is well calculated to become a landmark of reference for time and occasions to come.

This decision, appropriately enforced, puts "The Outlaw" out into the category of the pictures that play the darksome little theatres where they sell the posters out front.

■ ■ ■

PRINTED ENTERTAINMENT

THERE's a slump in the entertainment fiction market. Sales of novels are reported to be off from 20 to 40 per cent as compared with last year. Even some of the best sellers are moving only a few hundred copies a week. The reasons given are various: resumed travel for vacations taking up time; return of essential goods taking up money; publishers' lists curtailed by production difficulties. Booksellers are saying that quality is down, with too much flash publicity and high pressure advertising. Bigger and better books are promised for autumn. There are familiar sounds in the report. The book market lives off entertainment-in-print.

■ ■ ■

¶ The naming of the sales drive of Twentieth Century-Fox from August 25 to December 29 for Mr. Spyros Skouras comes at a time when it has a quality of recognition of the forward position that he has made for himself, through the period of his presidency, on the large scene of humanitarian and world affairs. He and his brothers, too, have contrived by constructive works to make the name of Skouras a constructive name in the days of a difficult world of many problems.

■ ■ ■

¶ Over in Russia where the Communists have been having their own way for a quarter of a century the party organizations and writers have found the arts in such a state that they have decided to purge theatres, movies and radio of all traces of "foreign decadent art" with a rededication to higher ideological levels. That can be entered on the world film trade map for reference purposes. The area does not look promising for our State Department's foreign film programs.

■ ■ ■

¶ The friends of Niccolo Machiavelli will be interested in seeing what comes out in the Arnold Pressburger-United Artists project to produce a picture version of the biographical "Then and Now" by Somerset Maugham. For the movie audience a new title is immediately indicated. Like Jake Cassanova, Machiavelli has had some centuries of a bad press and a repute for chicane. He was in truth a genteel if ardent scholar, with, one must admit, a decided sense of practicality, operating too in complex affairs in a world of strenuous causes and life of high colour. "Machiavellian" is an unfair adjective, but probably he'll never live it down.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Strike Stricken

AT MIDWEEK some of New York's daily newspapers had a lean and hungry look, having been stripped of display advertising as a result of the newsprint shortage brought about by the trucking strike. Effects were expected to be felt by the first run films opening during the week.

Eliminating all display ads, the *Times, Herald Tribune, Daily Mirror* and *Journal American* carried a listing of theatre programs. While the *News, World-Telegram, Sun* and *Post* still carried film ads, it was problematical how long they could continue to do so if the strike situation continued much longer.

Delivery of film prints to the Atlantic area, where an express employees' strike broke out, was interrupted Tuesday, and New England deliveries stood in jeopardy, with other territories seen likely to be affected as the Railway Express Agency began embargoes on non-essential shipments in order to move foodstuffs and medicines which have been held up by the New York truckers' strike.

Local radio advertising is booming, however, with film companies and theatres vying for precious radio time. In the lead was Universal, which on Monday inaugurated a program of radio advertising for "The Killers" at $1,000 a day and at midweek was preparing to sponsor any available local sustaining news programs.

Added

IN A survey of New York City's fire set-up submitted by Fire Commissioner Quayle to Mayor O'Dwyer calling for $6,600,000 outlay for improved metropolitan protection, it is recommended 110 of the city's theatres be compelled to hire their own fire guards. This, it is estimated, would save New York $385,000 annually, the cost of stationing fire department men in the houses.

On the Record

IN ADDITION to its numerous other endeavors in the field of entertainment Loew's, Inc., revealed this week that it will manufacture popular phonograph recordings to be called MGM Records. The announcement was made by Nicholas M. Schenck, president of Loew's. Operations for this venture will begin shortly in a large plant in Bloomfield, N. J., recently purchased from the War Assets Administration, and equipped with 100 presses capable of producing 40,000,000 records annually.

The name MGM Records was chosen after much discussion because of the many MGM stars who will make recordings for the recording company. Other prominent artists of stage, screen and radio will be placed under contract.

Frank B. Walker, formerly executive of leading phonograph and recording concerns, will be the general manager under the supervision of a Loew's committee consisting of Charles C. Moskowitz, Marvin Schenck and Leopold Friedman, all vice-presidents of the parent company. Distribution of the records will be made principally through distributors handling Zenith Phonograph and Radio products.

High Finance

TAXES and licensing fees derived from the exhibition of motion pictures and other amusements filled the coffers of state treasuries to the extent of some $15,737,000 during the past year, it was revealed this week.

Admission and other amusement taxes collected by states during the year ending July 1, 1946, amount to nearly $12,000,000 according to figures released Monday by the Bureau of Census in Washington. At present 27 states have such taxes.

The largest taxes in the field are those collected in the states of Ohio and Washington, having collected $2,484,000 and $2,451,000 respectively. Some 31 states have a license and privilege tax affecting their collections for the fiscal year which amounted to $3,737,000.

Gold Strike

SOUTH AFRICA, where many fortunes have been won and lost, is due for a film boom in the not-too-distant future as a result of the gold strike in the Orange Free State which is beginning to boost that area's population, Clay V. Hake, Paramount's South Africa representative, said in New York this week. Mr. Hake is visiting the Paramount home office to engage in business conferences with George Weltner, Paramount International president.

Ninety per cent of the pictures shown in South Africa are American made, Mr. Hake said and the remaining ten per cent are British produced. A few films produced locally in the African language have been poorly received, he said.

Mr. Hake also pointed out that South Africa is in need of many new theatres but a shortage of building materials prevents expansion at present.

Philanthropy

ROBERT J. "BOB" O'DONNELL, Variety's National Chief Barker, who knows what it is to be born and brought up on the other side of the tracks, this week sent a check to the Atlanta Variety Club for $500. Enclosed were instructions that it be spent to buy tickets for 200 underprivileged boys for the Washington Variety Club's charity football game in Baltimore on September 22, when the Washington Redskins face the Chicago Bears.

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Rank Visit

J. ARTHUR RANK, Britain's best known industry leader, will visit the United States next Spring to confer with heads of those companies which are affiliated with his British interests. This announcement was made by Robert R. Young, head of Pathe Industries which controls Eagle-Lion and PRC Pictures, two production companies which have distribution ties with Mr. Rank. Mr. Young arrived in New York last week from England where he held several conferences with Mr. Rank. It is expected that Mr. Rank's visit will follow the course of his cross-country visit last year which attracted an unprecedented amount of attention.

Agreement

THE DIRECTORS of the Motion Picture Export Association, at a meeting presided over by Eric Johnston, president, Wednesday afternoon approved a distribution agreement for the release of American-made films in Holland, thereby ending the impasse which has existed between the MPEA and the Netherlands Bioscoop Bond for the past year.

Under the terms of the agreement, reported by vice-president and general manager Irving Maas, the MPEA, representing all its members, will become a member of the Bond and, as such, will be privileged to contract with all members of that organization for the release of its product.

While Dutch law restricts booking in blocks to not more than six pictures at a time, MPEA expects to distribute approximately 100 features of its member companies during 1947. A detailed story on Mr. Johnston's proposed tour of Europe appears on page 23.

Exploitation

THE Japanese will soon have the benefit of large-scale pre-release American screenings as a buildup to greater distribution in their islands and also in Korea, according to the Motion Picture Export Association. Fifty prominent professional men in and around Tokyo will be selected for special previews in order that they may implement an enlightening campaign through newspapers, magazines and radio.

Evaluation of the films and discussions of their merits as entertainment for the Japanese masses will be emphasized. Each week several members of the test group will be selected to discuss the preview in round table style as a supplement to the motion picture hour over Radio Tokyo. In addition to the conventional publicity, this method is expected to give U. S. Government-approved MPEA releases an unparalleled advance build up.

"Tales of Manhattan" and "Going My Way" will be the first pictures to benefit by this special treatment, which it is anticipated will be the opening wedge in a renaissance of the Japanese motion picture situation through the 107 theatres which escaped destruction by American incendiary bombs during the war.

THE CODE BENDS

The same influences which have been urging relaxation of the Production Code ban against venereal disease pictures succeeded Wednesday in having the Motion Picture Association board pass an amendment to the Code permitting drug traffic pictures.

The former Code provision was a clear-cut instruction against the drug traffic as a theme for motion pictures. It reads:

"Illegal drug traffic must never be presented."

The substitute provision reads:

"The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor shall scenes be approved which show the use of illegal drugs, or their effects, in detail."

There has been suspicion both inside and outside the industry for some time that forces within the MPA were at work on "liberalizing" the Production Code.

Publicity

SINGING cowboys *are* he-men. What's more, they know how to ride, rope, and shoot. And Eddie Dean, whose singing, riding, roping, and shooting belongs to PRC Pictures, will prove it. This week, he challenged Bill Boyd to a contest before "impartial judges."

Mr. Boyd aroused Mr. Dean's anger by some alleged insinuations the other day. Mr. Dean is magnanimous, however: that contest won't include singing, because Boyd "hasn't any more voice than a bullfrog—and so his jealousy makes him object to those of us who can sing."

PEOPLE

JACK L. WARNER, vice-president and executive producer of Warner Brothers, was presented a scroll of merit in Hollywood, Monday, by DR. KIANG YI-SENG, Chinese Counsel General to Los Angeles, on behalf of the people of China, for the aid Warner Brothers rendered to that country's famine fund.

FRED WEHRENBERG, St. Louis exhibitor and recently elected president of the Motion Picture Theatre Owners of America, will be guest of honor at an industry testimonial luncheon at the Hotel Coronado in St. Louis, September 23.

SPYROS SKOURAS, Twentieth Century-Fox president, last Friday accepted a position on the Honorary Amusement Industry Sponsoring Committee for the AL JOLSON dinner which will be held at the Hotel Astor in New York, October 1. The dinner is being sponsored by the American Veterans Committee.

NED E. DEPINET, executive vice-president of RKO and RKO Radio Pictures, left New York for London Wednesday by plane for a tour of the company's branches and production operations in England and Europe.

CAROL REED, British director, was guest of honor at a luncheon for the press at the 21 Club in New York last Friday. Universal-International was host.

MYRON SIEGEL, publicity and advertising director for Century Theatres in New York, has been promoted to assistant to Fred J. Schwartz, Century vice-president. EDWARD SCHREIBER succeeds Mr. Siegel.

BERNARD GIANNINI, son of the late DR. A. H. GIANNINI, has been elected vice-president of the Bank of America in San Francisco. He will be in charge of motion picture loans formerly handled by J. H. ROSENBERG.

MARK N. SILVER, United Artists branch manager in New York, was guest of honor at a testimonial dinner Monday evening sponsored by the Baltimore Variety Club, Tent No. 19, at the Variety headquarters atop the Stanley theatre. Mr. Silver formerly was United Artists' branch manager in Washington.

IRVING WORMSER last Friday resigned as eastern general sales manager of Film Classics and has rejoined the Columbia Pictures sales department.

IRVING RAPPER, Warner Brothers director, will leave for London to look over talent and story possibilities on completion of his current picture, "Deception."

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THIS WEEK the Camera reports:

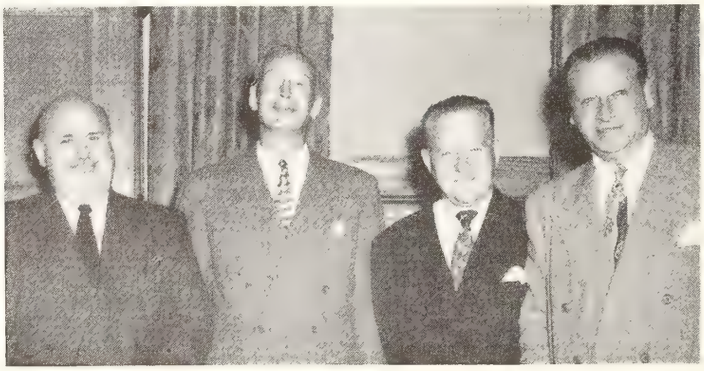
GALLANT BESS, the equine star of Metro-Goldwyn-Mayer's Cinecolor, "Gallant Bess", starts on a city-to-city visit of the U. S. on September 14 in Lexington, Ky., where the picture will open September 19.
Holding Bess' bridle is William Ferguson, MGM exploitation director. Harry Rapf, right, produced.

ANN TODD, above, met Reg Whitley, London *Daily Mirror*, and Jock Lawrence, Rank Organization, at a New York party upon her arrival from London.

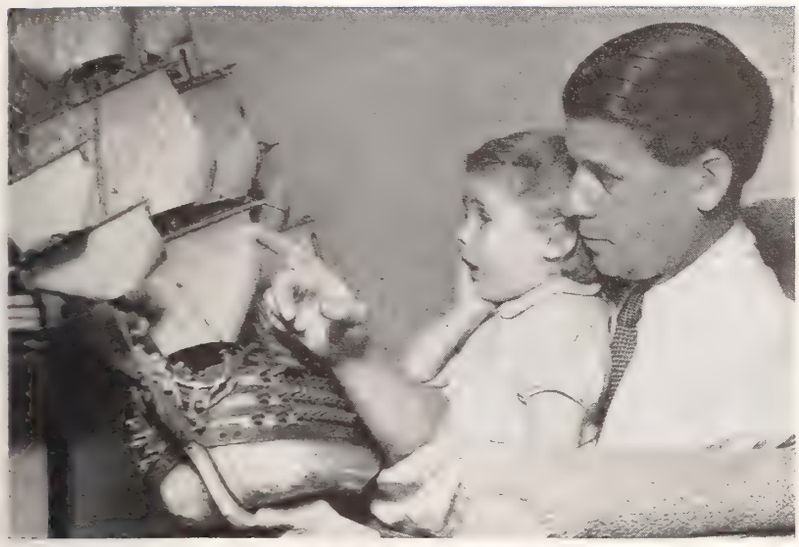
ANNIVERSARY MEETING. Last week Paramount held conferences at its Philadelphia branch on the company's "Thirty-fourth and Greatest Year" drive. Seated, left to right, above, are Earle W. Sweigert, mid-eastern division manager; Hugh Braly, drive co-captain, and Ulrik F. Smith, branch manager. Standing, left to right, are Ralph Garman, head booker, sub-captain, and John Kane, shipper, sub-captain.

MYRON SIEGEL has been named assistant to Fred J. Schwartz, vice-president of the Century Circuit.

JAMES MAJORELL, trailer producer for National Screen Service, has left for England to join the NSS London office as head of all trailer production there.



DETROIT'S Variety Club honored Milton E. Cohen, left, upon his promotion to eastern central district manager for RKO. Left to right, Mr. Cohen, Robert Mochrie, RKO; Jim Sharkey, Co-operative Theatres; Nat Levy, RKO.



LONG VOYAGE. Compton Bennett, above, director of 'The Seventh Veil", explains to his daughter he will sail soon for the United States.

FOX INTERMOUNTAIN held a Denver meeting recently, attended (seated, left to right) by Robert Garland, film buyer; Robert Selig, assistant to the president, and Frank Ricketson, Jr., president. Standing, Ed Nelson, Montrose, Colo.; Harold Rice, southern district; Robert Nelson, Leadville, Colo.; Mike Zalesny, Las Vegas, N. Mex.; Jack Kramer, Durango; Henry Westerfeld, Las Cruces, N. Mex.

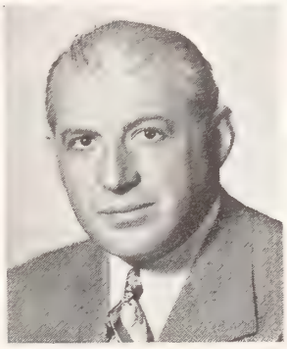
LLOYD C. LIND, left, vice-president and assistant general sales manager of PRC, and Harry H. Thomas, right, president, accept a congratulatory scroll from PRC executives at the company's annual convention in Atlantic City last week. Max Roth, eastern sales manager, looks on.

WILLIAM W. SULLIVAN, standing, Twentieth Century-Fox's managing director in Argentina, was given a dinner in Buenos Aires upon his arrival there. Above, he addresses the audience during the course of the banquet.

UNIVERSAL PROMOTIONS [*See page 29*]

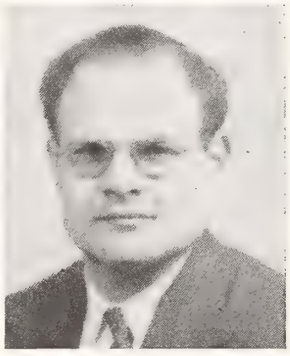
P. T. DANA, from branch manager in Pittsburgh to district manager.

FOSTER BLAKE, from Los Angeles branch manager to the position of district manager.



BARNEY ROSE, from San Francisco branch manager to district manager.

LOUIS BERMAN, formerly a salesman in the Chicago office to Milwaukee branch manager.

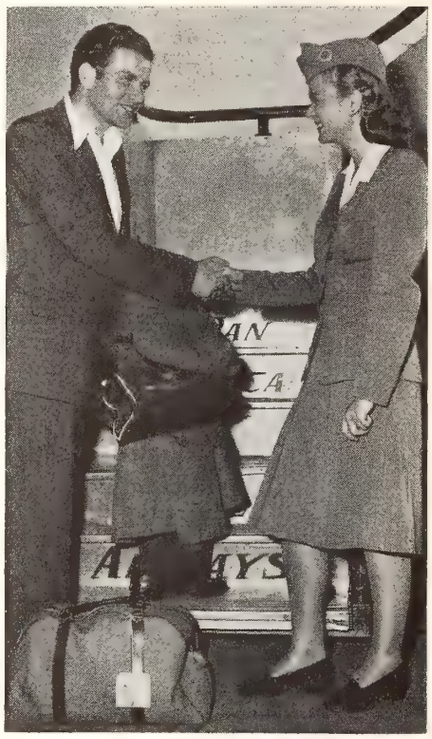


ARTHUR GREENFIELD, former branch manager in New Haven territory to same post in Washington.

DAVID O. SELZNICK's long-heralded and long-running Technicolor, "Duel in the Sun", is just about ready for the screen. Above, Jennifer Jones, playing a half-breed Indian, peers into the eyes of Gregory Peck. Direction is by King Vidor.

CARAVAN. The MGM Show Builder Unit, above, was shown at the Hotel Ambassador, Los Angeles, following a meeting of approximately 200 Fox West Coast district and theatre managers. From left to right, Clyde Griffin, Sid Weider, Ted Carey, Fred McSpadden and Frank Hollis.

NAT BEIER, sales executive for Screen Guild Productions.



SEAN McGLORY is greeted upon his arrival in New York from Dublin where he was signed by RKO Radio.

ROY DISNEY displays peasant dolls made by an eight-year-old Swedish girl and presented to him on his recent visit to Sweden. C. P. Wallman, RKO Radio manager for Sweden, looks on.

PUBLIC SCHOOL PROJECT: Peter Burnup, left, London editor of the Herald; George Dawson, director of RKO Pictures, Ltd., and Phil Reisman, Jr., discuss the latter's project of making a "This Is America" picture of England's public schools.

INDUSTRY TENSION MOUNTS OVER AUCTION SELLING

Report Justice Department Ready to Back Down on Cross Licensing Plan

Auction selling, the biggest bone of contention the industry has ever worried over, was the cause of growing tension within the industry this week as independent exhibitor opinion against the ordered practice grew loud enough and strong enough to alarm the Department of Justice. There was unrest and dissension everywhere: among the independents, engrossed in resolutions, polls and forums; among the defendants in the anti-trust case, drafting their proposed decree; in the Department of Justice, analyzing the impact of auction selling on the exhibitors.

This week's reports on the effect of the District Court's decision were many.

ATA Advises Exhibitors Of Planned Action

From the exhibitors:

The American Theatres Association has advanced its plan to intercede in the anti-trust suit in opposition to auction selling and has notified all exhibitors throughout the country of the proposed action.

The National Allied convention—Monday through Wednesday in Boston—will feature a full day's discussion of the decision.

Illinois Allied has unanimously voted against the auction method of buying pictures.

The Allied Independent Theatre Owners of Iowa and Nebraska has passed a resolution opposing auction selling.

The Michigan Independent Theatre Owners Association has asked the U. S. Attorney General for a voice in the decree.

The continuing poll being conducted by the Motion Picture Theatre Owners of America shows a pronounced sentiment against auction selling.

The Confederacy of Southern Associations has voted to cooperate fully with ATA's plans for intervention.

Defense Counsel Drafting Proposed Findings

From the lawyers:

Counsel for the five theatre-owning defendants have begun a series of meetings to draft their proposed findings of fact and conclusions of law for presentation to the Department of Justice.

The Government reportedly is ready to back down on its proposal for cross-licensing and is willing to accept a flexible plan of auction selling.

Last week the ATA board formally approved the retention of Thurman Arnold, former assistant U. S. Attorney General, in charge of the anti-trust division, to prosecute the interests of ATA in opposition to auction selling.

At the ATA board meeting a committee, headed by Harry Arthur of St. Louis, was apointed to work with Mr. Arnold. The committee will have "full powers to prosecute to the fullest extent the law suit, aiding and assisting the attorneys with every means in their power." The committee includes Herman Hunt, Arthur Mayer, Maury Miller, John Rowley, William White and Roy Cooper.

Monday the ATA sent letters to approximately 16,000 theatres, notifying exhibitors of the organization's proposed action in the anti-trust suit.

"There is no group other than the exhibitors themselves," S. H. Fabian, ATA president, said Monday, "who can be depended upon to paint a realistic picture of the effect of auction selling. We hope that exhibitors regardless of association affiliation will give us the benefit of their views on this subject."

The letters, signed by T. R. Gamble, chairman of the ATA board, said that "distinguished counsel are preparing to fight this matter (of auction selling) to the U. S. Supreme Court if necessary in order to assure that exhibitors in the conduct of their business may not be bound by rules that they had no voice in formulating and that may well place in jeopardy their ability to continue in business."

The Confederacy of Southern Associations, recently formed, decided at a meeting in Atlanta last week to offer full cooperation to ATA. The Association is already committed to intervene in the anti-trust case.

ATA has consistently drawn attention to the fact that exhibitor opinion is almost unanimous against auction selling. This is seconded by the poll conducted by the MPTOA. Results reported at the weekend from 681 theatres in 43 states, show a vote

(Continued on page 18, column 1)

Allied Convention Focus on Significance of Decision

National exhibitor attention will be directed next week toward Boston, where Allied States Association of Motion Picture Exhibitors will meet in convention at the Copley Plaza Hotel, Monday through Wednesday. Allied's invitation to all exhibitors to discuss, in open forum, the District Court's decision on the anti-trust case, has drawn a flood of responses.

The plan of the forum, as explained by Abram F. Myers, chairman of the Allied board, in a special statement to the Herald, is "that the difficult and perplexing issues of the court's decision shall first be explained so that everyone present can grasp them, that there will be a full discussion so that the ideas and suggestions of all may be duly noted and that, as a result of these deliberations, the independent exhibitors may formulate a policy and chart a course of action which will protect their interests and merit the respectful consideration of other branches of the industry."

"The convention," reports Mr. Myers, "will afford Allied an opportunity, also, to consider the ground that has been gained. In the tumult and the shouting in recent weeks, little note has been taken of the elimination of compulsory block-booking and blind-selling, the slowing down of circuit expansion . . . the elimination of the formula deals, master contracts and franchises . . . the requirement that pictures be identified in the contract . . . and the provision against subjecting independents to uniform, unreasonable clearances in favor of the circuits."

Mr. Myers believes that "in another year the courts will have made their final adjudication. . . . With their respective rights judicially determined . . . there is no reason why the several branches of the industry cannot adjust the details of their relations by normal processes of negotiation and understanding."

"We are coming to the end of a momentous era in motion picture history," Mr. Myers concludes. "It is not too early to turn our minds towards the next."

The program for the convention, which will be attended by the executive committee, follows:

Sept. 14-15: Board of directors' meeting.

Sept. 16: Registration. Business session, 1 to 5 P. M. Dinner and night club party.

Sept. 17: Harbor sail or golf in the morning. Business session 1 to 5 P. M. Dinner at 6 P. M.

Sept. 18: Exhibitors' forum on the anti-trust case, 10 A. M to 5 P. M. Cocktail party, 6:30 P. M. Annual banquet with George Jessel as master of ceremonies and Eric Johnston as speaker, 7:30 P. M.

¶ *MARTIN G. SMITH, president, Independent Theatre Owners of Ohio*: Auction selling, regardless of the method finally adopted to implement it, is impractical.

¶ *BEN BERGER, president, North Central Allied, Minneapolis*: Every intelligent exhibitor knows that . . . (independent theatre owners will be) squeezed into the middle and eventually be put out of business unless theatre divorcement is established.

¶ *PAUL WILLIAMS, general counsel, Southern California Theatre Owners*: Consent Decree selling kept exhibitors on the ragged edge of negotiations, and auction selling, as presently planned, would throw them all into the bidding ring together to cut each other's throats.

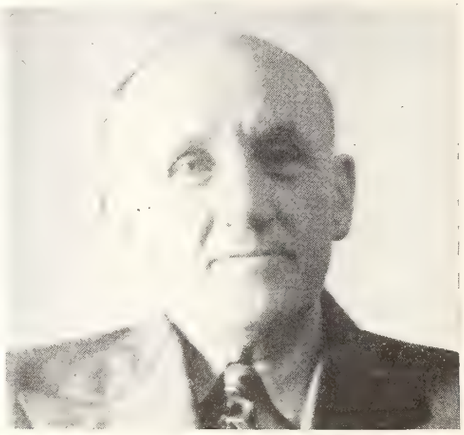
TRADE PRACTICES

Where They Stand and What They Say

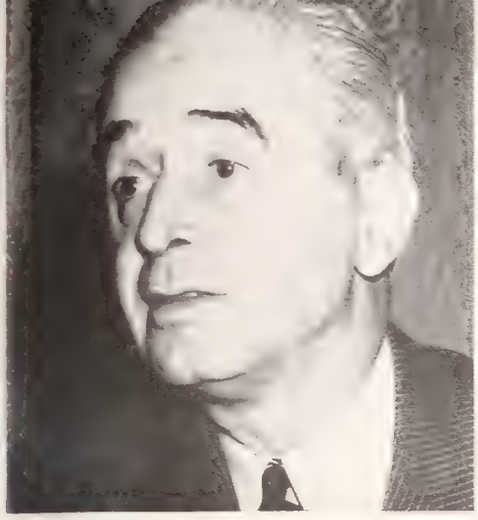
The good or the bad inherent in the U. S. District Court's decision on the anti-trust case is a matter of personal opinion. Just how personal has been demonstrated these past weeks by opinions freely and variously given on all sides. Next week national Allied, meeting Monday in national convention in Boston, is conducting an Exhibitors' Forum on the decision at which all with complaints or suggestions have been invited to speak. Many already have spoken. Below, the HERALD, *forum-wise, has gathered their opinions together. From the bitter to the pleased, these statements underscore the personal element in the decision.*

¶ *R. B. WILBY, president, Wilby-Kincy circuit*: When we got the Consent Decree, we were worse off than before we had it. Now we have the New York opinion and we are worse off than when we had the decree. The distributors are hurrying its provisions into effect. They are like little boys on Christmas morning — just can't wait to see what Santa Claus has brought them.

¶ *S. H. FABIAN, president, American Theatres Association*: The economic life of exhibitors was disposed of, without our having a day in court. . . . If that's the American way, I wasn't brought up in America. If they can dispose of us in this summary fashion, there's something wrong with us.



¶ *FRED WEHRENBERG, president, MPTOA*: We need a united front of exhibition to use all the power at our command to protest to the court the unworkability of auction selling of motion pictures. (Auction selling would) throw the entire industry into chaos.



¶ *WILLIAM F. RODGERS, vice-president and general sales manager, MGM:* If auction selling of pictures under the New York court decision is not handled intelligently, chaotic conditions can result. The industry could be driven back a generation.

¶ *WILLIAM F. CROCKETT, Motion Picture Theatre Owners of Virginia:* Ultimately, if the decision stands, I can see only chaos, higher prices—followed, probably, by Government control such as is now exercised over public utilities.

¶ *HENRY REEVE, president, Texas Theatre Owners:* While lawyers and organization leaders expound, 10,000 individual independent theatres suffer increasingly from ever-rising rental demands day by day.

¶ *ABRAM F. MYERS, general counsel and board chairman, Allied States:* For a court of its own motion to prescribe a drastic and revolutionary method of doing business, which affects the innocent bystanders even more than the defendants, is unprecedented and should be reversed. . . . The traditional and approved remedies for violations of the kind found by the court are divestiture and dissolution and these should be substituted for auction selling as soon as possible.

¶ *ABE MONTAGUE, vice-president in charge of distribution, Columbia:* We shall stick strictly to the opinion (in regard to sales policy). That is apparently what the Government wants and that is what it will get. . . . Where will the spiral end when and if the auction selling plan is ordered by the court and exhibitors start bidding against each other? I don't honestly know. I hope it stays within reason.

¶ *T. R. GAMBLE, chairman of the board, American Theatres Association:* Our directors have viewed the advent of auction selling as ushering in an era of wildcatting in our industry which will set the industry back 25 years and which will lead inevitably to Government Commission control. . . . Exhibitors stand to lose by default tangible and intangible rights that have accrued to them over many years. . . . The so-called auction method of selling . . . appears unworkable from an honest, practical point of view.

¶ *SAM CARVER, president, Independent Theatre Owners of Michigan:* It's a terrible situation. If we want to stay in business, we must see that proposed auction selling does not mean cut-throat competition among exhibitors.

¶ *OSCAR GORELICK, board member, Independent Theatre Owners of Michigan:* The ruling is the very worst thing that could happen to small exhibitors and the very best thing that could happen to distributors.

¶ *CHARLES COLVILLE, Loudon theatre, Loudon, Tenn.:* The case was supposed to be settled in a way which would benefit the independent exhibitor, (but) any time (the) opposition decided to run me out of business or force me to sell to them they could do so simply by bidding the pictures up beyond any possible buying point.

¶ *M. A. LIGHTMAN, vice-president, MPTOA:* The very persons expected to be helped by the Government are getting a kick in the pants.

RKO's "NO

CRACKS M

ALL-TIME

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2nd WEEK bigger t

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USIC HALL

RECORD!

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n the first!

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SALES POLICY

(Continued from page 13)

of 188 to 18 against auction selling, 147 to 50 votes disapproving the court's recommendation for arbitration, 171 to 32 against non-industry arbitrators, and 130 to 75 in favor of complete divorcement.

Lewin Pizor, chairman of the MPTOA board, and Herman Levy, MPTOA general counsel, have indicated that their organization's plan of action to date is to file a statement with the court, with the Department of Justice and with the distributors and, additionally, to apply to be heard in oral arguments. The boards and officers of all MPTOA state and regional units are expected to meet and vote on the final position the organization will take and whether or not it will intervene.

Michigan ITOA Asks Voice in Decree

A little more definite action has been taken by the Michigan ITOA. This organization, in resolutions sent to the U. S. Attorney General, has declared that the anti-trust decision now pending "is definitely against the interests of all independent exhibitors and also is to the best interests of distributors."

The organization has requested a copy of the proposed decree and has asked for an opportunity to "voice our opinion as an organization relative to the decree."

These numerous vocal and pointed criticisms of the court decision has, it is reported from Washington, alarmed the Department of Justice which is analyzing exhibitor reaction. Department attorneys, pointing to the piles of data submitted by various exhibitor groups, have reported to Wendell Berge, Assistant Attorney General, that independents can be protected only by complete divorcement. Robert Wright, Special Assistant to the Attorney General, has emphasized that auction selling would "be unnecessary" if the Supreme Court granted complete divorcement.

It became apparent last week that auction selling can be variously interpreted by individual companies without running afoul of the law.

Berge Says No Substitute For Single Sales Found

Evidently willing to soften the auction selling order to the flexible stage, although not to the breaking point, Mr. Berge has asserted that the Government does not intend to establish each individual company's method of handling single sales. He pointed out that as long as the methods employed by the defendants result in an "open market" on product, it will satisfy the Department.

Careful to point out that the Department does not consider auction sales unworkable, Mr. Berge indicated that no substitute for single sales had been found.

"It looks like we are going to be required to wait on a Supreme Court ruling on divorcement to eliminate what we allege to be violations of the Sherman Act in the film industry," Mr. Berge concluded.

Meanwhile, counsel for the circuit-owning defendants have asked for a two-week extension—from September 15 to September 29—of the deadline for presentation of their proposed decree to the Department.

Counsel for these five defendants reportedly completed a joint proposed decree more than two weeks ago, but changes were suggested when the decree was presented to company executives.

Monday, counsel started another series of meetings at which, it is understood, final proposed findings of fact and conclusions of law are to be drafted.

The three non-theatre-owning companies, Columbia, Universal and United Artists, are understood to be working independently on their proposed findings.

While talk and speculation continue on all sides, Metro-Goldwyn-Mayer has begun its first experimental auction selling.

MGM Asking for Bids In Philadelphia

Philadelphia's first taste of auction bidding came when M-G-M offered its new musical, "Holiday in Mexico," by asking bids from the first run houses. The letter sent out stated a minimum figure to be accepted and was sent to Warner Theatres and William Goldman Theatres, Inc.

Among the stipulations were length of run, playing date and bid was expected to be for a guarantee against percentage. In the Philadelphia market, it is reported, exhibitors feel that the major companies are holding back their new product.

It was also reported from the field that M-G-M's determination of what constitutes the highest bid will be the anticipaed yield from one theatre and not necessarily a high guarantee from another—all other factors being equal.

HARVEY LEAVES ATA OVER INTERVENTION

Rotus Harvey has resigned as regional vice-president of the American Theatre Association in protest against ATA's sfand on auction selling. In a telegram to S. H. Fabian, ATA president, Mr. Harvey said that when he learned of the organization's vote to intervene in the Government's anti-trust suit, "thereby going contrary to the St. Louis directive forbidding discussion of trade practices", he was left with "no alternative but to resign. . . ."

Fox West Coast Sets First Run for Two Theatres

Fox West Coast Theatres will institute a first run policy September 29 at the Iris Studio City and Loyola theatres in Los Angeles, to provide an outlet for Universal-International product.

Iowa-Nebraska Allied Opposes Auction Selling

The Allied Independent Theatre Owners of Iowa and Nebraska, meeting in a record-breaking convention in Omaha Monday, passed two resolutions opposing auction selling and asking that all checking services be called upon to provide theatres checked with complete reports of what the checker turns in.

The organization went on record in opposition to any regulation of the industry—including the proposed auctioning of film, clearance and general trade practices—without the exhibitor first being given a chance to be heard.

The more than 200 exhibitors who attended heard strong pleas for exhibitor organizations from Ben Berger, president of North Central Allied; Leo F. Wolcott, chairman of the Iowa-Nebraska board, and others.

Mr. Berger hit the percentage sales policy on pictures and called for complete divorcement of theatres and said all contracts since the recent court decision on the anti-trust decision are illegal.

At the meeting's close, officers announced a two-day session for Des Moines, October 14-15. Jack Kirsch, president, Allied States Association, will speak.

Illinois Unit Hits New Sales Policy

Illinois Allied, meeting in Chicago September 5, unanimously voted against auction selling and endorsed the system of buying a year's product with unrestricted elimination.

Jack Kirsch, president of Allied of Illinois, told the convention: "We are not panicky. We will abide by whatever decision the Government finally hands down and try to work it all out to the best of our ability." And then he added: "It is a miracle how a business like ours, that takes so much abuse both from within and without, still survives."

During an open forum meeting Illinois Allied exhibitors complained of distributors' practices of charging the same percentage terms on percentage pictures for subsequent run houses as is charged the first run houses. This, they said, was inequitable and unfair.

"Song of Norway" Purchased

Leo Spitz and William Goetz have purchased the screen rights to the Edvard Grieg operetta, "Song of Norway," for Universal-International. The original story idea for the operetta is by Homer Curran and Edwin Lester.

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Prediction by "The Showmanship Company": Everyone who sees this picture will want to tell the whole wide world about it... They'll talk and talk to friends and family... buttonhole strangers on the street ...want everybody to share the soaring thrill! ...For the life story of Sister Kenny is not only great entertainment, glowing emotion, mighty drama—It is a rare and memorable adventure in glorious living!

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Rosalind RUSSELL
Alexander KNOX
in
SISTER KENNY
with
DEAN JAGGER
PHILIP MERIVALE · BEULAH BONDI · CHARLES DINGLE
Produced and Directed by DUDLEY NICHOLS
SCREEN PLAY by DUDLEY NICHOLS, ALEXANDER KNOX and MARY McCARTHY
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The **104,436,793 CIRCULATION** being used by RKO in this greatest of national magazine campaigns includes *all* the usual channels, *plus* the publications that reach to the farthest limits of your theatre's pull. Look over the list to see what we mean!

The Big Weeklies

- Life (3 insertions)
- Saturday Evening Post (3 insertions)
- Look (3 insertions)
- Time (3 insertions)
- Collier's (3 insertions)
- Newsweek
- Liberty
- New Yorker

The Big Monthlies

- American
- Ladies' Home Journal
- McCall's
- Woman's Home Companion (3 insertions)
- Good Housekeeping
- Woman's Day
- Household Magazine
- Everywoman's
- Family Circle
- Parent's Magazine

The Big Farm Magazines

- Capper's Farmer
- Farm Journal (2 insertions)
- Progressive Farmer
- Successful Farmer (2 insertions)

The Big Specials

- Country Gentleman
- General Federation Clubwoman

The Big Newspaper Suppleme AMERICAN WEEKLY

appearing in the following newspapers:

- Los Angeles Examiner
- San Francisco Examiner
- Washington Times-Herald
- Miami Herald
- Atlanta Journal
- Chicago Herald-American
- Baltimore American
- Boston Sunday Advertiser
- Detroit Times
- Albany Times-Union
- Buffalo Courier-Express
- N. Y. Journal-American
- Syracuse Herald-American
- Cleveland Plain Dealer
- Portland Oregonian
- Philadelphia Record
- Pittsburgh Sun-Telegraph
- San Antonio Light
- Seattle Post-Intelligencer
- Milwaukee Sentinel

The Big Fan Magazines

- Motion Picture
- Movie Story
- Movie Show
- Screenland
- Silver Screen
- Movie Life
- Movie Stars Parade
- Movies
- Modern Screen
- Movieland
- Photoplay
- Screen Guide
- Screen Romances
- Screen Stars

AIM 28 REISSUES AT JUVENILE TRADE

MPA Sponsors Project to Show Old Favorites at Saturday Matinees

Twenty-eight feature reissues of top juvenile favorite films are now available to exhibitors throughout the country for Saturday theatre showings to children, Eric Johnston, president of the Motion Picture Association, announced this week. The plan, first presented by Mr. Johnston to distributors in July, is called the Children's Film Library, a joint undertaking of three non-member and seven member companies of the Association.

Timed for opening of the current school year, the features have been carefully selected in line with their suitability for younger audiences on Saturdays when children's school attendance will not be interrupted.

Companies Watching Project

Laboratories turned out 822 new prints of juvenile features in August and, by adding currently available short subjects, exhibitors will be able to lay out Saturday morning programs until March, 1947. Companies are watching the project. If it proves a success with children, parents and teachers, they have indicated that they will continue and expand it by adding other features to the Children's Film Library list.

Although many theatres have been successful in Saturday matinees for children in communities all over the country there has been frequent difficulty in booking, because prints have been out of stock. The Children's Library supply is expected to overcome that. Parents, teachers and exhibitors with whom Mr. Johnston has discussed the plan have shown increasing interest in such a program.

Authors whose classics have ever been popular with juvenile readers and will be presented in Saturday showings include Mark Twain, Lewis Carroll, Rudyard Kipling, Alice Hegan Rice, Kate Douglas Wiggin and Charlotte Bronte.

Mr. Johnston points out that a new generation of children has reached school since the filming of stories by these authors.

Proud of Undertaking

"A motion picture film, unlike a book, isn't always available on a shelf," he continued. "In a relatively short time a motion picture goes out of circulation.

"In undertaking this project, the industry is proud to have a part in introducing to younger audiences some of the photoplays which other children have enjoyed during the past two decades.

"I have had assurances from many theatre operators that they will make their theatres the Saturday morning headquarters for children in their communities.

"If parents will encourage the screening of these pictures at Saturday shows, their children, I believe, will be enriched in literature, adventure, phantasy and fun. We present The Children's Film Library with that in mind."

Member companies participating in the program are Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, 20th Century-Fox, Universal and Warner Bros. Participating non-member companies are Monogram, Republic and United Artists.

Trailer Prepared

Each exchange of Monogram and Republic now has one print of two reissue titles, while exchanges of the other eight distributors have one print of each of three reissue titles. A national Screen Service trailer is announcing the Saturday morning shows, listing the 28 pictures. The titles include:

Columbia—"Blondie Brings Up Baby"; "Five Little Peppers and How They Grew"; "Five Little Peppers in Trouble."

MGM—"Young Tom Edison"; "The Human Comedy"; "Adventures of Huckleberry Finn."

Monogram—"The Hoosier Schoolboy", "The Barefoot Boy."

Paramount—"Alice in Wonderland"; "Little Miss Marker"; "Mrs. Wiggs of the Cabbage Patch."

RKO Radio—"Two Thoroughbreds"; "Anne of Windy Poplars"; "Anne of Green Gables."

Republic—"Sis Hopkins"; "Young Buffalo Bill."

20th Century-Fox—"Jane Eyre"; "The Poor Little Rich Girl"; "Rebecca of Sunnybrook Farm."

United Artists—"Three's a Family"; "Knickerbocker Holiday"; "Song of the Open Road."

Universal—"The Underpup"; "Sandy Gets Her Man"; "The Mighty Treve."

Warner Bros.—"Green Pastures"; "A Midsummer Night's Dream"; "The Prince and the Pauper."

Academy Voting Rolls to Close December 1

With a hundred applications for membership received since announcing by-law changes restricting award voting to its own members, the Academy of Motion Picture Arts and Sciences board announced Monday rolls would be closed from December 1 until after annual awards bestowed early in March. A spokesman said the restriction was imposed to obviate the possibility an attempt might be made to swell the membership for the influencing of balloting.

Johnston Plans To Depart for Europe Sept. 23

To promote American pictures abroad and to study the international financial situation in regard to the film industry, Eric A. Johnston, president of the Motion Picture Association of America, is expected to leave the United States about September 23 for a six-week tour of Europe. He will be accompanied by Joyce O'Hara, his special assistant.

A full itinerary of the trip is not expected to be announced before their departure as visits to some countries will depend upon transportation facilities and other general conditions.

To Visit Occupied Areas

However, it is Mr. Johnston's intention to visit the occupied areas of Germany and Italy to observe the program of film distribution handled by the Motion Picture Export Association in cooperation with allied military authorities.

Discussing the MPA president's planned tour, George Canty, State Department motion picture chief in Washington, said that the film industry will gain greater prestige and better understanding as a result of Mr. Johnston's visit. Mr. Canty hailed the plan as "one of the best public relations moves which could be taken at this time to create better understanding between the industry and other nations."

Vienna is an important spot on Mr. Johnston's itinerary because it is the free port of Central Europe, Mr. Canty said. He expressed the belief that while the industry had no problems in London, Mr. Johnston's presence there would lend prestige.

Could Use "Lift"

Mr. Canty also pointed to the Holland situation, where restrictions are placed upon American films. Looking at a map of Europe, Mr. Canty said The Hague and even Madrid, Spain, were spots where the industry could use a public relations "lift."

Summing up Mr. Johnston's forthcoming trip, Mr. Canty said, "He is going to Europe at the very time when we are bargaining with some countries for better film trade agreements. He will accomplish much by explaining the industry's motives, creating better understanding, and by showing these people the industry's number one man is interested in the foreign market of the American film."

July Dividends on Film Stock Reach $3,092,000

July motion picture dividend payments reached an all-time high of $3,092,000; more than 700 per cent above payments made in July, 1945, the Department of Commerce announced in Washington last Wednesday.

ON THE MARCH

by RED KANN

DARRYL F. ZANUCK, at the usual far extremity of the usual long cigar and in mellower mood than we have found him in more years than conveniently come to mind, in New York Tuesday:

ON THE ANTI-TRUST CASE: "Auction selling is a challenge. A challenge to producer, distributor and exhibitor. The public will be the beneficiary in the final analysis. I know, as a producer, I no longer can take a chance by making mediocrities under auction selling. We have to make them better. We will not always succeed, but we must try."

ON "WILSON": Yes, [on the question] we lost our shirt on 'Wilson,' but I am glad we made it. I think the industry ought to be glad as well. We checked and found as many as 781 editorials off the drama page on the picture and, as closely as we were able to discover, found the nearest approach to be 200-odd on 'The Birth of a Nation'. Reissue 'Wilson'? No specific plans. But, as time goes on, I feel events on the world scene will emphasize the values which were in that film."

ON COSTS: "They are mounting, and the end is not yet in sight. Only a few days ago, as an example, we tried it out and had estimates drawn on the cost of 'The Dolly Sisters'—made about a year ago—and its cost if we were to make it today. With the same cast, same sets, same shooting schedule and other controllable factors being even the cost would have been $511,000 more. About $100,000 of this would have gone into overhead. But the overhead actually would have been labor charges in that it would have had to reflect increases for crafts not directly concerned, plus retroactive pay. They would have to be charged off against something, so we figured that something would have been overhead. However, the remaining 80 per cent would have been represented by directly traceable and chargeable labor costs."

ON "THE RAZOR'S EDGE": I never worked harder on any picture—14 months. The nature of the story is such that the film either will end up as one of the greats of all times or nothing at all. There's no in-between on this one."

MORE ON COSTS: "I remember when I made my first million dollar film. It was 'Under Two Flags'. I sweated and worried until I saw the outcome. Today, if ever that picture were to be remade, I am confident it would end up in the four million dollar negative division. At the studio I am happy today when they tell me they've brought in one at two million. It's a miracle."

Election of Bernard Giannini to a vice-presidency of the Bank of America in Los Angeles, where he will be in charge of production loans, indicates a tradition, nostalgic and well-remembered, is to be maintained.

Bernard is the only son of Dr. A. H. Giannini, whose association with motion pictures was tied historically to the days of struggle of many who now have become pre-eminent in the field.

It was the Doctor who weighed risks and collaterals against the individual and often determined upon character when the tangibles by accepted banking standards were in doubt. There are those who will attest to this in recalling the years when the late Giannini held forth in his tiny office on the second floor of the Bowery and East River National Bank at 41st Street and Broadway and when he had returned to the California he held so affectionately. There are those, as well, who will remember how great an influence he wielded on the whole early structure of motion picture financing by his scathing renunciation of practices which ran counter to legally established rates of interest.

Joe Rosenberg was associated with the Doctor in the New York days and again in Los Angeles. When Dr. Giannini died in '43, it was he who took over. Rosenberg, at bank retirement age, has withdrawn from the work and Bernard steps in where his father and his father's successor trod so prominently for so long. It becomes a ventureless prediction to make that Rosenberg, now representing the Lehman Brothers in Los Angeles, will be on the sidelines constantly to counsel the son of the man he so well respected if the call should ever come.

There they were. Summer guests at a summer resort, protected from the sun by the inevitable dark glasses and dipping avidly into the assembly line of current literature. Mostly novels, mostly trashy sex and most of them already acquired by Hollywood.

It seemed to us there was a point here. These books have rolled up tremendous sales. Hollywood goes for best sellers, not always with much regard for content, on the theory the heat will be neutralized and the title retained. Hollywood, however, does not always remember that the outcome under this process boils down to only one thing: misrepresentation. It's no way to keep customers.

Steve Broidy is now tasting the swirls of production supervision at Monogram, succeeding the late Trem Carr. His major problem, as reported in the New York *Times*, is to persuade his producers that pennies still count.

"They all want to double their budgets. They're very smart men and can do more with $100,000 than the majors can do with half a million, but each one thinks his project deserves a million-dollar budget. I have to shout pretty loud."

UA Holds First Western Meet

United Artists has completed the first of three western district meetings, it has been announced by J. J. Unger, general sales manager.

The first was held last weekend at the Blackstone Hotel in Chicago, with Rud Lohrenz, district manager, conducting the Saturday and Sunday sessions for the Milwaukee, Minneapolis, Indianapolis and Chicago branches.

This weekend district manager C. W. Allen will conduct the meeting for the St. Louis, Omaha and Kansas City branches at the Lenox Hotel in St. Louis.

The third meeting, conducted by district manager W. E. Callaway for the Los Angeles, San Francisco, Seattle, Denver and Salt Lake City branches, will take place September 21 and 22 at the Last Frontier Hotel in Las Vegas. All meetings are under the supervision of Maury Orr, western sales manager.

United Artists has scheduled a New England district sales meeting in Boston, Saturday and Sunday, September 14-15. It is the second in a series of eastern district meetings being held by the company. The first meeting was concluded three weeks ago for the central district at the Statler Hotel in Cleveland. Clayton Eastman, district manager, will conduct the two-day New England session, which will be attended by Edward M. Schnitzer, eastern sales manager, and Abe Dickstein, his assistant.

Nelson Talks with AFM On Pact for SIMPP

Donald M. Nelson, president of the Society of Independent Motion Picture Producers, is in New York from Hollywood conducting negotiations with the American Federation of Musicians, headed by James C. Petrillo, for new contracts covering musicians employed by the Coast independent producers. While declining comment on the demands made by the AFM on the independents, Mr. Nelson did report that progress was being made. Mr. Nelson expects to be commuting between New York and Washington until he completes his work on the AFM negotiations. He said last Friday that no further plans had been made by the SIMPP to intercede in the New York anti-trust case. He previously had indicated that SIMPP would make a plea to the court on behalf of its members.

RCA Votes Dividend

The board of directors of Radio Corporation of America has declared a dividend of 87½ cents per share on the outstanding shares of $3.50 cumulative first preferred stock for the period from July 1, 1946, to September 30, 1946. The dividend is payable October 1 to holders of record September 16.

WARNER BROS.' TRADE SHOWINGS OF

JOHN GARFIELD · GERALDINE FITZGERALD

in

"NOBODY LIVES FOREVER"

with

WALTER BRENNAN · FAYE EMERSON

GEORGE COULOURIS · GEORGE TOBIAS

MONDAY, SEPTEMBER 23, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

MPA Revokes PCA Certificate For 'The Outlaw'

The Motion Picture Association of America's Certificate of Approval of "The Outlaw" has been revoked.

Last weekend Joseph I. Breen, Production Code Administrator, on instructions from Eric Johnston, president of the MPA, notified Howard Hughes, producer of the picture, that beginning this Friday if "The Outlaw" is exhibited it must be done without the PCA seal.

Mr. Johnston previously had been empowered by the MPA board to take whatever action he saw fit, but his decision was held in abeyance pending Mr. Hughes' recovery from injuries sustained in a recent airplane accident.

Mr. Breen's communication to Mr. Hughes was sent out last Friday, giving the producer one week's notice for removal of the PCA seal from all "Outlaw" prints. Grounds for the action were Mr. Hughes' refusal to submit advertising material on "The Outlaw" to the Advertising Advisory Council, in accordance with the MPA regulations, and the producer's use of unapproved and disapproved advertising and publicity material.

When questioned regarding the action of the MPA, Mr. Hughes said: "The only thing I have to say about 'The Outlaw' is this: the censors may not like it but the public does. If the Hays office is going to try to keep the American public from seeing this picture which the public wants to see, then it appears to me that the Hays office is assuming a great deal of responsibility."

On Wednesday afternoon Mr. Hughes, flying his own plane, a B-23 Consolidated, was in Kansas City en route to New York to consult with attorneys and to consider the next moves in the dispute. The MPA board convened Wednesday morning and discussed "The Outlaw," but announced no further action on the matter. Mr. Johnston presided.

Appeal Board Modifies Regal Theatre Ruling

The Arbitration Appeal Board has modified the Boston tribunal award granting a reduction in clearance in favor of Samuel Kurson's Regal theatre, Franklin, N. H. The Appeal Board's ruling sets the maximum clearance which may be granted to the Colonial theatre in Laconia, N. H., over the Regal in contracts of Loew's, RKO, Paramount, Twentieth Century-Fox, and Warners at seven days, or not later than 14 days after Boston. No clearance in the form of priority-of-run, or otherwise, is to be granted to the Capitol in Concord, N. H., over the Regal except on pictures not shown at the Colonial in Laconia; and as to such pictures the maximum clearance shall be one day, not later than 28 days after territorial release availability.

Oriental Theatre Case Reopened in Chicago

Hearings on the tangled Oriental theatre case were to be resumed in Chicago Thursday before Joseph F. Elward, special master of the U. S. District Court. The case began last April 15 when Lewis F. Jacobson, representing petitioning creditors and bondholders, filed charges with the U. S. district court charging the Oriental theatre and office building was transferred to hinder, delay or defraud creditors. He charged bankruptcy and asked the appointment of a receiver. Thirty sessions of hearings were held on the case until July 1 when summer recess was called. The ground lessors in the final summer session filed suggestions requesting that they be permitted to give present lessees 90 days' notice. Essaness Circuit is now operating the Oriental under a lease from the present lessees — Bohrer and Brakhausen. No decisions have as yet been made.

National Television Week Set for October 7-12

"National Television Week," first observance of its kind, will be marked by the television industry from October 7 to 12, to herald the start of commercial television operation on a national basis. The observance will be highlighted by the two-day television conference and exhibition of the Television Broadcasters Association, Inc., at the Waldorf-Astoria, New York, October 10-11. The purpose of National Television Week is to bring to the attention of the public the fact that commercial television is a reality, that new receivers are in manufacture and are being distributed to the nation's principal market areas and that a national television service is in the offing. "The Second Television Conference and Exhibition of TBA will demonstrate conclusively that television is now in full swing commercially and that millions of Americans will soon have television receivers in their homes," Ralph B. Austrian, general chairman, said.

25 Television Stations Are Now Being Built

Twenty-five television stations are under construction at present, according to a survey by the Commerce Department. This figure is in addition to the six stations in operation and to the 50 or more applications on file with the Federal Communications Commission. The survey noted a swing toward larger screens for television receivers.

AMPA to Cite Leaders At 30th Anniversary

The Associated Motion Picture Advertisers will celebrate its 30th year with a dinner, "Saluting the Presidents of Our Industry," to be held at the Waldorf-Astoria, New York, January 22. Phil Williams and Dave Bader are co-chairmen of the program for the anniversary.

A meeting of AMPA officers and directors was to be held Thursday at the Hotel Edison, New York, where plans for the new season were to be discussed. Rutgers Neilson is president of the AMPA.

Film Isolation Would Be Fatal, Says Reisman

by PETER BURNUP
in London

American isolationism would be as fatal to motion pictures as in the political field, Phil Reisman, RKO vice-president in charge of foreign operations, told a press conference here Tuesday. RKO's realization of this fact, he explained, has brought about the company's current feature production program in Mexico, Paris and in association with British film producers at Denham Studios in London.

Mr. Reisman told the conference he was impressed not only with the vast technical strides British producers had made, but also with the fashion in which British publicity has been selling British pictures and stars to the American public. These additional reasons, he said, necessitate worldwide interlocking production interests. Mr. Reisman also disclosed that negotiations are proceeding for a J. Arthur Rank subject upon completion of Adrian Scott's present Denham production.

The RKO executive said he had great faith in the future of the 16mm field and that all of RKO's product would be available in both 35mm and 16mm where required.

RKO is encouraging exhibitors to create their own permanent and mobile 16mm exhibition facilities in their particular areas, he said. Citing examples of the potentialities of the 16mm field, Mr. Reisman pointed to the Philippines where practically all standard gauge theatres were destroyed during the war, but where exhibitors are providing the public with programs through 16mm theatres. The ease and economy of operation and exhibition of narrow-gauge film were other advantages he cited.

Mr. Reisman also expressed confidence that suitable arrangements soon would be made whereby American film profits in Europe could be transferred to the United States.

Following a two-week stay in England, Mr. Reisman will tour the major countries of Europe before returning to the United States.

Filmack Raises Prices

Contending that operating costs have increased 35 per cent over last year, Irving Mack, head of the Filmack Corporation, will increase the price of trailers from 10 to 13 cents per word effective September 19. The revised price-list also lists rolling or creeping trailers—15 cents per word; trailerettes, 75 cents each; and date strips, $1 each. In announcing the new prices, Mr. Mack pointed out that this marked the first time in 26 years that his firm has made an all-around major price increase.

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FROM 20th CENTURY-FOX

NOW SCORING THE FIRST OF ITS HEAP O'KILLINGS AT BOXOFFICES EVERYWHERE!

CRAIG RICE'S

HOME SWEET HOMICIDE

with

Peggy Ann Garner · Randolph Scott · Lynn Bari
Dean Stockwell · Connie Marshall

and James Gleason · Anabel Shaw · Barbara Whiting · John Shepperd

Directed by **LLOYD BACON** · Produced by **LOUIS D. LIGHTON**

Screen Play by F. Hugh Herbert · Based on the Novel by Craig Rice

"A SOLID BOXOFFICE HIT!" —Boxoffice

"RARE ENTERTAINMENT!" —Showmen's Trade Review

"SOLID BOXOFFICE!" —M. P. Daily

20 CENTURY-FOX

U. S. Approves 3 Permits for New Film Theatres

During the past week the Civilian Production Administration approved three theatre building applications, denied 13 more and has been granted an injunction to halt construction on a $100,000 theatre project in Seattle.

New construction permits approved were those of Hardy C. Pittman of Greenville, Ill., amounting to $15,000 and Sam P. Beerson of Shepherd, Texas, costing $5,500. The two permits were approved on the basis of hardship and the use of a minimum amount of critical materials. The third was given to the Nu-Strand Corporation of Kingsport, Tenn., which had applied for a $50,000 building permit to repair damage caused by fire.

List Disapprovals

Disapproved by the CPA were the following: Fox West Coast Agency, Los Angeles, $150,000; W. H. Terry and Clyde Roland, Victoria, Tex., $6,500; T. C. Riddles, San Diego, $18,000; Shea Theatres Corp., Geneva, Ohio, $15,000; Monroe Amusements, Rochester, N. Y., $59,000; East Texas Theatres, Inc., Beaumont, Tex., $75,000; Clarence Doffelmeyer, San Saba, Tex., $40,000; East Texas Theatres, Inc., La Porte, Tex., $50,000; Theatre Enterprises, Inc., Post, Tex., $40,000; Joe and Mary Amato, Trinidad, Colo., $3,728; Booth Theatres, Knoxville, Tenn., $5,405; Russell A. Wright, Farmsville, Cal., $36,000; Silver City Theatre, Alexandria, La., $25,000.

Late last week a permanent injunction was issued by the Federal Court in Seattle to halt the construction of a $100,000 open-air theatre on the ground the work was unauthorized and in violation of the veteran's housing program order, the CPA announced in Washington.

New Theatre Set

In Yakima, Wash., plans for the development of an outdoor amusement center have been announced by Frederick Mercy, Sr., theatre operator of Yakima. The construction program, estimated to cost approximately $500,000, will include the building of a drive-in theatre which alone will account for $140,000 of the total expenditure. When completed the center will include, in addition to the theatre, a baseball park, swimming pool, dance hall and other amusement features.

Loew's Declares Dividend Of 37½ Cents on Common

Directors of Loew's, Inc., at a meeting last week declared a quarterly dividend of 37½ cents per share on the company's common stock, payable September 30 to stockholders of record September 13.

FROM READER

ATTACKS DISTRIBUTOR PERCENTAGE POLICY

To the Editor of the Herald:

In reference to the letter published August 24 in your trade journal, wish to state that we are in accord with Mr. Colville in regard to Confidential Reports.

The film companies are persistent in their bullying and fleecing the independent theatre owners by their misguided compulsory percentage policies. With their percentage edict they have set up a detective agency where the exhibitor is being checked, double and triple checked. In a great number of situations, they employ local stool-pigeons. This policy conveys an impression to the local people of the exhibitor being dishonest.

The producers hardly ever check the producer owned theatre, and by insisting on checking the independent exhibitors, they are implying that the independent exhibitors are crooks, and that implication we must fight with every power at our command.

If the independent exhibitor has any principle, and has any red blood running through his veins, he must stand up and fight and stop the producers from these ridiculous humiliating un-American practices. We, of North Central Allied, will constantly fight the producers and distributors because they have the strongest monopolistic machine the world has ever known.

The reason for the distributors taking the liberties with the independent exhibitors and knocking them around from pillar to post is because they have not been strongly united. Every level headed independent exhibitor must join an organization.

We, of North Central Allied, have the largest membership in the history of our territory and we are proud of the job we are doing. We will continue fighting the producers and distributors until the independent exhibitors can again run their business on a legitimate basis.—Benjamin N. Berger, *president, North Central Allied Independent Theatre Owners, Inc., Minneapolis.*

Studio Promotions Made by Universal-International

Universal-International this week announced several assignments and promotions in the physical operation of the studio. Morrie Weiner, with Universal for the past 25 years, becomes operation manager with A. McDagostino as assistant, and Edward Tate head of the operations desk. Leslie Carey, chief sound engineer, becomes assistant to Charles Felstead, newly-appointed sound department head. George Macon, formerly of the M-G-M research department, was named head of Universal-International research department.

Western Electric Dividend

At a meeting of the board of directors of the Western Electric Company in New York, Tuesday, a dividend of 50 cents per share on its common stock was declared. The dividend is payable September 30 to stockholders of record September 23.

Universal Shifts Sales Personnel In Key Positions

Promotions and realignments in sales personnel were announced last Wednesday during the divisional sales meeting in Denver by W. A. Scully, vice-president and general sales manager of Universal-International Pictures.

Three branch managers have been promoted to district managers. Peter T. Dana, formerly branch manager in Pittsburgh, has become district manager of the Cleveland and Pittsburgh offices. Foster Blake, Los Angeles branch manager, was promoted to district manager for the Los Angeles, Denver and Salt Lake City. Barney Rose, San Francisco branch manager, has become district manager for San Francisco, Seattle and Portland.

Mr. Blake and Mr. Rose take over the territory formerly supervised by district manager Charles Feldman, who has been promoted to western sales manager.

John Scully, New England district manager, under the new alignment of offices, will supervise the Boston, Philadelphia and Washington offices. David Miller, district manager, will now supervise Buffalo, Albany and the New Haven territory instead of his former territory in the Cleveland and Pittsburgh branches.

Joseph Garrison, formerly district manager for Kansas City, will now supervise the Dallas, New Orleans, Memphis, Oklahoma City and St. Louis territory. The appointment of a district manager for Kansas City will be announced later.

Peter Rosian, district manager, will now supervise the Atlanta, Charlotte, Indianapolis and Cincinnati territory. William Parker, who has been branch manager in Milwaukee, has been named to the same post in the Los Angeles office, while Max Cohen, who has been branch manager in Washington, will be transferred to the Cleveland office in the same capacity.

Louis Berman, formerly salesman in the Chicago office, has been promoted to branch manager in Milwaukee, and Arthur Greenfield, formerly salesman in the Boston office, has been promoted to branch manager in New Haven.

Harry J. Martin, former branch manager in New Haven, has been transferred to the same post in Washington.

Cite Cinema Bulletin

The *Cinema Bulletin,* monthly publication of Cinema Lodge, B'nai B'rith, edited by Milton Livingston of the *Motion Picture Daily* editorial staff, has been cited with an award of honorable mention among 200 entries in the eighth annual B'nai B'rith Lodge and Chapter Bulletin Contest, according to word received from Washington by Jack H. Levin, Cinema president.

LATE FEATURE REVIEWS

Blondie Knows Best

***Columbia*—Comedy**

Poor Dagwood, setting out to be a good neighbor, gets tangled in an escalator of events that carries him up and on into sillier and sillier heights. With Penny Singleton and Arthur Lake again cast in the leads as the Bumsteads, the film ranks on a par with its predecessors, carefully refraining from making any demand of concentration from the audience.

Having already wrecked his neighbor's garage. Dagwood, in his next adventure, finds himself caught in a business scheme that requires him to impersonate his boss in order to clinch a contract for the firm. Never being a master of diplomacy, Dagwood soon bungles the deal, with a further complication added when Blondie fails to see why the impersonation involves the mixing of pleasure with business.

In the screenplay concocted by Edward Bernds and Al Martin from a story by the former, everything gets so dark for poor Dagwood that only a wild streak of luck can save him, and that, in the finale, is what happens.

Bits of excellent casting stud the film, among which are Shemp Howard as a groping, near-sighted process server and Danny Mummert, as a precocious youngster who insolently knows all the answers to life's little problems.

Abby Berlin's direction keeps the slapstick rolling briskly.

Seen at a New York projection room. Reviewer's Rating: Fair.—Mandel Herbstman.

Release date, not set. Running time, 70 min. PCA No. 11680. General audience classification.

Blondie .....Peggy Singleton
Dagwood .....Arthur Lake
Alexander ..... Larry Sims
Majorie Kent, Steven Geray, Jonathan Hale, Shemp Howard, Jerome Cowan, Danny Mummert, Ludwig Donath, Arthur Loft, Edwin Cooper, Jack Rice, Alyn Lockwood, Carol Hughes, Kay Mallory

Roll on Texas Moon

***Republic*—Musical Western**

Roy Rogers, as a stalwart straight-shooting singing cowboy, subdues a feud between cattle and sheep ranchers. There is quite a lot of shooting, fast riding and fisticuffs, all transpiring against a background of the Texas ranges. The musical score includes several pleasing ballads sung by Rogers, Dale Evans and the Sons of Pioneers.

Miss Evans, a sheep ranch owner, is having her sheep shot and stolen and a range war is about to break out. George 'Gabby" Hayes gives a characteristically humorous performance as a cattleman. Rogers befriends Miss Evans and is able to bring the culprits to justice and insure peace between the cattle and sheep ranchers.

The Sons of the Pioneers headed by Bob Nolan are to be credited with good musical entertainment. The music, which was under the direction of Morton Scott, includes "Roll on Texas Moon," "What's Doin' Tonight in Dreamland?" "Won'tcha Be a Friend of Mine?" and "The Jumpin' Bean."

Edward J. White produced this musical Western which was directed by William Whitney. The screenplay by Paul Gangelin and Mauri Grashin is based on an original story by Jean Murray.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, September 12, 1946. Running time, 68 min. PCA No. 11575. General audience classification.

Roy Rogers .....Roy Rogers
Gabby Whittaker .....George "Gabby" Hayes
Jill Delaney .....Dale Evans
Dennis Hoey, Elizabeth Risdon, Francis McDonald, Edward Keane, Kenne Ducan, Tom London, Harry Strang, Edward Cassidy, Lee Shumway, Steve Darrell, Pierce Lyden, Bob Nolan and the Sons of the Pioneers and Trigger

So Dark the Night

***Columbia*—Melodrama**

This is a film with romance and drama starring Micheline Cheirel and Steven Geray which is in the psychological thriller classification. The action takes place in a small French town and many of the performers occasionally speak several words in French.

The story is slow in unfolding. Geray, as a noted French detective, is vacationing in a small provincial town and falls in love with the innkeeper's daughter, played by Miss Cheirel. The girl, her fiance and her mother are strangled and the detective works on the case day and night. After gathering clues he realizes that they identify him as the killer. The detective's mind had become warped and he did not know that he was committing the murders.

Geray, Miss Cheirel and Eugene Borden in the leading roles give competent performances and they receive adequate support from the remainder of the cast. Martin Berkeley and Dwight Babcock wrote the screenplay. Ted Richmond produced and Joseph H. Lewis' direction is responsible for moments of suspense and excitement.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Runing time, 70 min. PCA No. 11451. General audience classification.

Henri Cassin.....Steven Geray
Nanette Michaud ..... Micheline Cheirel
Eugene Borden, Ann Codee, Egon Brecher, Helen Freeman, Theodore Gottlieb, Gregory Gay, Jean Del Bal, Paul Marion, Emil Ramu, Louis Mercier

Select "Stairway to Heaven" For Command Performance

The J. Arthur Rank-Archer Technicolor production of "Stairway to Heaven" has been selected for showing at the first Royal Command Motion Picture Performance ever to be held. The performance, for the King of England, in London's Empire theatre, November 1, is for the benefit of the Cinematograph Trade Benevolent Fund. The selection committee was composed of British and American distribution executives, as well as exhibition and production representatives, and it is expected that some Hollywood stars will make personal appearances at the screening. An outstanding unreleased film, either American or British, will be selected for the occasion each year. The picture, known in England as "A Matter of Life and Death," will be released in the U. S. by Universal. It stars David Niven, Raymond Massey, Kim Hunter and Roger Livesey.

Hold Preview and Premiere Of "Three Little Girls"

The premiere and a preview of Twentieth Century-Fox's "Three Little Girls in Blue" were held last week in Atlantic City. The preview, held September 4, was in the Haddon Hall Hotel. The bathing beauties and, more importantly, the reporters in the city for the Miss America contest, attended the preview. Vera-Ellen and Frank Latimore, two of the stars of the musical, appeared at the premiere held September 5 in the Apollo theatre. The Chesterfield Supper Club and Double or Nothing radio shows reported news of the premiere.

Chicago Union Organizing All Theatre Staffs

by HAL TATE
in Chicago

Reversing the stand taken at the recent IATSE convention in Chicago in which it was recommended that theatre managers be given a separate federal charter, the local Motion Picture Operators Union with the approval of William Green, AFL president, and with receipt of a charter from Richard Walsh, IATSE president, already has organized more than 300 white collar workers in theatres in the Chicago area including theatre managers, assistant managers, cashiers, treasurers, ushers, candy girls—in fact all white collar workers not now in the union.

The move was made to thwart attempts of the CIO to gain a foothold in the theatre business—the CIO having been engaged in a survey here in which they were "looking over" the local theatre field. Exclusive of George Dunn's Managers' Union in New York City, this is the first attempt made to organize the white collar workers in theatres.

At a meeting held here by the Chicago Motion Picture Operators Union last Thursday Eugene J. Atkinson, business agent of the local union, and an ardent Wash follower who was elected delegate to AFL conventions on the Walsh ticket at the recent IATSE election reported to over three hundred operators present the details of the proposed theatre union. The membership voted to support the new union and to render whatever financial assistance was necessary in the launching of the new union.

The initial initiation fees for the new union members will not be more than $3 with monthly dues set at $2. Back in 1937 when Browne and Bioff held sway the local operators' union received a charter to organize such a union which is being organized now. However, nothing was done with the old charter and it has been lying in dust these many years.

Three Regional Meetings Announcd by Monogram

Monogram will hold three regional meetings during the month of September, it was announced Wednesday by Morey Goldstein, general sales manager for the company. The first will take place at the Warwick Hotel in New York Saturday and will be presided over by Arthur Greenblatt, eastern sales manager. The second and midwestern regional meeting will be held Sunday at the Drake Hotel in Chicago with Jack Schlaifer, director of sales, presiding, and the third, a southern regional meeting will be held in Atlanta on September 23, at which Mr. Goldstein will preside. Branch managers in each territory will attend the meetings.

Not since they built the N.Y. Paramount

– back in 1926 –

has any picture done such tremendous opening week-day business at this famous theatre as did Paramount's

"Monsieur Beaucaire"

"It will keep Hope just where he was, at the top of the list of Hollywood's greatest comics."
—*Kate Cameron in N. Y. News*

ALBANY

Prospects for the new season are being avidly discussed in film circles here. The general opinion is that patronage will be off a little, but not more than 10 per cent, and perhaps less. Grosses remain high, Film Row insists. . . . The Labor Day weekend produced business in the quantity which had everybody's face wreathed in a smile. It was generally big in the summer resorts of the district and also in the city theatres —thanks to cool weather. . . . The summer situations will stay open until the end of September. A few run into October.

The Upstate Theatres group has acquired new clients—Pete Vournakis' Liberty in Watertown and the Strand in that city, which he recently turned over to his son-in-law, Merrill Lucas. Lucas, veteran of Army service, was at the Strand before the war. The Liberty and Strand are subsequent runs, the former being the larger. Upstate Theatres also buy and book, under new managements, for the Palace in Schenectady and the Edmeston in Edmeston. The organization of independent exhibitors, maintaining offices at 75 State St. in Albany, is gradually increasing in size and importance. It buys for each house individually. This is now in the hands of Attorney Leonard Rosenthal, whom Film Row rates highly. Rosenthal grew up in the exhibitor atmosphere—his father opened and his mother still operates the State, Troy.

Mayor Erastus Corning of Albany, nominated last week for lieutenant-governor on the New York State Democratic ticket, is a member of the local Variety Club.

ATLANTA

Katherine Evans, formerly with the booking department of Universal, now with Monogram in the same post. . . . Arthur C. Bromberg, of Monogram, back from a meeting in Hollywood. . . . Ed and Hugh Martin, Martin Theatres, Columbus, was visiting on Film Row. . . . Harry Whitestone of the Whitestone picture tent shows was visiting on Film Row booking for the winter season. . . . John Marion, former head of the shipping department of RKO was a visitor on the Row with friends.

Edward Watson, Strand, Monevallo, Ala., and Howard Schussler, booker for Lam Amusement Company, were on Film Row booking for the circuit. . . . Grover Paysons, Dixie Graham, Nelson Towler of PRC, back from the sales meeting in Atlantic City. . . . Changes announced by Thomas Read, city manager of Georgia Theatres: H. L. Denman takes over the post as manager of the Fox; J. E. Scott will take over the post at the Roxy, while Sam George will be the relief man for the city circuit. . . . Nel Brown, of the Peachtree Art Theatre, will start on a parade of old hits. His first one will be "The House on 92nd Street."

BOSTON

United Artists are moving into a new building on Church Street but while the work goes on, UA occupies cramped quarters across the street. . . . The big Brockton Fair, in full swing September 8 through 14, has two motion picture theatre demonstrations operated on the Midway, one showing old time silent films. . . . The Veterans of Foreign Wars Convention did not help business in Boston. . . . Warner Brothers will give a 1946 Motorola automatic radiophone as a prize at the Allied States Convention to be held in Boston, September 15 through 18. Governor Maurice J. Tobin will present the award to the winner. . . . Martin E. Adamo, long a warm friend of the pictures and with whom Joe Di Pesa of Loew's Theatres was at one time associated, has been named general chairman for New England of the Nurses War Memorial Drive.

For once, Thad Barrows, long the chief of the Operators Union here, will not have to go out of town to see a World Series He has not missed a series in many years. . . . William Cairns, formerly the officer on duty on the theatre district beat here, has been named a house officer at the Hotel Statler, which is next door to the theatre colony and houses many motion picture celebrities from time to time. . . . Harry Browning, of M & P Theatres, Art Moger, of Warner Pictures, Arnold Van Leer, of Paramount, Phil Engel, of United Artists, and Ralph Banghart, of RKO, have accepted appointment to the publicity committee for the War Nurses National Memorial Fund drive. James King, RKO Theatres publicist, will line up a show for the opening of the drive September 16. . . . Charles Langille, theatre executive of the South Shore, directed and managed the Marshfield Fair and broke all records, the pari mutuel alone running to $504,567. The nearest approach ever to this was $374,000 in 1944.

Two of the three theatres in Framingham, Mass., were closed this week by a strike of operators, members of the Motion Picture Operators Union, AFL. The issue was reported to be over wages. Money was refunded to the audience of both theatres who had gathered for the afternoon show. Evening patrons were also told there was to be no show.

CHICAGO

The Chicago Cinema Lodge of B'nai B'rith has inaugurated publication of a new four-page monthly paper called *Cinema Lodge Topics*. Jack Kirsch, president of the lodge, has appointed Sam Honigberg editor. . . . Expected back at his desk shortly is Frank Smith, RKO-Theatres division, who is recuperating from a minor operation at Oak Park Hospital. . . . Thomas McConnell, lawyer for the Jackson Park Theatre, will be in Texas for the next two months on business. He will return in November. . . . Harris Silverberg, head of National Screen in Chicago, and a host of Chicagoans journeyed to Milwaukee Tuesday for the formal opening of the enlarged National Screen Service offices there.

Red Edinson, former publicist with the Essaness Circuit, and recently associated with publicist Jack Hess, has returned to the circuit to handle advertising under Norman Kassel. . . . Archie Palmer, who has been associated with Monogram franchise-holder Irving Mandel for eight years, is resigning to establish his own bookkeeping and tax consultant business. Ben Snovsky, ex-GI, is replacing Palmer. . . . At the recent MGM sales meeting, Ted Morris, one-time Essaness publicist, and now an MGM publicity executive in Hollywood, said Henry Holt, publishers, will bring out his wife's book called "Women, Incorporated" September 19.

CINCINNATI

Business at local first runs, although exceptionally good throughout the summer, despite outdoor competition, has experienced a decided improvement, reflecting the closing of outdoor resorts and other competitive factors. Holdovers and moveovers are piling up particularly good grosses. . . . Harry Keller, Universal field representative for this territory, has returned from a New York vacation. . . . Joe Alexander, manager of the RKO Albee, is vacationing in New England.

Harris Dudelson, formerly United Artists branch manager here, but more recently transferred to the St. Louis branch, has returned and has been appointed manager for the Bein circuit, operating two suburban houses here, and one in nearby Newport, Ky. . . . William Hitchcock, local resident, has purchased a site at Sardinia, Ohio, on which to erect a theatre as soon as material becomes available and plans are approved by the State Department. . . . Lincoln C. Burner, who operated 16mm roadshows in the West Virginia territory for a number of years, has organized the Mountain States Shows, a circuit of six West Virginia communities in a circuit for showing 16mm pictures with portable equipment. Ralph Parrack, associated with Mr. Burner in his previous venture, is connected with the new company. Charles Ackerman expects to open his new Covedale, one of the largest suburban houses in this section, about October 1. . . . Louis C. Stathoe has acquired the Lincoln theatre, Springfield, Ohio, from George Deuwson. The house, which caters to colored patrons, will be extensively remodeled.

CLEVELAND

Harry Schreiber, RKO theatre division manager, announces the return of stage shows at the RKO Palace starting September 19 with the Ink Spots as the first headliner on the combination bill. To follow are the Star and Garter Revue, Three Stooges, Freddy Slack's orchestra with Ella Mae Morse, Gene Krupa, Frankie Carle and Cab Calloway. . . . Perc Essick, Howard Reif, Meyer Fine and Abe Kramer announce plans for a new 1,400-seat de luxe theatre in the $200,000 class to be built in Galion, O. . . .

(*Continued on page* 34)

Not since the day it opened in 1921 has the Chicago Theatre played any attraction that drew such a fabulous first-week gross as Paramount's

"Monsieur Beaucaire"

"Hope springs eternal in this picture and every moment of it at his best."
—*Alton Cook*
in N.Y. World-Telegram

(Continued from page 32)

Fred Matthews of Motiograph Corp. was here demonstrating his new AA post-war projector.

Nat Wolf, Warner zone manager, welcomed Charles Raymond back to his post as Loew theatre division manager after a 10-month leave of absence, with a luncheon for a group of friends at the Theatrical Grill. Occasion was also a farewell to Mike Cullen, who left for the home office after having subbed for Raymond. . . . Rufus Young last week opened his new 850-seat Maumee theatre, Maumee, Ohio. . . . The Vine theatre, Willoughby, a Scoville, Essick and Reif house, started more than a year ago, is nearing completion and will open about mid-October. . . . George Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, invites friends to call on him at Sunny Acres Sanatorium, Warrensville Center Road, where he is convalescing from an illness.

COLUMBUS

Only one new firstrun program—"Renegades" and "It's Great To Be Young" at the Ohio — was offered last week downtown. There were three holdovers—third week for "The Kid from Brooklyn" at the Grand, "Monsieur Beaucaire" at the Broad and "Notorious" at the Palace. . . . Allen Sparrow, Loew's Midwestern division manager, and Mrs. Sparrow celebrated their 25th wedding anniversary last week.

Cecil Sansbury, who was press contact for the Jackson-Murphy theatres before the war, has joined the five-state branch office of the Veterans' Administration as chief of motion picture service. Sansbury, who served in North Africa as special service sergeant, will supervise film showings in veterans' facilities in Ohio, Michigan, Kentucky, West Virginia and Indiana. . . . Howard Herty, Metro exploiteer, in town in advance of the personal appearance of Bess, the animal star in MGM's "Gallant Bess" . . . the horse will appear here Sept. 24 during the national convention of the American Humane Association.

DALLAS

All members of the Variety Club of Texas, Tent 17, which includes all Dallas showmen, are working on the club's annual charity Turtle Derby scheduled for September 14 at the Dallas Ice Arena. . . . Film business was a little off at downtown houses this week with the two first run A houses reporting lower grosses than usual, $17,500 for "Renegades" at the Majestic, and $13,500 for "The Searching Wind" at the Palace. . . . Frank O. Starz, Interstate Circuit publicity head, has returned from a vacation trip to Galveston with his two small daughters. . . . Herbert Scheftel, New York, vice-president of Telenews, Inc., spent the week-end in Dallas visiting the local Telenews house.

DENVER

Bookers and shippers had a man-sized headache one day last week when the express drivers failed to show up for work. They stayed off the job because they had been asked to cross a picket line to deliver express at a local department store where the retail clerks were on strike. The matter was ironed out and the drivers went back to work the next day. . . . Mickey Gross, recently Orpheum manager, writes he is general manager of the 26 Sterling theatres, with headquarters in Seattle. Ted Halmi, who was Orpheum publicity director, and who left Denver with Gross, has been named publicity director for the theatres.

Robert Selig will head the drive of the University of Denver for $2,000,000 to finance an expansion drive. . . . Dewey Gates, recent purchaser of the Pix, Johnstown, Colo., changes name to Lake. . . . Neal Beezley, owner Midway, Burlington, Colo., recovering from pneumonia. . . . John Willis sells Chief, La Veta, Colo., to Howard E. Wilson. . . . Frank H. Ricketson, Jr., president, and Harold Rice, district manager, presided at the meeting of the southern district of Fox Intermountain theatre managers held at the division offices in Denver. . . . The 20th Century-Fox exchange crew received three weeks' salary as their share of the winnings in winning the division managers drive. Manager James Dugan and Bookers Carl Larson and Howard Metzger also split a sizeable amount. . . . Fred Walker, Standard Pictures president, visited Denver. . . . Acting as firemen, Paul Allmeyer, Paramount booker, and Sam Langwith, owner Western Service and Supply, put out fire next to Langwith's home, with the help of the fire department of Idaho Springs.

DES MOINES

"Notorious" led all dowtown theatres at the box office and the Orpheum management held it over for a second smash week. First week's business was 100 per cent over normal. . . . Tri-States Theatres Corporation held a three-state managers' meeting at Lake Okoboji last week as a climax to the company's "Thirteenth Anniversary" drive. . . . Allied Independent theatre owners of Iowa and Nebraska met at Omaha. Among the speakers was Benny Berger, president of North Central Allied. . . . Leo Wolcott, chairman of the board for Allied Independent, won the Iowa state American Legion golf championship at Fort Dodge. His son, just back from the service, was fourth in the same tournament. . . . Russ Fraser, Tri-States advertising man, celebrated his birthday Friday, September 13. . . . The new Sioux Theatre opened September 12 at Sioux Rapids. Owners are Edna and Don Gram. . . . Thieves walked off with a 300-pound safe containing $300 in cash and belonging to the Roosevelt theatre here. The theatre office was ransacked and the safe taken from a closet in the office. . . . Lou Levy, branch manager, attended a business meeting in Denver, Colo. . . . Mabel and Fay French are new owners of the Central City, which has just been completed.

DETROIT

Exhibitors are frankly worried over what they fear may be a serious film shortage in October. One prominent theatre man this week declared that reissues will not come near furnishing sufficient film if the current minimum schedule of releases is maintained. With splash ads in the dailies, heralding "a show so big it's playing both theatres," "Canyon Passage" is doing business at the Downtown and the Adams. The houses are almost next door to each other in the heart of downtown.

University of Michigan's Detroit division is offering a series of 10 film classics this winter free to the general public. Included in the series are "Treasure Island," "David Copperfield," "The Tell-Tale Heart," "Julius Caesar," Romeo and Juliet," "Pride and Prejudice.". . . Despite the importance of Michigan's 400 theatres to the economic life of the state, none of the colleges and universities offers any courses in theatre management or related subjects. Allied had plans for a course this autumn at Wayne but they did not materialize. . . . Schools opened Monday, after a delay of one week due to polio epidemic. . . . Michigan Catholic's representatives are asking every theatre manager in Detroit whether he plans to schedule "The Outlaw," which concluded its Palms-State run this week.

HARTFORD

Dean R. Barrett, formerly with the Hartford Theatres Circuit as a manager, has been named to manage the Amalgamated's Astor, East Hartford, effective September 15, succeeding Lester Markoski, who is being transferred to manager of the Music Box, New Britain. Joe Spivak, Music Box manager, will take new duties with Amalgamated. . . . The State Theatre, Presque Isle, Me., has been opened replacing the one destroyed by fire in 1944. The E. M. Loew's Capitol over in Providence, damaged by fire a number of months ago, has been reopened, following complete renovation. . . . In Walpole, Mass., Graphic Circuit has taken over the 300-seat Elite theatre from Anselmo Franseschelli, who is retiring from the industry. . . . The State in Hartford has reopened after being dark through the summer months. . . . M & P Theatres circuit has opened the New Central, Biddeford, Me., replacing the original theatre, burned down several years ago.

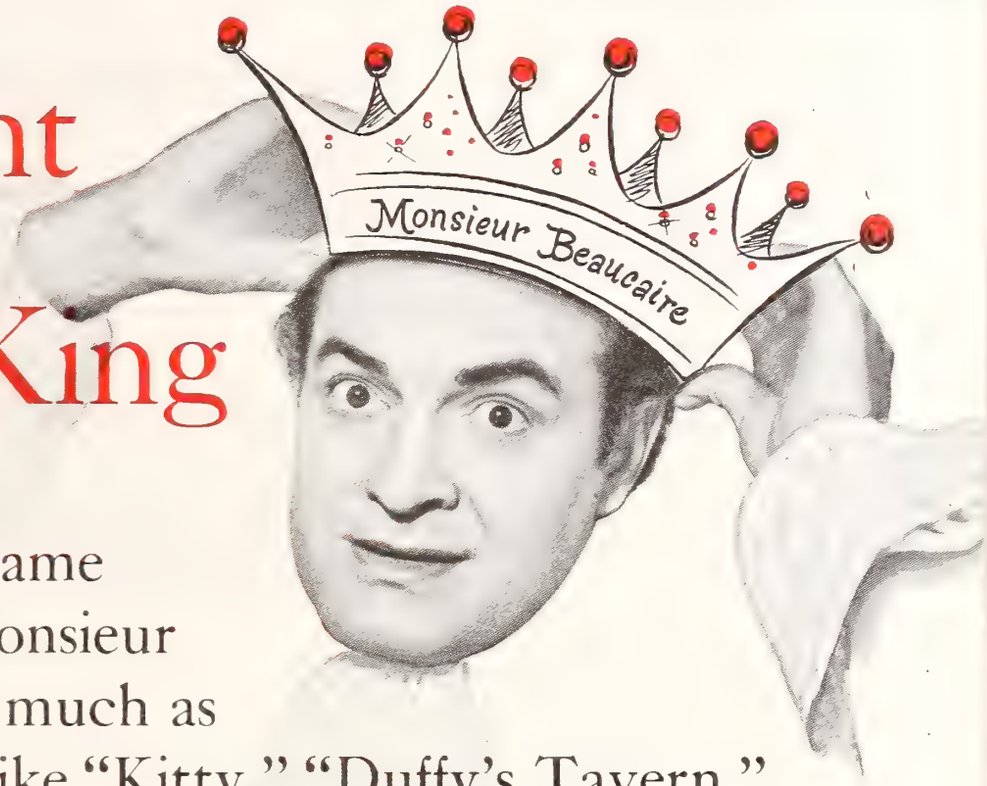
In New Haven, acording to a CIO survey of motion picture office and professional workers, 44.5 per cent are paid less than $30 per week; 81.8 per cent are paid less than $40; 91.9 per cent are paid less than $50; and 99 per cent less than $73. It was said that salaries of executives and specialized workers tend to raise the average wage rate for the industry. According to another CIO survey, a family of four needs

(Continued on page 36)

Paramount

Has a new

ox Office King



Everywhere it's the same
ensational story—as "Monsieur
Beaucaire" grosses as much as
140% over famous hits like "Kitty," "Duffy's Tavern,"
"Stork Club," in scores of first first-runs including
HOLLYWOOD, FT. WORTH, ST. PAUL,
SAN ANTONIO, ALBANY, 'FRISCO,
HOUSTON, MINNEAPOLIS, TOLEDO,
ATLANTA, NEW HAVEN, DULUTH,
HARTFORD, SALT LAKE CITY! And every hour
brings more terrific news about

is one of the funniest
alive...and this is his
est picture."
—*Lee Mortimer*
in N. Y. Mirror

Bob HOPE
and Joan Caulfield
"Monsieur Beaucaire"

with
Patric Knowles • Marjorie Reynolds
Joseph Schildkraut • Cecil Kellaway
Reginald Owen • Constance Collier • Hillary Brooke
Produced by Paul Jones Directed by Frank Marshall
Screen Play by Melvin Frank and Norman Panama
Based on the Novel by Booth Tarkington

(Continued from page 34)
$74 a week to balance the budget. . . . Johnnie Perakos is now assistant to his brother, Sperie, district manager at New Britain, Conn., for Perakos Theatres.

INDIANAPOLIS

Business is hitting a good average here, with the back to work and school movement in full swing. Both "Monsieur Beaucaire" and "Three Wise Fools" were in the $18,000 class. . . . The Associated Theatre Owners of Indiana have set their 20th annual convention for November 19 and 20 at the Severin Hotel here. . . . The Avalon, local neighborhood house, will replace its second feature with a stage show, the WISH Hoosier Jamboree, on Sundays this autumn. . . . Downtown theatres are negotiating new contracts with the operators and stagehands. . . . the ATOI and Indianapolis Variety Club will distribute the Chicago Bears football films by Tele-Topics, with contributions to the club requested in lieu of rental. . . . Roy Kalver of Decatur, Ernest J. Whitley of Kokomo, Billy Connors of Marion, Abe Kaufman of Terre Haute and Maurice Rubin of Michigan City were among the out-of-town film men on the row this week.

KANSAS CITY

For the second time there has been postponement of school opening in Kansas City and surrounding communities. Most schools had been set to open September 3; the school boards postponed the date to September 9, and on September 6 again postponed it to September 16. Public and parochial schools of the Metropalitan area, and of many nearby districts, are thus closed a second week; junior colleges and other colleges open September 9 or have opened already. The deferment of school opening, on advice of health authorities, because new cases of polio have appeared, caused public anxiety.

At Burlingame, Kan., city authorities issued a proclamation requiring managers of places where children gather to exclude all youth under 19 years of age, because of a polio "scare". The children thus were excluded for more than two weeks, the ban being lifted just before public schools reopened. Lloyd Mahon, owner of the Ritz theatre there, gave free admission to all youth under 19 on the night following lifting of the proclamation—and had every seat taken by young people and their parents, the latter paying admission.

Leon Robertson, manager of the City District (District 1) of Fox Midwest, has made these recent appointments of managers: Robert Hockensmith, recently assistant manager at the Grenada to manager of the Gladstone. H. W. Bills, from the Gladstone to the Vista. Albert Pekrek from the Vista to the Brookside, from which Roger Rudick was transferred to the Isis. . . . Fox Midwest will reopen the St. John theatre in the northeast part of Kansas City, Mo., having a "trade territory" between the same circuit's Gladstone and Benton, October 15. Leon Roberson, city manager for Fox Midwest, has not appointed a manager as yet. . . . Commonwealth Theatres' managers to the number of 69 will hold their "King of the Sun" annual meeting October 1 and 2 at the President Hotel. This is the occasion for the "crowning" of the winner of the summer

contest as "King"—king of the managers in producing good attendance results in hot weather. Winner this year was Houston Sterrett, manager of the Palace, Kinsley, Kas., one of the older Commonwealth managers.

MEMPHIS

N. J. Colquhoun, Republic district manager, Dallas, was in Memphis this week on business. . . . Joe Simon, assistant manager of Warner Theatre, is in Oklahoma City visiting pals with the Ringling Brothers, Barnum and Bailey Circus with which Simon was associated for 20 years before entering the theatre business.

The Memphis staff of MGM will gather Sept. 21 for a dance at Clearpool. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., is able to sit up at his home and play cards with friends. Mr. Lightman is taking a rest on orders from his doctors. . . . The Memphis Variety Club plans a dinner September 30 at the Hotel Gayoso for its membership to open its enlarged and redecorated headquarters, Chief Barker Herb Kohn said this week.

MINNEAPOLIS

Most of the major film companies have agreed to give rental adjustments to theatres hurt by the polio ban on children under 15, according to Ben Berger, North Central Allied president. . . . "Monsieur Beaucaire" played an exceptionally big week in this area, doing $22,000 at Radio City, Minneapolis; $13,000 at the Paramount, St. Paul, and $8,000 at Duluth's Norshor theatre. Business in general has begun a pickup as the infantile paralysis epidemic has started to wane.

Bob Whelan, city manager for RKO, is vacationing in his home town of Sioux City, Iowa, while John Redmond, RKO district chief, has just returned from a vacation jaunt. . . . The RKO office here sent a 5 x 3½ foot birthday card to Ingrid Bergman. It had been posted in the Orpheum lobby and signed by all the patrons. . . . In their personal appearance at the Minneapolis auditorium, Abbot and Costello revealed that one of the Lou Costello, Jr., youth foundations would be located in this city. . . . When a mouse got inside the marquee of the Glenwood theatre, Glenwood, Minn., and put on a show catching gnats, Manager Harry Longacre said he had more business outside than inside. . . . New theatres are being planned extensively in small towns throughout the northwest. Others which have been closed for several years are now being reopened. . . . W. E. Jones of Marshall, Minn., won CPA approval for an 800-seat house when he showed plans which included apartments for veterans on the third floor of the building.

OMAHA

The Orpheum theatre expected to better $17,000 in the first week of "O. S. S." and "Inside Job"—a bill that also climaxed the Tri-States Thirteenth Anniversary drive at that house. . . . Peter Schnitzen, 69, who operated the first theatre in York, Neb., is dead. . . . Ray Brown, Harlan, Ia., exhibitor, is celebrating his twentieth year in the film business this month. . . . Pat McGee, Cooper Theatres general manager, and Treasurer Frank Roberts spent two days here from Denver. . . . Adelle Andersen, Warner Brothers cashier, has entered the hospital for an operation. . . . Members of Local B-47 of the IATSE marched in Omaha's Labor Day parade. . . . O. C. Broughton, Metro home office representative, is in the city.

PHILADELPHIA

Local grosses really booming, with the town still talking about the $59,000 for "Notorious" . . . . Charles Krips, Jr., from the foreign department of 20th Century Fox, leaves the local exchange next week where he has been studying operations, and soon takes off for Italy. . . . Arnold Kahn, auditor for 20th Century-Fox, left for Atlanafter several months at the local exchange. . . . Lou Forunate is the new booker at Paramount. He's the son of Ferd Fortunate, booker at Universal.

Variety Club, Tent 13, has plans set for the first local industry post-war golf tournament, on September 20, at the Manufacturers' Country Club. . . . Lillie Rosentoor, chairlady in the Spyros Skouras drive of 20th Century-Fox, just back from Boston, where she met with A. W. Smith, Jr., and C. E. Peppiatt, district manager.

Joe Masteroff, of the Wometco Circuit in Florida, in town visiting old friends. . . . Ed O'Donnell, Warner booker, held a christening for his son, Edward, Jr., last week. . . . John Scully, Jr., Universal salesman, is off on a Boston trip to see his parents. . . . Lou Fortunato starts work at Paramount booking office.

The Benn theatre is holding a contest for the prettiest girl in South Philadalphia. . . . William Goldman's initial first-run attempt at the Karlton was given a big boost by critic's attention to the feature, "O. S. S." Mr. Goldman's new first runhouse, with the smallest capacity for any first run house in town, drew biggest at the box office last week.

PITTSBURGH

The temporary shortage in Loew relief manager roles has forced Frank Murphy, Penn manager, to postpone his vacation at Cape Cod. . . . Morris Fierst, discharged Army captain and one of the founders of

(Continued on page 39)

Exhibitors differ about most pictures...

But they'll agree about *Ángel*...

They don't come any better!

so very good, so very UA

SPOTLIGHT

(Continued from page 36)

the Playhouse here, has been named general manager of Moo-vie Auction Sales, Inc., a local outfit working out cooperative giveaway deals with neighborhood theatres. . . . Local friends of Milt Kaufman were glad to read of his appointment as manager of Loew's State in Norfolk, Va. Milt formerly served as assistant manager of the Penn here.

SAN ANTONIO

Several new theatres opened in this territory during August. They were: Azteca, (Mexican house) in Harlingen, Mrs. F. R. Canas, owner; Haydee theatre, showing Spanish language films, reopened in Dilley by Gustavo Laventant; New Karnes theatre, Karnes City, David Smason, owner; New Iris, Brownsville, also catering to Latin American trade, opened by David J. Young, owner, and the It theatre, Mathis, opened by Gidney Talley of Tally Enterprises, Pleasanton. . . . Recent rains did not keep out-of-town exhibitors from booking Mexican films at the local exchanges. Among those in town during the week were Carl D. Richter and Leon Newman, Corpus Christi; Trinidad Maldonaldo, Tent theatre, Moore; Arnold Ramirez, Rio, Mission; David Young, Jr., Brownsville; Douglas Duncan, Rio, Del Rio; P. J. Poag, R & R manager, Del Rio; Frank Trevino, Ideal, Pearsall; T. J. Jackson, Robstown.

ST. LOUIS

Closing of Municipal Opera, Forest Park Highlands and temporary withdrawal of St. Louis Cardinals on a road trip gave a lift to theatrical business in the city last week. . . . Speaking of the Cardinals and the pennant fever now sweeping the city, Manager Eddie Dyer of the Red Birds went to a film every night following the tough three-game series with the Brooklyn Dodgers, "for relaxation," as he told the sports writers. . . . Bernie Palmer, recently discharged from the army, has taken over his old job as booker-buyer for the Columbia Amusement Company, operators of four houses in Paducah and Murray, Ky. . . . Harry Hynes, Universal branch manager, due back this week from sales conference at Denver. . . . "Shepard of the Hills" and "Beau Geste," holding very well in spite of their advanced years, playing to capacity crowds at the St. Louis theatre. . . . Tony Beninati, left the Frisinia Circuit to take over the Capitol theatre, the Perry Amusement Company's house at Pinckneyville, Ill. . . . The St. Louis Municipal Opera's summer season was the most successful from the standpoint of attendance, attracting a total of 866,963 persons, topping the previous record of 1943 by 31,579.

WASHINGTON

All first run theatres were continuing with holdovers the past week with "The Big Sleep" at the Earle theatre; "The Kid from Brooklyn" at RKO Keith's; "Monsieur Beaucaire" at the Palace, and "Smoky" at Loew's Capitol.

Jerry Antel, former Washington showman, died here recently. He was a member of the Variety Club, Tent No. 11. . . . James Majorell, production chief of National Screen Service in Hollywood, and well known in Washington by his affiliation with Warner Theatres, left for London September 5 to handle trailer productions there. . . . Top low gross at the Variety Club Annual Golf Tournament and Dinner Dance at the Manor Club August 29, was made by Harry Bachman of Circle Amusement Company. Winner of the long distance drive was Buddy Brylawski, son of Barker Fulton Brylawski. . . . The Washington, D. C., Motion Picture Council recently screened "Boys' Ranch" and followed it with a round table discussion with Cal Farley, youth authority.

Robert Cousins, for two years a member of Frank La Falce's Warner publicity staff here, resigned this week to join the editorial board of a new book club being organized in New York. Replacing him will be Cody Pfanstiehl, former University of Chicago press relations member. . . . The local Variety Club recently conducted a round table discussion over Station WWDC with A. E. Lichtman, chairman of the welfare committee: Nathan Golden, first assistant chief barker, and Sam Galanty, treasurer, acquainting the radio audience with the purposes of the club. During the discussion they also publicized the club's charity football game to be held in Baltimore September 22 between the Washington Redskins and the Chicago Bears.

Two St. Louis First Runs Raise Admission Scale

Possibility of a general admission price rise in the St. Louis area is seen in the advancement of the price scale at Fanchon & Marco's first run house, the Ambassador, in downtown St. Louis, and the Apollo, independent neighborhood house in the West Side.

The Ambassador's scale now is 50 cents, 60 cents and 75 cents, as compared to the previous scale of 44, 55 and 65 cents. The rise went into effect last week with the playing of "Anna and the King of Siam," and at first was regarded as simply advanced prices for the showing of this film. However, the increased scale was in effect when "Heartbeat" opened this week. Now, it seems obvious it is an experiment to judge the public's reaction to increased admission prices.

Meanwhile, the Ambassador's competition in downtown St. Louis—Loew's State and Loew's Orpheum—are maintaining their price scales of 44, 55 and 65 cents. The Loew's management had no comment regarding a change in its prices. The Apollo, part of the Wehrenberg-Kaimann circuit, raised its prices from 50 to 55 cents and independents as well as officials of the St. Louis Amusement Company are watching the reaction to this neighborhood situation with more than passing interest.

"Approaches" Opens Sept. 19

"Western Approaches," British maritime Technicolor melodrama, released by English Films, Inc., in the United States and Canada, will open at the Rialto theatre in New York, September 19. The picture will also be shown at the Prague Film Festival next month to represent the British film industry.

Paramount Sets Booking Record In Special Week

The national results of "Paramount Week" which opened the company's "34th and Greatest Year Celebration," established new records, it was disclosed Monday by Charles M. Reagan, vice-president in charge of distribution. Net rentals for the week from September 1 to 7 represented the greatest in Paramount's history, topping the mark set two years ago when it released "Going My Way."

The week witnessed the booking of more Paramount product by a larger number of theatres than in any single week in the history of the company, Mr. Reagan reporting that 16,244, or 99.24 per cent, played Paramount product during the week, either in the form of features, shorts or newsreels. Twenty-one of the company's 31 branches booked every theatre in their territories.

The number of Paramount feature bookings was 13,559, an increase of approximately 13 per cent over the previous record of 12,097 set last year, the company said.

A meeting on the New York sales force's participation in the drive was held Monday at the local branch, with Hugh Braly, one of two national co-captains in the drive, presiding.

Home office executives taking part in the meeting were: Mr. Reagan; Hugh Owen, eastern and southern division sales manager; Oscar Morgan, short subjects sales manager. Others present were Henry Randel, New York branch manager, and Myron Sattler, local sales manager.

File Court Action on Percentage Returns

Five separate suits for damages alleged to have resulted from incorrect percentage returns were filed in the Federal Court in Pittsburgh Monday by several of the distributing companies. Columbia and Universal each brought a suit against Speer Marousis alleging that the defendant submitted incorrect box office reports on percentage pictures shown at the Regent theatre in New Castle, Pa., as a result of which the plaintiff was damaged by obtaining smaller license fees on its pictures and by making subsequent grants of licenses on substantially lower terms. The complaints state that the defendant refused to permit an audit by the attorneys for the plaintiff of the books and records of the theatre, in order to verify the gross receipts.

In the other three suits, also charging incorrect returns, the defendant was David Victor and the theatre involved is the Victor theatre in New Castle, Pa.

James H. Beal, James R. Orr and Reed, Smith, Shaw & McClay are named as attorneys for each of the distributor company plaintiffs.

Production Down Again Four Pictures Go Before Cameras; 47 in Work

Hollywood Bureau

Production declined again last week, as eight pictures were completed, four were started, and work was resumed on Paramount's saga of life in the wheatfields, titled "The Big Haircut," and starring Alan Ladd, Robert Preston, Dorothy Lamour and Lloyd Nolan. At the weekend, the total number of pictures in work was 47.

Three of the new films went before the cameras at Columbia. "Last of the Redmen," based on Fenimore Cooper's famous book, "The Last of the Mohicans," has a large cast headed by Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe and Rick Vallin. Sam Katzman is the producer; George Sherman the director.

"They Walk Alone," an action drama, features Glenn Ford, Janis Carter and Edgar Buchanan. It is Jules Schermer's first production assignment at the studio since his discharge from the Army, and Richard Wallace is directing.

Another in Columbia's "Lone Wolf" series of mystery dramas is "The Lone Wolf's Invitation to Murder," with Gerald Mohr, Eric Blore, Sheila Ryan and Jacqueline de Wit. Sanford Cummings produces; Ross Lederman directs.

Fourth and final of the week's new films is PRC's "Return of Rin Tin Tin," dog story whose cast includes Rin Tin Tin III, reportedly a grandson of the famed dog star of other days, Donald Woods, Bobby Blake and Claudia Drake. William Stephens is the producer; Max Nosseck the director.

Incidental News of Pictures and People

Robert A. Palmer, formerly casting director at 20th Century-Fox, United Artists and RKO, has been engaged as head of the talent department of Universal-International. . . . Director Henry Hathaway has had his 20th Century-Fox contract renewed.

Screen Guild Productions has signed a deal with Screen Art Pictures, under the terms of which the latter company will produce a minimum of 12 pictures for Screen Guild release during the next two years. Screen Art Pictures is a newly-formed independent producing unit owned principally by eastern exhibitors. Arthur Lockwood, of Boston, is president of the new company; Robert L. Lippert is vice-president; Lou Gordon, also of Boston, is secretary, and Morris Nunes is treasurer. The company's initial picture will be Edward Finney's production, "Queen of the Amazons."

Pursuing its policy of expansion, Monogram has purchased 30,000 square feet of land, fronting on Sunset Drive and Commonwealth Avenue, to add to its studio property. . . . Stephen Ames has been signed to a new contract as executive producer at RKO Radio, and will devote his time to filming top-budget Technicolor pictures, the first of which will be "Tycoon," a chronicle of railroad building based on a novel by C. E. Scoggins. . . . William Ferrari, of MGM, has been elected president of the Society of Motion Picture Art Directors, succeeding Bernard Herzbrun.

Robert Gordon has been promoted to director at Columbia, and will direct "Inside Story," starring Chester Morris. . . . Because of her handling of a role in "Margie," Jeanne Crain has been named to star in the forthcoming 20th Century-Fox film, "Party Line," which has for its locale a small northern California country town. . . . Reinhold Schunzel has been signed by Paramount for a major role in "Golden Earrings," now shooting with Ray Milland and Marlene Dietrich in stellar spots.

Powell Purchases Story To Produce Himself

Dick Powell has purchased an original psychological story titled "Duello." It deals with a set of old duelling pistols whose sinister history affects the mind of their present-day purchaser. Powell hopes to star in the film as well as produce it himself. . . . George Archainbaud, who directed the first four of the new series of "Hopalong Cassidy" Westerns, has been signed to direct the fifth in the series, "Hoppy's Holiday."

Michael Redgrave, outstanding British star, has been signed by Fritz Lang to co-star with Joan Bennett in "The Secret Behind the Door," second in a series of Diana Productions which are to be released by Universal-International. . . . Screen Guild Productions has acquired from William Berke the film rights to an original story titled "Judy." Berge will produce and direct the picture. . . . Emmet Lavery has been engaged by Jerrold T. Brandt to write the screenplay for the latter's forthcoming film, "Magic in the Air," a cavalcade of radio history.

Hageman, Composer, Signed For Role in Levey Film

Richard Hageman, noted composer and conductor of grand opera, has been signed for a role in the Jules Levey production, "New Orleans." . . . "Moon Over Mexicali," an original story by Albert Demond, has been purchased by Republic and assigned to Lou Gray for production. . . . Truman Bradley, the radio newscaster, has been signed for a supporting role in George Jessel's current 20th Century-Fox musical, "I Wonder Who's Kissing Her Now."

Trigger, Roy Rogers' well known Palomino, has had his mane and tail bleached for his role in Republic's current Trucolor film, "Apache Rose." Rushes reportedly prove that peroxide makes even a horse more photogenic. . . . On the other hand, Dorothy Hart, recently signed to a starring contract at Columbia, will not have to undergo a dye job for her role in "Twin Sombreros." Her hair, described by the studio as "golden rust," will be allowed to remain as it is, according to Harry Joe Brown, the picture's producer, since it photographs satisfactorily in Cinecolor.

Chaliapin Gets Part in "Arch of Triumph"

Feodor Chaliapin, son of the famed Russian singer of the same name, has been set for a role with Ingrid Bergman and Charles Boyer in "Arch of Triumph," now shooting at Enterprise. . . . Producers William Pine and William Thomas have borrowed Rory Calhoun from David O. Selznick for a stellar role in "Adventure Island," an action drama based on Robert Louis Stevenson's South Sea story, "Ebbtide." Paramount will release the picture.

Joan Winfield is set for a featured role in the Warner film, "Love and Learn." . . . Lambert Hillyer will direct "The Valley of Fear," Monogram Western to star Johnny Mack Brown with Raymond Hatton. . . . William Clemens has been signed by Columbia to direct "The Hunter Is a Fugutive."

Rose Forms Producing Company with Mason

The signing of an agreement to form a new company which will have the exclusive services of James Mason for five years has been announced by David Rose on behalf of himself and Mr. Mason. The new company plans to produce at least two high budget films during the period. By the terms of the agreement, it will be possible for Mr. Mason to make outside deals for his services. Any such deals will be made through the company.

COMPLETED

COLUMBIA
Mr. District Attorney

EAGLE-LION
It's a Joke, Son

INDEPENDENT
Fabulous Joe (Roach)

MGM
Arnelo Affair

MONOGRAM
Ginger
Draw When You're Ready

PRC
Stars Over Texas

UNITED ARTISTS
Whispering Walls (Cassidy)

STARTED

COLUMBIA
Last of the Redmen
Lone Wolf's Invitation to Murder
They Walk Alone

PRC
Return of Rin Tin Tin

SHOOTING

COLUMBIA
Alias Mr. Twilight
My Empty Heart
Johnny O'Clock
Blondie's Big Moment

EAGLE-LION
When the Devil Drives

ENTERPRISE
Arch of Triumph

MGM
Romance of Rosy Ridge
Merton of the Movies
It Happened in Brooklyn
Life's for the Loving
This Time for Keeps
Summer Holiday
Unfinished Dance

MONOGRAM
It Happened on Fifth Avenue

PARAMOUNT
Desert Town (Wallis)
Dear Ruth
Golden Earings
My Favorite Brunette
Emperor Waltz
Unconquered (DeMille)
Big Haircut

RKO RADIO
Time to Kill (Hakim-Litvak)
They Won't Believe Me
Trail Street
Bachelor and the Bobby-Soxer
Katie for Congress

REPUBLIC
Hit Parade
Apache Rose

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Brasher Doubloon

UNITED ARTISTS
Vendetta (California)
Carnegie Hall (Federal)
Fabulous Dorseys (Rogers)
Miracle Can Happen (Bogeaus-Meredith)
Monsieur Verdoux (Chaplin)

UNIVERSAL-INTERNATIONAL
I'll Be Yours
Flame of Tripoli

WARNERS
Love and Learn
Possessed
Deception
Pursued (U. S. Pictures)

NO SELLING RESTRICTION CAN HARM GENUINE ENTERTAINMENT: NEBENZAL

by WILLIAM R. WEAVER
Hollywood Editor

Alongside the venerable truism that there are no box office ailments a good picture can't cure may be jotted down now the observation that no system of sales practices the Government may impose can hamstring genuine entertainment.

This observation is uttered without ostentation over late lunch by Seymour Nebenzal, whose concept of entertainment embraces such sharply contrastive productions as the famed "Mayerling" and the recent "Whistle Stop," and whose lunch is late because he's up to his ears in the filming of "The Chase," a melodrama about a victim of combat neurosis. "Entertainment," he says, "is not a matter of subject, or style, nor even of time. It's a matter of taking people out of themselves for a little while. It's theatre."

Sees Forthcoming Changes Benefiting Independents

Specifically, of course, the impending changes in the industry's system of sales operations, which Hollywood lumps off conversationally under the convenient term of "auction selling," were under discussion. Producer Nebenzal shares with other independent producers recently quoted in this space the belief that the forthcoming changes will benefit independents.

"When it is no longer possible to condition the sale of one picture upon the sale of another, or several others," he says, "there will be no restraint upon the exhibitor faced with choosing between two pictures of equivalent quality and available to him on equivalent terms. In the past he frequently has had to take an inferior picture from a major studio, and pass up a better independent attraction, in order to get at some other picture."

Having operated successfully under this handicap, the producer points out, an independent stands to operate more successfully when freed of it. His product will reflect the change in selling method by reason of the increased revenues derived from wider distribution and the increased production budgets which will be warranted.

Increases Budget from $750,000 to $1,200,000

Without waiting for this to happen, Mr. Nebenzal's budget for "The Chase" has been increased from $750,000 to about $1,200,000, he says, although some of this has been necessitated by increased labor costs, and there are no apprehensions about the ultimate outcome of the undertaking. He remarks, quite incidentally, that the same picture would have cost another $500,000 to make for a major studio, on account of the fixed overhead charge which the independent producer is not compelled to assimilate.

By and large, Producer Nebenzal is without complaint about the status of the independent in these United States and times. Having started in Germany in 1933, and continued his career in France before coming to these shores in 1940, he knows by experience some problems which do not obtain in America. One of these is censorship, and on this subject he expresses himself with the familiarity of the Continental.

Way of Production Code Described as Ideal

"The American way—the way of the Production Code, self-maintained — is ideal. Censorship is unbearable. We must never let ourselves in for it, and there is no reason why we ever should. We have no need to show anything in pictures that will invite censorship, although some of us seem to have thought there was, lately.

"It is necessary to show or indicate evil sometimes, for purposes of drama, but it is never necessary to give offense. Joe Breen and his Code staff do a fine job in keeping us clear of difficulties, and are never unreasonable. When I decided to remake 'Mayerling' (a forthcoming Nebenzal undertaking) I was worried about the suicide element in the story, since the Code abjures suicide, but I took the problem to the Breen office and they showed me how to solve it."

"Before the Mast" Premiere To Be Benefit Show

The premiere of Paramount's "Two Years Before the Mast" will be held at the Fox theatre, San Francisco, September 18 as part of a large-scale, one-night benefit the motion picture industry will stage for the dependents of four city firemen who lost their lives in a recent fire. Plans for the benefit are sponsored by the Northern California Theatre Owners Association with a committee consisting of George N. Nasser, Robert McNeil, Joseph Blumenfeld and Richard Spier, representing the local exhibitors, and George Christopher, supervisor of the City of San Francisco, handling the arrangements. A number of Hollywood stars will make guest appearances at the screening.

Film Classics Will Handle "Crime Newsreel" Release

Film Classics has negotiated a distribution contract with Erwin and Arthur Lesser for "Crime Newsreel," produced in cooperation with the editors of *True Detective* Magazine and featuring Lewis J. Valentine, former Police Commissioner of New York. The contract calls for 13 issues of the reel each year, one every four weeks. In an arrangement with MacFadden Publications, "Crime Newsreel" will receive advance publicity on 3,000 truck banners, 50,000 newsstands, and in special ads in MacFadden magazines.

Lang Signs Redgrave

Michael Redgrave, British film star, has been signed by Fritz Lang to co-star with Joan Bennett in "The Secret Beyond the Door." This is the second of a series of Diana Production films which are to be released by Universal-International. Mr. Lang, Miss Bennett and Walter Wanger head Diana Productions.

Thomas Outlines Sales Policy for PRC Product

Upon his return from the company's annual convention, Harry H. Thomas, president of PRC, announced a new selling policy for the 1946-47 product. Eight top budget productions, including six to be made in Cinecolor, will be sold individually with the balance of the complete program broken down into the following groups: one group of six specials; two groups of eight features each, in which will be included three Philo Vance mysteries, two Gas House Kids dramas and three Michael Shayne mysteries; one group of six Eddie Dean outdoor musicals and one group of Al LaRue-Al "Fuzzy" St. John action Westerns.

The company has adopted a new profit sharing bonus plan, with all salesmen, bookers, exchange managers and district managers eligible to participate, it was announced last Thursday at the Ambassador Hotel in Atlantic City by Lloyd Lind, vice-president and assistant general sales manager, at the company's annual convention.

To Augment Incomes

The plan was devised, Mr. Lind explained, to augment incomes of the sales department personnel in direct proportion to the volume of business done. The profit-sharing plan will be called the "52 Club," based on the company's feeling that in order to be completely satisfactory, a sales drive must run 52 weeks in the year. In this manner, Mr. Lind told the 200 exchange and sales executives, home office executives and department heads, it will be possible to eliminate the "let-down" which almost invariably accompanies the end of the final short-term sales drive.

With the establishment of the "52 Club," he said, "we will set up for each branch office the most liberal basis we know. This will be based on the exchange's pro-rata share of negative costs, to which will be added distribution, prints, advertising and overhead costs, plus a very fair margin of profit. On every cent of business obtained beyond this figure, every one in the exchange will cut in with a certain stipulated percentage on the figure."

Inspired by Circuit Heads

In further explaining the origin of the idea of the "52 Club," Mr. Lind said that an all-year-round sales drive was inspired by leading circuit heads and exhibitors who have emphasized their desire to go on record with their prediction that under the new form of selling made necessary by terms of the Consent Decree, independent distributors would find their greatest opportunity for augmenting sales volume since the advent of sound.

Friday, the final session of PRC's three-days convention, was devoted to regional sales meetings.

Short Product in First Run Houses

NEW YORK—Week of September 9

CAPITOL: Hick Chick ..... **MGM**
Feature: Holiday in Mexico ..... MGM

CRITERION: Army Football Champions **Columbia**
Feature: I've Always Loved You ..... Republic

GLOBE: Robin Hood Makes Good . **Warner Bros.**
Feature: A Night in Casablanca .... United Artists

HOLLYWOOD: Okay for Sound . . **Warner Bros.**
Facing Your Danger ..... **Warner Bros.**
Hollywood Daffy ..... **Warner Bros.**
Feature: Night and Day ..... Warner Bros.

PALACE: Flicker Flashbacks ..... **RKO**
Courtship to Courthouse ..... **RKO**
Feature: The Crack-Up ..... RKO

PARAMOUNT: Rocket to Mars .... **Paramoun**
Feature: Monsieur Beaucaire ..... Paramoun
RIALTO: Klondike Casanova ..... **Paramoun**
Ten Pin Titans ..... **RKC**
Feature: It Shouldn't Happen to a Dog 20th Cent.-Fo

RIVOLI: Choo-Choo Amigo ..... **United Artist**
Palmetto Quail ..... **RKC**
Feature: Till the End of Time ..... RKC

ROXY: Winning the West ..... **20th Cent.-Fo**
Diving Dandies ..... **20th Cent.-Fo**
The White House ..... **RKO**
Feature: Home Sweet Homicide .... 20th Cent.-Fo

STRAND: Ranch in White ..... **Warner Bros.**
Minstrel Days ..... **Warner Bros.**
Great Piggy Bank Robbery ..... **Warner Bros.**
Feature: The Big Sleep ..... Warner Bros.

Mrs. Grew President of Paramount Pep Club

Mrs. Agnes Mengel Grew, purchasing agent at the Paramount home office, Tuesday was elected president of the Paramount Pep Club, succeeding Irving Singer. It marked the first time a woman was elected president in the club's 25 years.

Others named to serve during 1946-1947 were Al Siegel, vice-president; Albert Sicignano, treasurer, and Lillian May, secretary. Elected to the board of governors for two year terms were Irving Singer, William Ramage, Catherine Quinn, John R. Fisher, Murray Waterman and Madeline Lang. Aldythe Reichenbach, John Hubka and Mrs. Charlotte Byrne were elected to the board for one year.

Joseph Phillipson was named chairman of the club's entertainment committee; Bob Stanley, financial committee; Madeline Lang and Ken Snyder, choral society; Aldythe Reichenbach, fashion group; Sara Lyons, membership committee; John Hubka, athletic committee; Sid Mesibov, publicity committee; Larry Willet, bulletin committee; Belle Jones, remembrance committee. Acting on a proposal advanced by Mrs. Grew, the membership voted to change the name of the club to the Paramount Pictures Club, Inc.

Museum to Present Cycle Of Historical Films

The Museum of Modern Art, New York City, begins September 16 the presentation of a motion picture program titled "The Development of Narrative." The series continues until December 31, 1947, and will include showings of American and foreign films produced during the past half-century Among the pictures to be shown by the museum for the first time in any of its cycles are "Flesh and the Devil," "The Beggars' Opera," "Ghosts Before Breakfast," and Leni Riefenstahl's film record of the 1936 Olympics held in Berlin. There will be a change in program twice a week during the cycle in alternating periods of four and three days. Two shows are given daily, except Thursdays, Sundays and holidays when three are given.

IA Probes Nick Move in St. Louis

The reputed actions of John P. Nick and his followers which have threatened the interests of St. Louis' Local 6 of the IATSE has forced the international union to take over the local, according to a story Monday in the *St. Louis Star Times.*

Frank Strickling, special IATSE representative on behalf of Richard F. Walsh, IATSE president, started hearings Monday on the local's affairs, with the authority of the local's officers suspended pending the outcome. No action can be taken until a report is made by Mr. Strickling to Mr. Walsh and the matter acted upon by the IATSE executive board, according to an IA spokesman.

Mr. Walsh's assignment of Mr. Strickling to investigate followed a petition submitted to him by members of the anti-Nick faction in the union asking for help, according to the *Star Times.*

Mr. Nick has been trying to regain control of the union since his release from Federal prison and members of the stagehands and operators union have appealed to the International officers to step in before the whole theatrical labor movement is destroyed because of Mr. Nick's activities, said the paper.

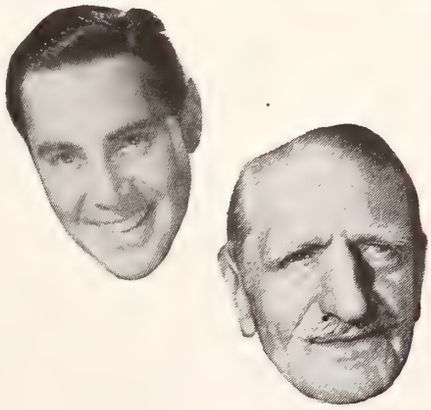
Neil Agnew Flies to Paris On "Duel in the Sun" Release

Neil Agnew, vice-president and general sales manager for David O. Selznick Productions, flew to Paris Monday to make arrangements for release of "Duel in the Sun" in Paris and in Belgium, Spain and London. While he is abroad, he will negotiate for the dubbing of the picture in Spanish and French. The $6,500,000 feature is reportedly set for a premiere in London November 28. Before he left for Paris Mr. Agnew reported that the matter of road-showing the picture in the U. S. was not definitely decided; that it awaited clarification of "pertinent points" in the New York anti-trust case decision.

YOUR BIG LAUGH DATE!

Rendezvous with Annie

starring **EDDIE ALBERT • FAYE MARLOWE • GAIL PATRICK**



with

PHILIP REED • SIR C. AUBREY SMITH
RAYMOND WALBURN • WILLIAM FRAWLEY
JAMES MILLICAN • WALLACE FORD

Screen Play—Mary Loos and Richard Sale
Based on Their Magazine Story
Associate Producer and Director—ALLAN DWAN

A REPUBLIC PICTURE

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

LONE RIDER FIGHTS BACK: George Huston—Good Westren which suited O.K. for a double bill. Had a good print on this one, too. Played Wednesday, Thursday, Aug. 20, 21.—Terry Axley, New Theatre, England, Ark.

Columbia

CRIME DOCTOR'S WARNING, THE: Warner Baxter, Dusty Anderson—Not strong enough to have them sit up late at night to see. Played Sunday midnight, Sept. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—This picture had what it takes to do better than average midweek business for us and to send the customers away in a good mood. Played Wednesday, Thursday, Aug. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—This was intended as a sure box office hit, but it failed to register as such for us. Light crowds both nights and quite a few walkouts. Played Sunday, Monday, Aug. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GREEN YEARS, THE: Charles Coburn, Tom Drake—Grand! Wonderful picture. Good business. This gets them out and if anyone doesn't like it, there is something wrong with him. Played Sunday-Wednesday, Aug. 11-14.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

LETTER FOR EVIE, A: Marsha Hunt, John Carroll—I thought this a nice little comedy romance, but business was poor on it. Played Thursday, Friday, Aug. 8, 9.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

PORTRAIT OF MARIA: Dolores Del Rio, Pedro Armendariz—Imagine it is a good draw for the special trade. Not good otherwise. Below average gross and most of the people disliked it. Played Wednesday, Thursday, July 13, 14.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town and rural patronage.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—A good little comedy that failed at the box office. Nothing more said. Played Monday, Aug. 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—I was surprised as I expected the picture to do swell business but for some reason or other word-of-mouth advertising killed it on Saturday night. I think the country people are tired of war pictures. But this, being an authentic story of the exploits of the American Navy, should have recommended it. However, the box office receipts are the ones that count, and they fell off badly. Played Saturday, Aug. 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—An excellent cast in an excellent production. It is hardly a small town picture, but they came to see the lovely ladies and their favorite male stars on the screen. The story is good and it makes a swell evening's entertainment. Played Wednesday, July 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Monogram

FREDDIE STEPS OUT: Freddie Stewart, June Preisser—Good series of pictures enjoyed by the young folks and the grownups. Good music. I double billed it and the audience seemed satisfied. Played Thursday-Saturday, Aug. 22-24.—Terry Axley, New Theatre, England, Ark.

Paramount

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—This comedy was quite a hit. Played Wednesday, Thursday, Aug. 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FOLLOW THAT WOMAN: William Gargan, Nancy Kelly—Fair picture, but business poor. If they see the mention of murder in the preview they stay away in droves. Played Wednesday, Aug. 28.—M. D. Williams, Oliver Springs Theatre, Oliver Springs, Tenn. Small town patronage.

KITTY: Paulette Goddard, Ray Milland—This was a much publicized show and everyone came expecting to see something which they ought not to. However, it turned out to be a very good evening's entertainment and it was thoroughly enjoyed by my patrons. Played Monday, July 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

KITTY: Paulette Goddard, Ray Milland—This was a flop here. This picture does not do the box office any good in the small towns. The stars have no draw here. Played Sunday, Monday, Aug. 18, 19.—Lowell Ehle, Opera House, Versailles, Ohio.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—This failed to do anything extra. It was too weak for this town, although the ones who came were very pleased. Played Wednesday, Thursday, Aug. 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

ROAD TO UTOPIA: Bing Crosby, Bob Hope, Dorothy Lamour—A good comedy picture which pleased all who came. Business was good, too. Should make money any place. Played Wednesday, Thursday, Aug. 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROAD TO UTOPIA: Bing Crosby, Bob Hope, Dorothy Lamour—I was very glad to get a good dating on this, thanks to Paramount, and everybody enjoyed this production. Maybe it is not quite up to the Hope-Crosby standard. People come to hear Crosby sing. It is a good comedy and everyone was pleased. Played Monday, July 22.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SALTY O'ROURKE: Alan Ladd, Gail Russell—A good picture that seemed to please all. It was a little old, but business was good. Played Wednesday, Thursday, Aug. 7, 8.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

TO EACH HIS OWN: Olivia DeHavilland, John Lund—A great dramatic picture with top-notch acting that should have done more than the average business that it did here. Played Monday, Tuesday, Aug. 26, 27.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia DeHavilland—A good little comedy from Paramount and a very good cast. I would recommend this as good evening's entertainment. Played Monday, Aug. 26.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRC

NAVAJO KID: Bob Steele, Carmen March—It was great to have Bob Steele back again. Wish I had his picture to hang in my lobby with the other Western stars. This is an action-packed Western which was just what my Western crowd goes for. Played Friday, Saturday, Aug. 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—This is great for a small town. Don't pass up the opportunity to play this. The previews with all the great outlaws will sell this. Played Monday, Tuesday, Aug. 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—Good draw for teen agers. Wise choice for small town and rural localities. People liked it, but it fell slightly below average gross. Weather fair. Played Friday, Saturday, Aug. 30, 31.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town and rural patronage.

GAME OF DEATH, A: John Loder, Audrey Long—A thriller from start to finish. Used on a double bill. Played Friday, Saturday, Aug. 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MAN ALIVE: Pat O'Brien, Ellen Drew—Used on top half of double bill. No draw. Played Friday, Saturday, Aug. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PARTNERS IN TIME: Pamela Blake, John James—Wish I could play these characters more than one day, as they are box office plus. Above average crowd. Played Sunday, Aug. 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield—Good Tarzan picture. Just what the small town cries for. Wish they came more often. Played Monday, Tuesday, July 29, 30.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield—These are small town naturals for my part of the country. Try to buy them flat, if possible. Good business. Played Sunday, Monday, Aug. 18, 19.—Terry Axley, New Theatre, England, Ark.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Played with another Western to a good weekend crowd and it went over great. Played Friday, Saturday, Aug. 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

ANGEL COMES TO BROOKLYN, AN: Kaye Dowd, Robert Duke—Brother, how any company could produce such a miserable example of the talking picture art or how any director could spoil a bunch of film is beyond my comprehension. We had more walkouts on this than on all the rest of my picture experience put together, which is 25 years. I pulled it and put it in the can and had a dark weekend. Just a dud. Played Thursday, Aug. 22.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CALIFORNIA GOLD RUSH: "Wild" Bill Elliott, Alice Flemming—Used on second half of weekend double bill. Satisfactory with Western fans. Played Friday, Saturday, Aug. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DAKOTA: John Wayne, Vera Hruba Ralston—One of Republic's better releases. Plenty of action in outdoor drama of the early days in Dakota. Many settlers around this part of the country came here from the location of the story. It is a good small town release. Play it, if you are in a spot like mine. Played Thursday, Aug. 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

GUY COULD CHANGE, A: Allan Lane, Jane Frazee—Satisfying small budget picture which pleased average business. Played Tuesday, Aug. 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—Not up to the Roy Rogers standard. They are getting away from the musical numbers in these productions, which are always so popular. However, Saturday night's business was good so we cannot complain. If you take out the music you have very little left. Played Saturday, July 20.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MELODY RANCH: Gene Autry—Claimed as Au-

(Continued on page 46)

Thank You—
Exhibitors

—

for selecting me as your favorite

in the

Motion Picture Herald

"Stars of Tomorrow" Poll

—

JOAN LESLIE

(Continued from page 44)
try's best, but due to bad weather this one fell at the box office. Played Friday, Saturday, Aug. 2, 3.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

WAGON WHEELS WESTWARD: "Wild" Bill Elliott, Bobby Blake—Wild Bill and Little Beaver are great favorites here. Always a good draw. Played Friday, Saturday, Aug. 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Screen Guild

NORTHWEST TRAIL: Bob Steele—I think this is just another Western with color added to it. The cast was good, but I was disappointed in John Litel's acting. I though it was poor. Play this if you can get it. It has drawing power. Business good. Played Friday, Saturday, July 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Linda Darnell—Here is an oldie that was really worth bringing back. It is about a small circus in the late nineteenth century. The cast is great and Miss Darnell is beautiful. Play this, if you can. Played Tuesday, Wednesday, July 23, 24.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DO YOU LOVE ME? Maureen O'Hara, Dick Haymes—A beautiful musical in Technicolor. Dick Haymes is a great favorite. Very good. Played Monday, Tuesday, Aug. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DRAGONWYCK: Gene Tierney, Vincent Price—Very engrossing. Not for rural patronage. It was above average at the box office, but attribute this to the national advertising it received. Weather nice. Played Sunday-Tuesday, Aug. 25-27.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town and rural patronage.

FALLEN ANGEL: Alice Faye, Dana Andrews—Suitable for short run or double bill. Good show and most of the people liked it. Box office average. Played Wednesday, Thursday, Aug. 21, 22.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town and rural patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Did average business. Cornel Wilde has a following here. Technicolor was very good. Very good picture. Played Sunday, Monday, July 21, 22.—Lowell Ehle, Opera House Theatre, Versailles, Ohio.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—Here is one of the best pictures, I believe, that ever came out of Hollywod. I don't see why this picture didn't win any awards, because it was well produced. The stars were very well chosen and the acting was superb, especially Thomas Mitchell. If you haven't played this, by all means, play it. I believe everyone should see this. Business was good. Played Sunday, Monday, July 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—Always good for another run. Played Friday, Saturday, Aug. 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—A disappointment. My people do not care for Charles Laughton. Played Friday, Saturday, Aug. 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OUTLAW, THE: Jack Buetel, Jane Russell—A well played Western. It was a big disappointment to most who saw it. It was too highly advertised for the story. Played Sunday-Tuesday, Aug. 18-20.—G. R. May and M. Sevel, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

SPELLBOUND: Ingrid Bergman, Gregory Peck—A picture of this type does not usually go so well, but they turned out well and enjoyed this. Played Monday, Tuesday, Aug. 26, 27.—M. D. Williams, Oliver Springs Theatre, Oliver Springs, Tenn. Small town patronage.

WHISTLE STOP: George Raft, Ava Gardner—Raft O.K. in the job. Not a particularly pleasing story, but it did extra business. Played Wednesday, Thursday, Aug. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BLACK ANGEL, THE: Dan Duryea, June Vincent—This one wouldn't draw flies. No business at all. Why, oh why, did we ever book it for two days? Played Monday, Tuesday, Aug. 19, 20.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

HER ADVENTUROUS NIGHT: Dennis O'Keefe, Helen Walker—Here is a sleeper. Nice comedy. Well received. Played Sunday-Tuesday, Aug. 25-27.—W. M. Butterfield, Tech Theatr, Ruston, Ala.

LOVER COME BACK: George Brent, Lucille Ball—Good comedy. Well liked. Business fair. Played Sunday-Tuesday, Aug. 18-20.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

MADONNA OF THE SEVEN MOONS: Phyllis Calvert, Stewart Granger—Being English, it has two strikes against it. Story acceptable to higher clientele. Played Wednesday, Thursday, Aug. 7, 8.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town and rural patronage.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Preview was the best part of the show. Good acting, colorful, but most people didn't like ti. Monday and Tuesday were weak at the box office. Played Sunday-Tuesday, Aug. 11-13.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town and rural patronage.

RUNAROUND, THE: Ella Raines, Rod Cameron—Nice little comedy. Well done. Pleased. Business only fair. Played Sunday-Tuesday, Aug. 4-6.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—Thought this clever and funny. Business fair. Played Sunday-Tuesday, July 21-23.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—Always a good draw on Sunday is the name of Joan Davis. A fast steppin' comedy. Played Aug. 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TANGIER: Maria Montez, Preston Foster—Miss Montez is O.K. Our farm lads really turned out to see her. Played Monday, Tuesday, Aug. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

HER KIND OF MAN: Zachary Scott, Janis Paige—Good action picture which did average business. Played Sunday, Monday, Aug. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MILDRED PIERCE: Joan Crawford, Jack Carson—Played this late. It is an exceptionally good production from Warner Bros. It is not exactly a small town picture, as it was pretty deep for the rural community, but this is a picture that I would recommend not to pass up, if you haven't already played it. Played Thursday, July 11.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MY REPUTATION: Barbara Stanwyck, George Brent—This is an excellent release from Warner Bros. I didn't expect my rural patrons to rave about it. I was much surprised to find that everybody had a good word for this release. I would strongly recommend that you play this. Barbara Stanwyck was a headliner and all the cast turned in satisfactory performances. Played Thursday, Aug. 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

NIGHT AND DAY: Cary Grant, Alexis Smith—Good Technicolor musical that pleased. Played one matinee, two evening shows and one late show to good business at advanced prices. Played Thursday-Saturday, Aug. 22-24.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Very good picture that did average Sunday business. Played Sunday, Monday, July 7, 8.—Lowell Ehle, Opera House Theatre, Versailles, Ohio.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Fair show. Good cast. People, on the whole, enjoyed it. Box office above average. It is realistic and entertaining. Played Friday-Sunday, July 14-16.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town patronage.

Short Features

Columbia

THE BLONDE STAYED ON: All Star Comedies—Here is a very good Clyde comedy that got the laughs Played Saturday, Aug. 24.—Lowell Ehle, Opera House Theatre, Versailles, Ohio.

THEE LONE WOLVES: All Star Comedies—The Three Stooges are always good for plenty of laughs here. This is an average Stooge comedy.—Lowell Ehle, Opera House Theatre, Versailles, Ohio.

Metro-Goldwyn-Mayer

BUS PESTS: Pete Smith Specialties—Good comedy with Pete Smith.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EQUESTRIAN QUIZ: Pete Smith Specialties—Here is a Pete Smith Specialty that my patrons enjoyed.—Lowell Ehle, Opera House Theatre, Versailles, Ohio.

THE HICK CHICK: Technicolor Cartoons—Clever cartoon.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

SWING SHIFT CINDERELLA: Technicolor Cartoons—Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

HILL BILLIES: Speaking of Animals—My patrons like all of this series of comedies. This one is especially good.—Lowell Ehle, Opera House Theatre, Versailles, Ohio.

ISLE OF TABU: Musical Parade—An excellent Technicolor musical. There is plenty of native heebyjeebies.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

POPULAR SCIENCE: No. 10—Very interesting reel in Technicolor.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Twentieth Century-Fox

PROBLEM DRINKERS: March of Time—Some of my patrons got a laugh out of this. Especially in the scenes of the ladies which were exemplifying the temperance act. However, it is a good March of Time. We have no problem drinkers in my audience. The majority are steady drinkers.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

United Artists

CROSS-EYED BULL: Daffy Ditties—Good. Play it.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Universal

BATHING BUDDIES: Lantz Color Cartunes—Good cartoon.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

MOUSIE COME HOME: Lantz Color Cartunes—Very good cartoon which is well worth playing.—Nick Raspa, State Theatre, Rivesville, W. Va.

SOLID SENDERS: Name-Band Musicals—A very good musical and well worth playing.—Nick Raspa, State Theatre, Rivesville, W. Va.

TAKIN' THE BREAKS: Name-Band Musicals—Swell musical short.—W. M. Butterfield, Tech Theatre, Ruston, Ala.

Warner-Vitaphone

ACROBATTY BUNNY: "Bugs Bunny" Specials—A good color cartoon with Bugs Bunny which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ALL STAR MUSICAL REVUE: Featurettes—Eighteen minutes of good entertainment, especially in the orchestra numbers.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

BACALL TO ARMS: Merrie Melodies Cartoons—Good color cartoon with drawings of H. Bogart and L. Bacall. Will please the adults more than the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DIXIELAND JAMBOREE: Melody Master Bands—Entertaining musical reel with Cab Calloway and others.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IT HAPPENED IN SPRINGFIELD: Featurettes—A 20-minute reel referring to race prejudice and the education of the younger generation in the schools of Springfield.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

QUENTIN QUAIL: Merrie Melodies Cartoons—One of the better cartoons from Warner Bros. The kids and the grownups enjoyed this one. Play it. Played Saturday, Aug. 17.—Lowell Ehle, Opera House Theatre, Versailles, Ohio.

RANCH IN WHITE: Sports Parade—More good comments on this than most features. People liked the white horse. It is an excellent single reel.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

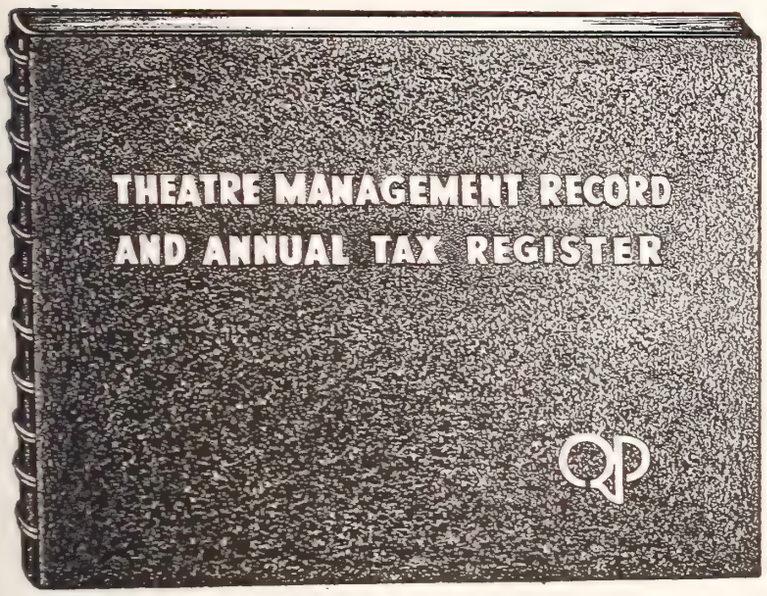
RHYTHM ON ICE: Melody Master Bands—Entertaining skating reel with especially good musical accompaniment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROARING GUNS: Santa Fe Trail Westerns—A reissue from Warners. Can hardly report on this as the print was so bad we couldn't see it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

STORY OF A DOG: Vitaphone Varieties—A very good short. It is about the K-9 Corps.—Nick Raspa, State Theatre, Rivesville, W. Va.

SWEETHEART SERENADE: Melody Master Bands—A fair single reel.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Guard Against Losses!



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Canada Theatres Fight New Rental Contract Terms

Toronto Bureau

Organized exhibitors of Ontario and Quebec are objecting vigorously to the newly revised rental license agreement, dealing with percentage bookings, of the Canadian Motion Picture Distributors Association.

According to Arch H. Jolley, secretary of the Motion Picture Theatres Association of Ontario, the protesting group represents more than 500 theatres, including Famous Players, Canadian Odeon and other circuits. Official action has been taken by the Ontario MPTA, the Quebec Allied Theatrical Industries and the Ontario Council of Independent Exhibitors in protesting the changes in the new season rental contracts. The Quebec Association issued an ultimatum to the effect that the modifications are unjust, unfair and inequitable and will not stand up in law.

Chief issue is the new clause granting the distributor the right to audit exhibitors' records relating to theatre expenses during the engagement of a percentage picture and to take into account all theatre revenue from space rentals in the theatre building, also screen and other advertising and incidental sources of receipts. According to the new clause, such revenue is to be deducted from operating expenses during the picture's engagements.

Circuits and independents have joined to fight this proviso and have named a committee to negotiate for Ontario exhibitors. Those authorized to work out the form of opposition are N. A. Taylor, chairman, Twentieth Century Theatres circuit; Morris Stein, Famous Players; Clare Appel, Canadian Odeon; Joseph Garbarino, representing the independents, and Ralph Dale of Theatre Amusement Company.

Reelfellows Resume

The Chicago Reelfellows Club will resume regular monthly meetings, following a summer hiatus, September 15 at the local Variety Clubrooms. According to Jack Armgardt of United Artists, president of the salesmen's organization, the group now has 60 members. The annual election will take place in October.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 3—Trouble spots: Yugoslavia, Greece, Mediterranean, Palestine. . . . Eisenhower speaks to the Veterans of Foregin Wars. . . . Thrilled thousands watch national air races at Cleveland. . . . Sports: auto racing, ice skating. . . . Jitterbug frolic.

MOVIETONE NEWS — Vol. 29, No. 4 — Secretary Byrnes' declaration of policy on Germany. . . . Conflict marks deportation of Jews to Cyprus. . . . Shipping strike. . . . Two-year-old sole survivor of plane crash. . . . Sports: tennis, polo. . . . Miss America of 1946.

NEWS OF THE DAY—Vol. 18, No. 201—Greek plebiscite: return of king from exile. . . . Drama in Yugoslavia as Tito returns bodies of U. S. fliers. . . . UNRRA supplies. . . . U. S. fleet in Mediterranean. . . . New British round-up in Palestine crisis. . . . Harvest Moon dance champs. . . . Death rides in motor classic. . . . Skating stars in Icecapades

NEWS OF THE DAY—Vol. 18, No. 202—Byrnes warns U. S. won't quit. . . . Tragic plight of refugees. . . . "Monte" over here. . . . Strike ties up U. S. ports . . Miss America. . . . Tennis champs. . . . International polo.

PARAMOUNT NEWS—No. 4—Ice show aids vets. . . . Greek King regains throne. . . . Football—who will stop Army's march? . . . Veterans of Foreign Wars. . . . World Series of the dance.

PARAMOUNT NEWS—No. 5.—Golf: $10,000 purse. . . . Voyage to Palestine. . . . Miss America. . . . Byrnes on Germany.

RKO PATHE NEWS—Vol. 18, No. 6—General Eeisenhower speaks at V. F. W. encampment. . . . King of Greece regains throne. . . . Camps care for Italy's children. . . . De Gaulle honors heroic island. . . . LaGuardia interviewed in London. . . . New thrills in famed Icecapades.

RKO PATHE NEWS—Vol. 19, No. 7—First Puerto Rican native governor. . . . Byrnes speaks in Stuttgart. . . . Wheat harvest eases famine. . . . Miss America. . . . Betz and Kramer tennis champs.

UNIVERSAL NEWS—Vol. 19, No. 535—Calcutta massacres. . . . French fleet maneuvers. . . . Screen comics aid youth. . . . Film star arrives. . . . Stars shine on ice. . . . Maria Montez in Paris. . . . Jumpin' jive. . . . New York infirmary to expand. . . . Auto race ends in death.

UNIVERSAL NEWS—Vol. 19, No. 536—Byrnes sets U. S. policy on Germany. . . . Shipping strike ties up U. S. ports. . . . Native governor for Puerto Rico. . . . Miss America. . . . Polo.

Legion of Decency Reviews Four New Productions

The National Legion of Decency reviewed four new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "Gallant Bess" and "Rustler's Roundup." In Class A-II, unobjectionable for adults, were "In Fast Company" and "So Dark the Night."

MGM's French Film Opens

MGM International's French importation, "It Happened at the Inn," opened Tuesday night at the Little theatre in Washington, D. C., under the auspices of the national French organization, France Forever. Tickets sold for $1.50 each and all proceeds were donated to the organization.

Announcing an evening course of training leading to a certificate in

Motion Picture Theater Management

PUBLICITY, ADVERTISING AND EXPLOITATION

under the direction of MICHAEL ZALA

REGISTRATION NOW BEING HELD

First session Thursday evening, September 26, at 8 p. m.

FOR FULL DETAILS, ADDRESS

Division of General Education **NEW YORK UNIVERSITY**

100 WASHINGTON SQUARE EAST
Room 211a, Main Building

NEW YORK 3, N. Y.
SPring 7-2000, Extension 291

Hungary Political Parties Control Film Theatres

by ALEXANDER FODOR
in Budapest

The greater part of the Hungarian theatres are now in the possession of political parties.

The major part of the Hungarian cinemas began their activity in March, 1945, the same month in which the country was liberated. Now a new political era has created a brand new situation in the field of licensing.

In Hungary the Government issues licenses. During the Horthy regime, these licenses were donated to those who served the different Hungarian Fascist-minded governments. After the liberation, licenses were distributed among the four leading political parties: Independent Party, Hungarian Communist Party, Social-Democrats and Peasant Party.

The Farmers and Peasants gave several of their theatres in sublease to individuals. The Communists and Social-Democrats centralized their theatres.

In addition to those houses given to the parties, there are about 150 theatres of minor importance which have not received licenses. One de-luxe house, a former Nazi property, has been confiscated by the Russians. Another de-luxe house remains the private property of the city of Budapest.

▽

In the autumn of 1945 the former Office of War Information released 39 American pictures, the most popular of which were "The Sullivans," "So Proudly We Hail" and "It Started with Eve."

Great changes are now expected for American distribution here with the entry of the Motion Picture Export Association. The Association's representative here will be N. G. Palugyay, who had been with Paramount.

▽

The once flourishing local production (60 pictures were produced in the last pre-war year) has practically ceased to exist. Although the studios are untouched and the technical possibilities are excellent, production is hindered by lack of capital and raw material.

▽

During the past season 122 pictures were released in Hungary: 50 American, 35 Russian, 13 English, 13 French, six Hungarian, four Swedish, and one Swiss.

Named CBS Vice-Presidents

Earl H. Gammons and Howard S. Meighan have been named vice-presidents of the Columbia Broadcasting System. Mr. Gammons is director of the network's Washington office, and Mr. Meighan is director of station administration.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

On Common Ground

"If you can't get news space, try co-op ads," a special bulletin urges managers of the Loew circuit.

Prepared under the direction of Ernest Emerling and Dan Terrell of Loew's advertising department, the pamphlet points out that "for that extra bonus of advertising — for that added lineage that pays — there's nothing like a good co-op ad."

From Dayton, Indianapolis, Kansas City, Hartford, Atlanta, Cleveland, Providence and a dozen other cities, full-page newspaper advertisements promoted by the Loew managers are reproduced as an indication that what is a possibility for some men is a reality and achievement for others.

From Port-of-Spain in Trinidad, Calcutta, Bombay and many other foreign countries comes additional proof that productivity in those countries is likewise limited only by the effort and persuasive powers of the individual.

Merchants everywhere, enjoying a wave of prosperity, are aware of the public's interest in what Hollywood stars are wearing and using.

Combining the glamour, dignity and distinction of stars of the motion picture world by association with brand products has its advantages in decreasing sales resistance of the consumer which cannot readily be overlooked by the merchant. It has also some several advantages in compensating the theatre for loss of publicity space occasioned by the newsprint shortage and serves to place the theatre's advertisements on pages which are otherwise restricted, or off the regular pages devoted to motion picture publicity and display advertisements.

The manager of the subsequent-run theatre must look to the theatre program for cooperative merchant support to help hold down the costs of printing and advertising.

His big brother in the de luxe and first-run houses finds an ever expanding interest by advertising men in mercantile establishments to promote their interests mutually through newspaper advertisements.

There are no new phenomena involved in either case. In one instance the promotion is purely commercial; in the other, cooperative. Both serve the same purpose. They are aimed at minimizing expense and soliciting extra publicity. Both contribute to the general intent — bigger grosses and bigger returns on the exhibitor's investment.

△ △ △

At least one South Orange, N. J., manufacturer was recently made advertising conscious through the foresight, imagination and showmanship of Howard Dietz.

Mr. Dietz, director of advertising, publicity and exploitation for Metro-Goldwyn-Mayer, has the M-G-Mairship, former Navy dirigible, flying over the eastern seaboard, promoting his company's product.

Two weeks ago, the manufacturer and eight guests, participating in a tuna fish tournament off the New Jersey coast in a cabin cruiser, found themselves in distress. The Mairship crew spotted the distress signal, summoned aid from the Coast Guard and hovered overhead, its highly charged advertising sign illuminating the scene.

If the manufacturer or his guests were ever doubtful about the value of advertising or the service of motion pictures to mankind, the incident will undoubtedly convert them.

—CHESTER FRIEDMAN

Premium for Showmanship

This department considers itself flattered to accept the membership application of Hugh G. Martin, Jr., general manager for the M and M Theatres, affiliated with Martin Theatres, Leesburg, Fla.

"I have been informed . . . and I have found from experience," writes Mr. Martin, "that the Round Table is one of the best ways we have of helping to instill showmanship and exploitation in our managers' activities.

"I have offered a $10 bonus to our managers every time their names make your list of Contenders for the Quigley Awards.

"I feel sure you will be hearing more and more from this small circuit."

Small circuit? In size, perhaps, but not in vision.

DISPLAY IDEAS FOR LOBBIES, WINDOWS

This outstanding full window display on "Kitty", right, is one of the highlights of manager Mort Berman's campaign to publicize that attraction at the Orpheum, Springfield, Ill. A live manequin modelled the Hollywood dress inside the shop.

At left, first prize float entered in the annual rodeo parade at Susanville, Calif., helped to promote the "Smoky" engagement for manager Lee Zwiebel of the Sierra theatre.

Francis Gillon, manager of the Esquire theatre, Davenport, Iowa, tied up for many of these eye-catching window displays, left, for "Her Kind of Man", in advance of playdate.

At right, effective lobby display created by manager Patrick Reed at the Odeon theatre, Portsmouth, England, to direct attention to "The House on 92nd Street". The time and effort expended paid off in gratifying results at the box office. It is interesting to note that the setpiece was made almost entirely from salvage material.

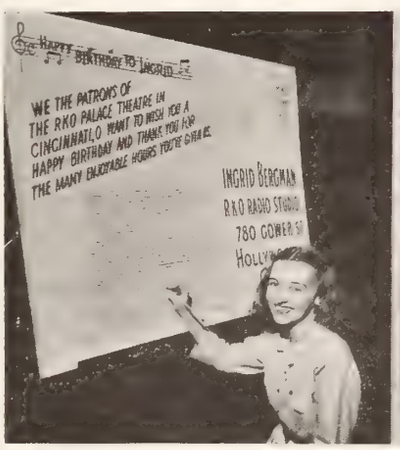
Main Street window display helped to promote "Courage of Lassie" at the Orpheum, Tulsa, Okla. Publicist Eunice McDaniels arranged the tie-up.

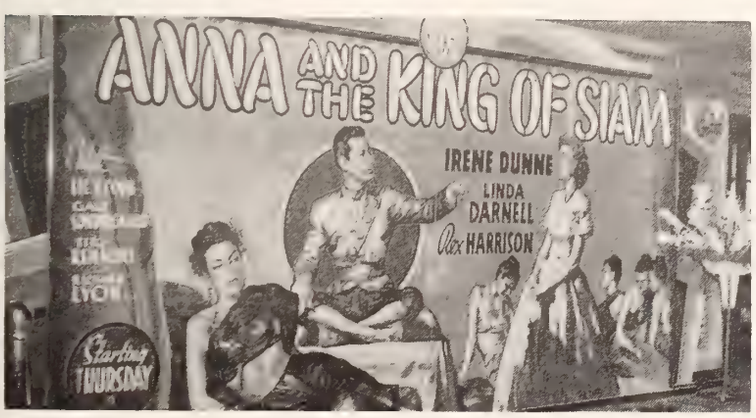
Fifth Avenue pedestrians in New York are being attracted in large numbers to this provocative window display in the W. & J. Sloane furniture store. Manequins of Bing Crosby and Fred Astaire in natural positions are pre-selling "Blue Skies".

Gertrude Tracy, manager of the Ohio theatre in Cleveland, made a tie-up, above, with the F. W. Woolworth store for free guest tickets to patrons who weighed themselves and received a weight card bearing a lucky number. Numerous counter displays called attention to the promotion and the fact that "God's Country" is a current screen offering at the Ohio.

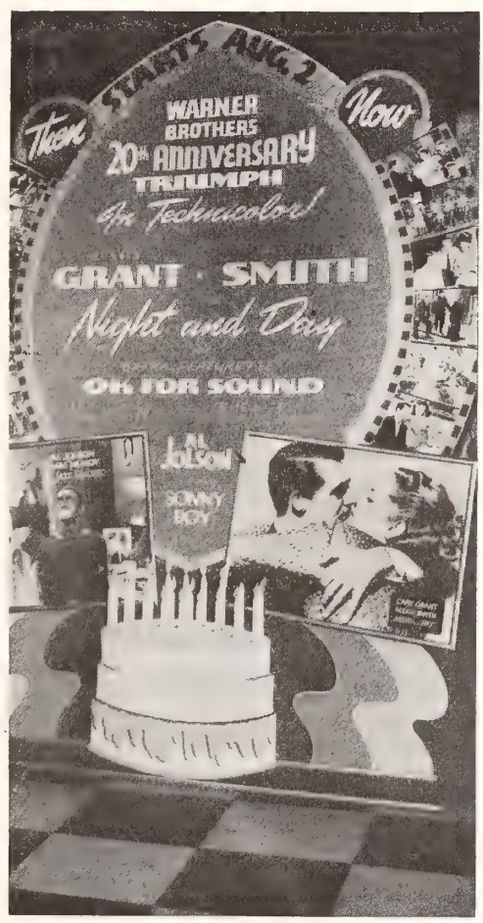
At the Picture House, Walsall, England, manager J. P. Newby designed and constructed this attractive railway station scene, executed in alto-relievo with imitation stone, to exploit "Brief Encounter". The electric signal changed 2,700 times an hour.

RKO managers took advantage of Ingrid Bergman's birthday in connection with playdates on "Notorious" by inviting patrons to send greetings to the star. At right, displays by E. Bock, Palace, Cincinnati, left insert, and H. Schreiber, Palace, Cleveland.





Charles A. Zinn, manager of the State, Minneapolis, erected this 24-sheet display board in the lobby well in advance of "Anna and the King of Siam". Zinn tied in his copy lines from the "sensational" best selling novel.



Giant lobby display at the Michigan theatre, Detroit, created by manager Frank Upton, commemorates Warner Bros.' 20th anniversary of sound pictures and the opening of his next attraction, "Night and Day". It drew considerable stops-and-stares from patrons.

SCHINES SET PATTERN FOR ANNIVERSARY CELEBRATION

Post-War Silver Jubilee To Be Observed by Theatres in Five States

The Schine Circuit this week launched its post-war Silver Jubilee at the home office in Gloversville, N. Y. The circuit's 25th anniversary actually occurred two years ago but due to the war conditions existing at that time, the celebration of that important milestone was postponed until now. The observance of the celebration will run through Saturday, October 5th.

In formulating the elaborate plans for the Silver Jubilee, every home office executive and every manager in the field was consulted for ideas. In order to accomplish this, a series of meetings took place in Gloversville, Syracuse, Rochester, Cleveland, Cincinnati, Wilmington and Albany.

The regional meetings were attended by J. Meyer Schine, president; Louis W. Schine, vice-president and treasurer, and other members of the home office executive staff. Forums were held at each meeting at which plans laid out in the home office were discussed and augmented by the ideas received from the field.

The result was a comprehensive campaign manual prepared by the publicity department containing all of the ideas and plans to be carried out during the celebration.

These plans included special Hollywood trailers with various stars addressing the Schine audiences. The governor of each state also has been filmed, speaking directly to the audience of the Schine theatres in his state. Special ad slugs and full-page cooperative ad mats have been designed by the art department. In addition to this, a complete line of front and lobby accessories, including valances, burgees, pennants, ushers' sashes and 40x60s have been prepared and furnished each theatre.

Special publicity matter has been prepared for mayors' proclamations, editorials, radio and merchants' tieups. The candy department has contrived special packaging for candy and popcorn vended in the theatres.

RADIO PROMOTION

Radio will play an important part in the campaign. Managers are being urged to contact their local station and arrange a program that will be aired once a week for a four-week period. Suggested is a program that features some of the songs of 25 years ago with prizes for the first listeners who phone the station and correctly name the songs played. Other program suggestions are dramatization of old-time movie or vaudeville shows, old-timers night and a contest where people can send in interesting local events that happened 25 years ago. For the latter program guest tickets will be awarded to winners. Managers also are being urged to arrange with the local commentator to give a brief biological sketch of the history of the local Schine theatre and the important part that it has played in servicing the community both in war-time and peace-time.

J. MEYER SCHINE

LOUIS W. SCHINE

CO-OP DISPLAY ADS

An eight-column mat, to be used as a streamer for a full-page cooperative newspaper ad, has been sent to all "A" theatres. Space for a four-column ad was allowed for the theatre attractions. This space was laid out so that in the event there are two theatres in a town, each theatre could be represented on the page.

MERCHANT TIEUPS

A silver anniversary is almost a natural for a jewelry store tieup and jewelers usually are enthusiastic on a deal of this kind. Schine managers are being urged to promote a jewelry tieup, keeping in mind that the jeweler's line includes such items as silver wrist-watch bands, rings, fountain pens, service sets, ash trays, etc. Another idea advanced is to promote a set of silver to be given away on a lucky number drawing. The coupons could be given away at the theatre and the cooperating store. The set could be put on display in the lobby where it would attract considerable attention.

ACCESSORIES

Each theatre has been provided with an ample supply of accessories. Multi-colored flag streamers will be draped on the building to give the front of the theatre a festive appearance. The streamers are 40-foot strings with twelve 20x30-inch pennants to the string. Eight-foot valances made up in three attractive colors will be used on each end of the marquee. 30x40 size burgees have been designed for use in the lobby, foyer, marquee or on flagpole standard. Badges will be worn by ushers, doormen and cashiers during the entire celebration period. Copy on the valances, burgees and badges reads: "Schine's Post-War Silver Jubilee, Join the Celebration."

BIRTHDAY CAKE

Every situation is expected to promote a birthday cake from a local bakery. The cake could be put on display in the baker's store window for a few days and then moved to the theatre where it could be cut with the mayor and other dignitaries officiating. Pictures should be taken and stories planted in the local newspaper. Also suggested is an idea that was carried out at one of the anniversary parties held last year. A huge birthday cake was cut on the stage and everyone in the audience received a piece of it. The cake was distributed to the audience by a group of pretty girls dressed in formal clothes.

THEATRE EXHIBITS

Most of the towns in the Schine Circuit have factories that have been in business for a great many years. The circuit feels that the present celebration would be a good opportunity to build up civic pride by displaying the manufacturers' merchandise in the theatre. The theme of this display would be the progress made by the manufacturers in the past 25 years. The manager could even work up a stage presentation using talent

[*Continued on opposite page*]

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

GALLANT JOURNEY (Columbia): This picture is described as the story of all women who ever "wasted" their lives on a dreamer. Sell the romantic angle to every passerby with an eye-catching front. Have as your opening day guests all couples married on that day. They should be advised that their marriage certificates, properly dated, will be their tickets of admission.

Build the Gay Nineties atmosphere with a gag display in the lobby well in advance of playdate. The display could consist of lifesize cutouts of the stars of the picture on a tandem bicycle. Eliminate the heads on the display so that patrons can be photographed with their heads in position, thus creating the illusion that they are on the tandem bike.

On the opening day, have several young couples ride bicycles-built-for-two around town. Banners on the boys' backs could proclaim: "We're on our way to see Glenn Ford and Janet Blair in 'Gallant Journey' at the . . . " etc.

Arrange a fashion show with sponsorship by a department store or a specialty shop. Such a show, featuring clothing, luggage and other travel and recreation merchandise, could be held in the store or in the theatre just in advance of playdate. Invite newspaper women's page editors and editors of radio "chat" programs to lend their names to the fashion show, acting as judges or extending invitations to the show in their columns and on their programs.

Teen-agers are all excited about the nationally publicized selection of Glenn Ford as the bobby-soxers' "Man of the Year". Start a Glenn Ford Fan Club several weeks in advance of playdate. Suggest the idea to a group of bobby-soxers. Plant a photo of the fan club's officers with a blowup of Ford in the local newspaper several days before opening.

MR. ACE (United Artists): The theme of this story concerns the conflict between a boss from the political underworld and an ambitious Congresswoman whose heart and career are both in his hands. Explore the women in politics angle. The "Forum of the Air" type of program is becoming increasingly popular. Given an interesting topic, it should be easy to steam up your local program director on a show wrapped around the theme of "Mr. Ace". Suggested as the question for discussion: "Do Women Make Good Public Servants?"

Plant a questionnaire in the local newspaper having to do with women in politics. Offer guest tickets to the first 10 persons who correctly answer the questionnaire. For this contest a list of prominent women in politics could be matched with another column listing the positions they hold or once held.

Start the ball rolling on a "Battle of the Sexes" by planting with your local newspaper the idea of getting a prominent woman and man in town to write feature stories on the angle: "Which sex is best qualified to rule?" After the initial stories have appeared, have the paper sponsor a contest among its readers, asking for letters pro and con on the question. Guest passes could be awarded as prizes.

For street ballyhoo have a sandwich man parade the streets with a placard made to resemble the ace of clubs in a card deck and imprinted with theatre playdate. For a lobby stunt, seat an attractive girl at a table in the lobby with a deck of oversized cards fanwise on the table. Have her invite patrons to pick a card. The holder of an ace should be given complimentary tickets to see the picture.

Extensive Press Coverage Promoted by Stranger

For "The Blue Dahlia" and "Runaround," manager Michael Stranger and assistant manager Mike Piccarillo garnered a total of 49 pieces of art work and 12 stories in five Westchester County newspapers to exploit the double bill at the State theatre, White Plains, N. Y.

A cooperative newspaper ad, featuring a photo of Veronica Lake, star of "The Blue Dahlia," was arranged with Walker's Drug Store. Window and counter displays were set with Woolworth's and Grant's Department stores.

Numerous plugs were promoted on a quiz program over radio station WFAS. Three taxicabs carried cards inside their cabs plugging the playdate. In addition a reader board display was placed in the lobby of the Hotel Roger Smith.

PTA Supports May's Cartoon Shows

Manager Ed May addressed letters to PTA officials urging support of an all-cartoon show for children as part of his campaign to exploit the show at the Rosetta theatre, Miami, Fla. Teaser heralds also helped to publicize the playdate. For the heralds, May used a photo of a crying boy, with copy reading: "Please buy me an advance ticket now for the two-hour cartoon show, etc."

JUBILEE

[Continued from opposite page]

from one of the factories. Theatres with large mezzanines and foyer space could put on a real exposition.

MERCHANT CONTEST

It has been a long time since most Chambers of Commerce have put on a window-dressing contest and pepped up the merchants along these lines. The manual, therefore, suggests that managers sell the idea to the local Chamber of Commerce of putting on a window-dressing contest in conjunction with the Silver Jubilee. The winning displays would be based on the best dressed and lighted windows, using as a theme the number 25. This could be a 25th anniversary, 25 items on special sale or articles selling for 25 cents.

PUBLICITY

An important item not to be overlooked is the local newspaper. Where the newspaper carries a column featuring what happened 25 years ago, managers are urged to work their publicity into the column. Suggested for a newspaper feature is a contest whereby readers would be asked to bring in any out-of-the-ordinary photograph 25 years old. The photographs could be used for a lobby display. Guest tickets could be awarded for the most interesting photographs.

MISCELLANEOUS MEDIA

In addition to the foregoing, the manual suggests several other ways of making the Silver Jubilee a success. Among these are an old-time movie program, a party for all couples celebrating their 25th anniversary, football rallies, a square dance on stage, old-time orchestra session, a silver slipper contest, a tieup with Western Union on anniversary and congratulatory messages, a 4-H fashion show, gas-station tieup, florist tieup and a back-to-school party.

Tucker Gives "Bikini" Feature Build-Up

Commensurate with the attention normally devoted to exploiting a full length feature was the campaign accorded the showing of the short subject, "Bikini" for its showing at the Kimo theatre, Albuquerque, N. M., by George Tucker, city manager for Interstate circuit in that city. A special front highlighting short and local angles was built and several columns of publicity were landed in local newspapers.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

Pigtails Garner Good Publicity On "Three Fools"

Several hundred caricature posters obtained from the distributor of "Three Wise Fools" were put to good use by Jack Matlack, publicity director for J. J. Parker theatres, Portland, Ore., in connection with the premiere of that film at the United Artists theatre in Portland.

Matlack incorporated the caricature posters in a novel window card which were then placed in strategic locations.

Three weeks prior to the opening, the theatre usherettes were outfitted with pigtail wigs and a badge with copy: "Our favorite pigtail movie star is Margaret O'Brien in 'Three Wise Fools'." The attaches wore typical bobby sox attire.

An advance ballyhoo consisting of three ushers helped to promote the film in advance. The ushers carried huge cutout lollipops with copy: "Don't Be a Sucker and Miss 'Three Wise Fools', etc., etc."

Two-column by four inch newspaper teaser ads built advance interest in the picture. Copy stressed the theme, "Who Steals Your Heart Away?"

Cross-plug trailers at affiliated theatres in the city and special still boards aided in exploiting the engagement.

Brickates Sets Store Tieup

Manager N. E. Brickates of the Warner Garden, New London, Conn., had tie-ups with four department stores on "Night and Day." Fifty midget window cards were distributed through these tie-ups. Night club hands in New London plugged the picture.

FOR SAME DAY
SPECIAL TRAILER SERVICE
FILMACK
PDQ and PERFECT, too
FILMACK TRAILER CO.
1328 S. WABASH CHICAGO 5, ILL.

FIGHT AND BIKINI FILMS BIG DRAW

Excellent box office results followed manager E. F. Stahl's double booking of the Louis-Conn championship fight picture and the newsreel of the Bikini Atoll demonstration of the atomic bomb. Stahl, who manages the Rialto theatre, Melrose, New Mexico, featured the two subjects in his exploitation of the program, which also consisted of two feature pictures.

Newspaper Tieup Aids McCoy Date

To exploit a "Red Ryder" picture, manager P. E. McCoy promoted a tieup with the Augusta *Herald* for the playdate at the Modjeska theatre, Augusta, Ga. The newspaper ran a four-column by three inch box on the comic page over the "Ryder" strip, with copy reading: "Read him daily in the *Herald*. See Wild Bill Elliott as 'Red Ryder' in 'California Gold Rush' at the, etc."

Taking advantage of the fact that the Ben Hogan golf short subject was filmed on the Augusta National Course, McCoy held a preview of the subject for the sport staffs of the local newspapers and radio stations. As a result the short received considerable plugging in the press and over the radio.

For "Rainbow Over Texas," McCoy arranged a tieup with a local music shop to feature the sheet music of Roy Rogers, star of the picture.

Tonsorial Guild Clips Publicity For "Beaucaire"

One interesting and outstanding feature of the exploitation campaign coincident with the premiere of "Monsieur Beaucaire" was the cooperation obtained from the Barbers' Guild and the Hairdressers and Beautician Guild in San Francisco.

The picture had its initial showing at the Fox theatre in San Francisco preceded by a skillful campaign by Fay Reeder, Fox West Coast publicist, and James McDonald, manager of the Fox.

Two special advance screenings of the film production were attended by more than 80 executives of the tonsorial guilds. Numerous publicity breaks resulted. Deckleman & Co., a large supply dealer for the industry, distributed 1,000 cards in windows of beauty shops and barbers in the area, which carried a direct plug for the picture.

Extensive newspaper advertisements, lobby displays and a special front during the film's current showing augmented the usual theatre advertising campaign.

Gets Radio Time in Hartford

When "Monsieur Beaucaire" opened at the Allyn theatre, Hartford, Conn., manager Walter Lloyd promoted free radio time on local broadcasts by tying in with the "Man-on-the-Street" program. Free guest tickets to the theatre were offered to participants.

In advance lobby displays, Lloyd used the catchline: "America's Favorite Wag in a Wig—What a Rogue, What a Rascal, What a Riot."

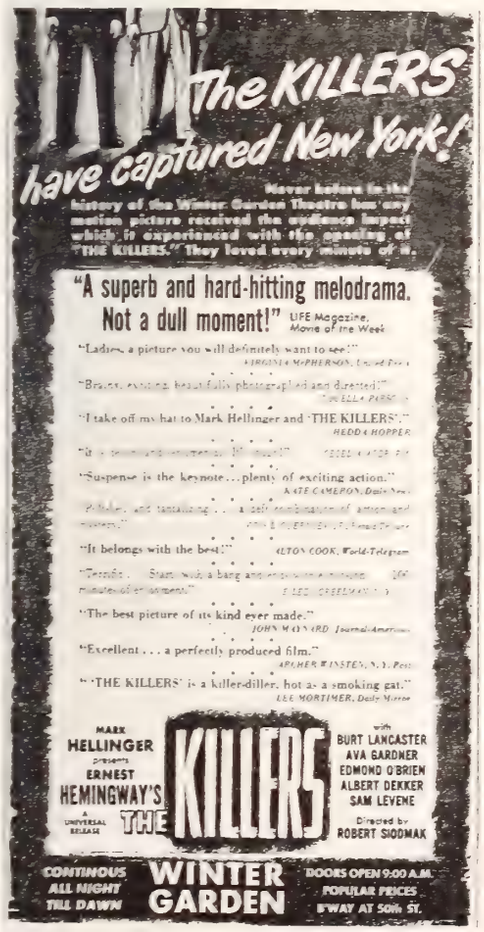
Here is an attractive display on "The Strange Love of Martha Ivers" in the main foyer of the Newman theatre in Kansas City. This display is of oval shape, standing approximately twelve feet high, made up of blowups of a still of the main characters of the picture and hand-lettering and special art work and stills. The display is illuminated by three overhead spots. It was conceived and designed by Babe Cohn, manager of the Newman theatre.

HOW THE LATE RELEASES ARE SOLD BY BROADWAY SHOWMEN

Daily Mirror

Herald-Tribune

World-Telegram



New York Times

New York Daily News

Daily Mirror

SHOWMEN PERSONALS

In New Posts: James Randall, Met., Providence, R. I. Roy Zermain, Outdoor theatre, Chicago. Harry H. Gleaves, Fredericksburg Road Drive-In, San Antonio, Texas. James Reeser, Alpine, Denver, Colo. Jack L. Ball, Port Lavaca theatres, Port Lavaca, Texas.

Harold Strassman, Ft. Edward theatre, Ft. Edward, N. Y. Gordon Clemmons, Texan, Houston, Texas. Emma Ridinger, manager, Star theatre, Hamtramck, Mich. Ray Brown, Jr., Falls theatre, Cuyahoga Falls, Ohio. Joe Summers, Haltnorth, Cleveland.

Gilbert Giebel, Fowler, Fowler, Ind. Joe Holleran, Beechwold, Columbus, Ohio. J. Cox, Trail Drive-In, San Antonio, Texas. Wilfred Allaire, Capitol, Providence, R. I. Phil Garside, Olympia, Providence. John A. Reilly, Metropolitan, Bloomfield, Pa.

Assistant Managers: Joseph Krause, New Bijou, Detroit. Bill Nelson, RKO Grand, Chicago. A. W. Sher, B & K Uptown, Chicago. John McGann, Strand, Providence.

Returned Servicemen: Lewis Stavale, manager, Parkside theatre, Detroit, Mich. Brock Stone, manager, Worth, Lake Worth, Fla.

Junior Showmen: Michael Joseph, born recently to Mr. and Mrs. Fred Rousee in Bath, Me. Father is manager of the Bath theatre.

Mr. and Mrs. Reginald Caufield are receiving congratulations on the birth of a son, Reginald, Jr. Senior is manager of the Newsreel theatre in Newark, N. J.

Birthday Greetings: Robert J. Rydeen, J. Alan Peters, Ben W. Blackmon, Frank Boucher, William C. Miller, Robert Duberstein, J. Sidney Grill, Clifford Mowry, Herbert Graefe, Budd Guttman, Perry Reavis, Clifford H. Reid, Harold Turner.

Leonard C. Herbert, Mike Guttman, Wesley R. Griffith, Vincent F. O'Leary, Paul J. Montavon, Charles Brown, W. H. Hall, L. O. Daniel, Irvin A. Moffitt, Harry Sayer, George E. Livingston, Samuel Stepanian, Teddy Peck.

Thomas R. King, Robert Menches, Harry Beencken, Al Bartolot, R. H. Hightower, Jimmy L. Redmond, John L. Link, Jerome Greenebaum, Ralph L. Trathen, Ralph M. Wilson, William Truesdell, Lee Naify, H. B. McFarling, Reid L. Crow.

Joseph Feldman, John Alford Mier, James H. Nicholson, Paul G. Schoonmaker, J. Ramos Defontaine, J. H. Berlinger, G. O. Romine, Leonard Goldberg, Irving Levine, Martin Simpson, Harold Goldman, Jarrell B. Rhea, J. Gordon Bason, Jack Huwig.

Thomas B. Shannon, William A. Bowers, Edmund B. Noonan, Leroy J. Boudreau, Robert O. Robison, A. G. Buchanon, Harry Sanders, George M. Aurelius, W. A. Gallemore, Norman T. Cohen, Dozier B. Roberts.

ROUND TABLE VISITORS last week were George A. Delis, general manager of the A. G. Constant theatres in Ohio, and Kate Deligiannis, niece of Mr. A. G. Constant, just arrived from Europe.

Profitable Tieup Arranged For Buffalo Theatre

A neat piece of booking and exploitation was engineered over the Labor Day weekend by manager George H. Mackenna and publicist Bill Brereton for the Abbott and Costello picture, "The Time of Their Lives," at Basil's Lafayette theatre, Buffalo, N. Y. Learning that Abbott and Costello would be in Buffalo for a benefit performance under the auspices of the American Legion, Mackenna and Brereton booked the picture to run simultaneously with the personal appearance. To further exploit the tieup a jeep was used for street ballyhoo. The jeep was decorated with adequate Abbott and Costello copy and driven through the streets and in the Legion Parade.

Century Zone Managers Get New Assignments

Joseph R. Springer, general manager for the Century circuit, New York City, has announced the setting up of new territories under the supervision of five zone managers. Under the new set-up, Jack LaReaux will handle Suffolk county operations, Emanuel Friedman takes charge of Nassau county, William Applegate, Queens county. Leonard Freund and Jack Weinstein will supervise the circuit's Brooklyn houses.

By THE HERALD

NEW YORK VACATIONISTS visit at the Round Table. Above, George Daransoll, manager of the Granby theatre, Norfolk, Va., and Mrs. Daransoll. At left, Julius Lamm, manager of the Warner Uptown theatre in Cleveland, Ohio. Mr. Lamm, accompanied by Mrs. Lamm, is an annual visitor to New York.

Canadian Fought for U. S. and Works in South America

Carl Flint, supervising manager of MGM's theatres in Colombia, South America, started in show business with Orson Welles as actor, technical advisor and publicist with the Mercury theatre.

Carl Flint

After concluding some miscellaneous public relations assignments, he joined the Army as an instructor, teaching airplane mechanics. In 1943, he was commissioned, later serving as manager of three Army theat Langley Field, Va.

He joined Loew's International in 1945, taking up his present assignment supervising the Cine Metro Avenida in Medellin and the Cine Metro, Barranquilla.

Carl was born in Ottawa, Canada, September 8, 1915. He is married and quite proud of his two year old son.

Promotes 15 Window Tieups

A total of 15 window displays were promoted by manager Sol L. Sorkin to exploit his playdate on "Make Mine Music" at the RKO Keith's theatre, Washington, D. C. The displays included a variety of tieins with the accent being placed on the music.

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

NOTORIOUS (RKO)

First Report:

Total Gross Tabulated	$863,000
Comparative Average Gross	625,700
Over-all Performance	137.9%

BUFFALO—Twentieth Century 237.0%
CINCINNATI—RKO Palace 182.4%
CLEVELAND—RKO Palace, 1st week . . . 152.3%
CLEVELAND—RKO Palace, 2nd week . . . 109.3%
DENVER—Orpheum 152.3%
LOS ANGELES—Hillstreet, 1st week 193.5%
LOS ANGELES—Hillstreet, 2nd week 156.6%
LOS ANGELES—Pantages, 1st week 207.9%
LOS ANGELES—Pantages, 2nd week 163.3%
NEW YORK—Music Hall, 1st week 114.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 115.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 125.3%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Stanley 226.0%
SAN FRANCISCO—Golden Gate 141.7%
(SA) Vaudeville

•

MONSIEUR BEAUCAIRE (Para.)

First Report:

Total Gross Tabulated	$358,600
Comparative Average Gross	271,500
Over-all Performance	132.0%

ATLANTA—Fox 102.2%
BALTIMORE—Keith's 152.8%
CHICAGO—Chicago 134.5%
(SA) Vaudeville
CLEVELAND—Loew's State 147.3%
INDIANAPOLIS—Indiana 135.1%
LOS ANGELES—Paramount Downtown, 1st week 154.6%
(DB) God's Country (Screen Guild)
LOS ANGELES—Paramount Downtown, 2nd week 125.0%
(DB) God's Country (Screen Guild)
LOS ANGELES—Paramount Hollywood, 1st week 151.7%
(DB) God's Country (Screen Guild)
LOS ANGELES—Paramount Hollywood, 2nd week 127.6%
(DB) God's Country (Screen Guild)
MINNEAPOLIS—Radio City 126.4%
OMAHA—Paramount 119.8%
SALT LAKE CITY—Centre 108.3%
SAN FRANCISCO—Fox 120.2%
(DB) Swamp Fire (Para.)

•

TWO GUYS FROM MILWAUKEE (WB)

First Report:

Total Gross Tabulated	$424,700
Comparative Average Gross	376,300
Over-all Performance	112.8%

CINCINNATI—RKO Allen 181.3%
DENVER—Denver 80.0%
(DB) Shadows Over Chinatown (Mono.)
DENVER—Esquire 61.0%
(DB) Shadows Over Chinatown (Mono.)
DENVER—Aladdin, MO 1st week 74.4%
(DB) Shadows Over Chinatown (Mono.)
KANSAS CITY—Orpheum, 1st week 126.0%
(DB) Bedlam (RKO)
KANSAS CITY—Orpheum, 2nd week 88.0%
(DB) Bedlam (RKO)
LOS ANGELES—Warner Downtown 141.3%
LOS ANGELES—Warner Hollywood 164.1%
LOS ANGELES—Warner Wiltern 155.5%
NEW YORK—Strand, 1st week 128.2%
(SA) Robert Alda, Buddy Rich's Orchestra
NEW YORK—Strand, 2nd week 114.4%
(SA) Robert Alda, Buddy Rich's Orchestra
NEW YORK—Strand, 3rd week 106.5%
(SA) Robert Alda, Buddy Rich's Orchestra
NEW YORK—Strand, 4th week 90.7%
(SA) Robert Alda, Buddy Rich's Orchestra
PHILADELPHIA—Stanley, 1st week 113.0%
PHILADELPHIA—Stanley, 2nd week 80.0%
PITTSBURGH—Stanley 121.3%

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THREE WISE FOOLS (MGM)

First Report:

Total Gross Tabulated	$144,900
Comparative Average Gross	137,000
Over-all Performance	105.7%

ATLANTA—Loew's Grand 126.0%
BALTIMORE—Century 104.3%
BOSTON—Orpheum 80.5%
(DB) Night Editor (Col.)
BOSTON—State 72.5%
(DB) Night Editor (Col.)
BUFFALO—Buffalo 128.1%
(DB) Deadline for Murder (20th-Fox)
BUFFALO—Hippodrome, MO 1st week . . . 109.6%
(DB) Deadline for Murder (20th-Fox)
INDIANAPOLIS—Loew's 130.4%
(DB) Perilous Holiday (Col.)
ST. LOUIS—Loew's State 110.8%
(DB) Sing While You Dance (Col.)

•

STRANGE LOVE OF MARTHA IVERS (Para.)

First Report:

Total Gross Tabulated	$723,200
Comparative Average Gross	624,500
Over-all Performance	115.8%

BOSTON—Metropolitan 94.7%
(DB) G.I. War Brides (Rep.)
BUFFALO—Great Lakes 117.1%
CINCINNATI—RKO Capitol 123.0%
DENVER—Denham, 1st week 113.8%
DENVER—Denham, 2nd week 81.3%
KANSAS CITY—Newman 172.6%
NEW YORK—Paramount, 1st week 134.6%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 2nd week 123.6%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 3rd week 122.4%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 4th week 112.6%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 5th week 106.4%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 6th week 94.2%
(SA) Dinah Shore, Gil Lamb, others
ST. LOUIS—Fox 137.9%

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BLACK BEAUTY (20th-Fox)

First Report:

Total Gross Tabulated	$107,200
Comparative Average Gross	105,500
Over-all Performance	101.6%

CINCINNATI—RKO Grand 120.6%
KANSAS CITY—Esquire 94.1%
KANSAS CITY—Uptown 100.0%
LOS ANGELES—El Rey 81.7%
(DB) A Letter for Evie (MGM)
LOS ANGELES—Orpheum 69.3%
(DB) A Letter for Evie (MGM)
LOS ANGELES—Vogue 117.1%
(DB) A Letter for Evie (MGM)
NEW YORK—Victoria 135.6%
SAN FRANCISCO—Paramount 104.1%
(DB) Joe Palooka, Champ (Mono.)

Chicago Release Changes Impend

Following a day's argument by counsel on the wording of an injunction decree to be granted the Jackson Park theatre, Federal Judge Michael L. Igoe in Chicago Monday indicated that the Chicago system of release would be radically changed in about two weeks.

Highlights of the decree call for restricting Loop runs to two weeks; eliminating moveovers; eliminating price fixing; adopting the auction method of film buying; eliminating double features; eliminating three dead weeks of waiting time following completion of Loop runs and elimination of circuit buying with regard to the Jackson Park theatre itself. Thomas C. McConnell, attorney for the Jackson Park, asked for a day and date run with the Warner Jeffrey theatre and a week ahead of the Balaban & Katz Maryland theatre.

Influenced in a great measure by the terms of the New York decree, a legal battery representing five major distributors and the B&K and Warner circuits in Chicago proposed changes in the present system.

In a decree formulated by the defendants were four major concessions. In addition to eliminating price fixing, the distributors and circuit defendants promised adoption of the auction method of buying pictures and to eliminate the power of circuit buying in competing for pictures and to grant reasonable clearance.

British Film Division Sets New Rental Charges

The British Information Services Film Division announced this week a new scale of rental charges for 16mm film, to be effective October 1. The films will be available on loan at service charges based on $1 a reel, the maximum charge being $5 for films even though the subject exceeds five reels. Small-gauge color films will be rented at $1.50 a reel. Among the new 16mm films to be released October 1 are: "Man—One Family," a discussion of the master-race theory; "Children on Trial," dealing with juvenile delinquency in Britain; "Father and Son," a story set in the African colonies, and "Children's Charter," dealing with Britain's new educational act. Two Technicolor films, "Steel" and "Make Fruitful the Land," are also included.

St. Louis Houses Will Install Fire Boxes

St. Louis theatres must pay for 122 fire boxes to be installed in that number of houses. the city's Board of Estimate and Apportionment approved an ordinance establishing a fund for such installation. The fire department will install the boxes; the theatres will pay into the fund. The Motion Picture Theatre Owners of St. Louis will be one of the organizations sponsoring the fire department's fire and personnel safety school.

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Broadcast Reorganized

Broadcast Pictures, Inc., has been reorganized, the newly elected officers including Joseph Steiner, president; Richard Hancox, vice-president; Adolph Lund, secretary-treasurer. The company has purchased "No Time for Living," by Elias Joseph, whose story, "Sudden Death," will be produced by Broadcast following "Rhythm Rhapsodies," now in work.

U. S. Has Films at Cinema Exhibit Now in Venice

by ARGEO SANTUCCI
in Rome

The International Cinema Exhibit in Venice opened August 31 at the San Marco theatre with screenings of Italian documentaries and Twentieth Century-Fox's "Blood and Sand."

Paolo Cappa, member of Italy's Constituent Assembly, told the audience that the Government would support all private and collective efforts in the industry in order to raise the domestic industry up to the international level.

Hollywood product showing at the exhibit includes Metro-Goldwyn-Mayer's "Lassie Come Home," "Madame Curie" and "The Picture of Dorian Gray"; Warner Brothers' "Old Acquaintance" and "Hitler Lives?"; Paramount's "Love Letters"; Columbia's "A Song to Remember"; Universal's "This Love of Ours" and "Scarlet Street"; United Artists' "Hangmen Also Die"; RKO's "The Bells of St. Mary's," "Sister Kenny," "Wonder Man," "Bambi," and Walt Disney shorts.

Other countries represented are England, with "Caesar and Cleopatra," and Russia.

Next year the Venice exhibit will be held in the autumn so as not to conflict with the Cannes festival in France, to be held in the spring.

▽

Other motion picture festivals are in the news here. In connection with the Exhibit of the Roman activities, now current, an exhibit of 16mm films and equipment is scheduled.

Recently a festival of Russian pictures was held in Rome.

▽

The Official Journal of August 27 publishes a bill declaring the necessity of winding up the affairs of the ENIEF (National Corporation for the Importation and Exportation of Films), a concern which had been established by the Fascist Republican Government in North Italy. The ENIEF was a group of three Fascist corporations: the ENAIPE (National Corporation for the Purchase and the Importation of Foreign Pictures), the CEFI (Concern for the Exportation of the Italian Films), and the CEFI-Ufficio Vendite (Concern for the Exportation of Italian Films-Circulation Department). The bill would do away with ENIEF by reestablishing the three corporations which joined to form ENIEF so that it is possible no great change in the corporate setup will be made.

▽

Film Unione, a German distributing company in Italy, will distribute 35 German pictures, which had their first run during the war in Italy.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Cloak and Dagger

***United States Pictures - Warners*—Topnotch Spy Yarn**

Any connection between secret archives of the Office of Strategic Services and the screen story written by Boris Ingster and John Larkin is disavowed. But published information on the activities of the fabulous "cloak and dagger boys," as Washington knew the O.S.S., suggests it could have happened.

"Cloak and Dagger" is an unabashed spy story. Gary Cooper is its hero and Lilli Palmer its heroine. The goal is data on nuclear physics and atomic fission and the opposition is the Gestapo. The background is Switzerland and Italy under Mussolini.

Cooper is a professor working on atomic energy. James Flavin drafts him to ferret out the extent to which enemy research in the same field has reached. This takes Cooper to Switzerland, where he meets Helene Thimig, noted German physicist who, in turn, has been collaborating with Vladimir Sokoloff, equally noted Italian scientist—both under the heel of the secret police. Through adventure and hazard, Cooper is aided by Miss Palmer, anti-Fascist and member of the underground, and Robert Alda, who finally dies so that Cooper and Sokoloff may effect their escape via British plane while Miss Palmer remains behind for an indicated eventual reunion with Cooper.

Story content has a decidedly familiar ring and, by no approach, may be viewed as fresh or new. "Cloak and Dagger," therefore, comes through as an exciting and thrilling film largely for other causes. These include the sustained quality of its chief performances, the intelligent and realistic script by Albert Maltz and Ring Lardner, Jr., and the tense and taut direction of Fritz Lang. Cooper completes his mission and makes his own courageous contributions to the effort. Yet he wages no single-handed victory here. It's teamwork that does it and adds believability to the melodrama.

Miss Palmer long has been appearing in British pictures. This is her first American-made enterprise, and with very creditable results. As a partisan, she tellingly projects the fears and the fortitude of those whose love of country led them into the paths of great danger. Her performance is interesting, intelligent and convincing. Hopefully, Hollywood will employ her often and to equal advantage.

"Cloak and Dagger," moreover, is the first attraction to set sail under the banner of United States Pictures—Milton Sperling, producer, returned from active service with the Marines in the South Pacific, and Joseph Bernhard, long operating head of the Warner circuit. They are off to an auspicious start. The single question about their film, perhaps, is the fact it returns to the zones of the war although it does not show the fighting. This, however, should prove no bar to those seeking well-done entertainment regardless of time or place.

Seen at home office projection room. Reviewer's Rating: Excellent.—Red Kann.

Release date, September 28, 1946. Running time, 106 min. PCA No. 11670. General audience classification.

Jasper ..... Gary Cooper
Gina ..... Lilli Palmer
Pinkie ..... Robert Alda
Dr. Polda ..... Vladimir Sokoloff
J. Edward Bromberg, Helen Thimig, James Flavin, Marjorie Hoshelle

White Tie and Tails

***Universal*—Sharp and Smooth**

Dan Duryea, whose portrayal of the complete cad in "Scarlet Street" and "A Woman in the Window" won him Top Ten placement in Motion Picture Herald's 1946 "Stars of Tomorrow" poll, steps over onto the good side of the moral register in this satin-smooth and razor-sharp comedy about a butler who masquerades as a millionaire. The theme, handled many a time in the past and with a distinguished succession of actors playing the key roles, is handled lightly and expertly this time by producer Howard Benedict and director Charles T. Barton with the single objective of supplying pleasant amusement. Showmen who exploit the picture in a manner befitting the star's now demonstrated stature figure to profit nicely.

Alongside Duryea in the picture, and matching his performance with equally agreeable portrayals, go William Bendix, back in the racketeering type of assignment which gave him his start in pictures, and Ella Raines, who plays a society girl as society girls are in life but hardly ever in pictures.

The screenplay by Bertram Millhauser, from a story by Rufus King and Charles Beahan, takes Duryea through a series of mounting crises which follow upon his decision to masquerade as a millionaire during his wealthy employer's absence. He befriends a society girl in trouble, and finds himself indebted to the extent of $103,000 to a gambling-house operator with leanings toward culture but no liking for welchers.

Previewed at the studio. Reviewer's Rating: Good.—William R. Weaver.

Release date, August 30, 1946. Running time, 74 min. PCA No. 11888. General audience classification.

Charles Dumont ..... Dan Duryea
Larry Lundie ..... William Bendix
Louise Bradford ..... Ella Raines
Richard Gaines, Barbara Brown, Clarence Kolb, Donald Curtis, Frank Jenks, Samuel S. Hinds, John Milian, William Trenk, Scotty Beckett

The Bachelor's Daughters

***UA-Andrew Stone*—Comedy**

Directing and writing his own picture, producer Andrew Steone supplies herewith an unusual and somewhat curiously satisfying item of entertainment which made the audience at the family-trade Forum theatre in Los Angeles very happy throughout its 90 minutes. While a little light in billing strength, the attraction has a novelty and charm likely to compensate adequately for that circumstance in most locations. A special feature for exploitation is the presence of Eugene List, the pianist who entertained the Big Three so notably at the Potsdam Conference, and who lives up completely to the international publicity which followed that incident.

The bachelor of the title is played by Adolphe Menjou, as a department store floorwalker who is persuaded by four husband-seeking salesgirls to pose as their father (Billie Burke poses as their mother) in a Long Island mansion which they lease for the purpose of gaining access to eligible young men of means. For about half of its length, the picture depends upon incidental humor to hold audience interest, but toward the end it develops emotional appeal of unique kind and ends with a twist that wraps up the proceedings in quite unexpected and gratifying manner.

Don McElwaine is down as assistant to the producer, and Frederick Jackson supplied additional dialogue.

Previewed at the Forum theatre, Los Angeles, where a Friday night audience present to see "The Green Years" displayed manifest satisfaction. Reviewer's Rating: Good.—W. R. W.

Release date, September 6, 1946. Running time, 88 min. PCA No. 11736. General audience classification.

Eileen ..... Gail Russell
Cynthia ..... Claire Trevor
Terry ..... Ann Dvorak
Mr. Moody ..... Adolphe Menjou
Molly ..... Billie Burke
Marta ..... Jane Wyatt
Schuyler ..... Eugene List
Damian O'Flynn, John Whitney, Russell Hicks, Earl Hodguns, Madge Crane, Bill Kennedy, Richard Hageman, Igor Diega

Strange Journey

***20th Century-Fox*—Adventure Story**

Strange adventure on an isolated island, including a Nazi search for a map showing the location of uranium deposits are the main elements of the story of this picture, which stars Paul Kelly, Hillary Brooke, as his wife, and Osa Massen, as the professor's daughter, who give performances consistent with this type of film.

The story is by Charles Kenyon and the screenplay by Mr. Kenyon and Irving Elman. It has a measure of suspense and considerable action and excitement.

Kelly as a former racketeer flees from the police when he believes they are about to arrest him for a murder he didn't commit. He and his wife fly to his privately owned island situated at some remote, but unidentified location. Their plane has a crash landing and they find their food provisions destroyed. His wife is furious with her husband for taking her to the island and when she finds some tinned food she refuses to share it with him.

Kelly stumbles on a group of shipwrecked persons including a professor, his daughter, an English journalist, a Nazi agent, a sailor and a wealthy widow. Before the aged professor dies

he entrusts his map of the uranium deposits to Kelly. The Nazi agent's accomplices arrive by plane and Kelly and his wife engage them in a furious gun fight. The enemies are killed and Kelly and his wife are happy.

The film was produced by Sol M. Wurtzel Productions, Inc.; directed by James Tinling.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

October release. Running time, 65 min. PCA No. 11785. General audience classification.

Luckey Leeds .....Paul Kelly
Christine Jenner .....Osa Massen
Patti Leeds .....Hilary Brooke
Bruce Lester, Gene Stutenroth, Lee Patrick, Fritz Leiber, Kurt Katch

Little Iodine

United Artists—Comedy

Comet's initial production is a comedy designed, apparently, for the juvenile trade, since the principal characters are children, and the release date has been set back to October 20, reportedly because of the current polio epidemic which is restricting juvenile attendance throughout the country.

Jo Ann Marlow and Lanny Rees are cast as the small fry who make life unbearable for family friends and neighbors. In the role of "Iodine," a cartoon character created by Jimmy Hatlo, Jo Ann does her utmost to break up her parents' marriage, ruin a romance between two blameless young people, and lose her father his livelihood. That her schemes miscarry is due to the fact that, confronted with the turmoil she has wrought, she suffers a belated change of heart.

Irene Ryan and Hobart Cavanaugh, cast as "Iodine's" parents, make the most of roles essentially unsympathetic. Marc Cramer, who with Eve Whitney supplies the romantic interest, does a creditable job.

Buddy Rogers and Ralph Cohn produced; Reginald LeBorg directed. Some of the dialogue which Richard Landau's screenplay puts into the mouths of his juvenile characters is far-fetched, to say the least.

Seen at the studio. Reviewer's Rating: Average.—Thalia Bell.

Release date, October 11, 1946. Running time, 57 min. PCA No. 11694. General audience classification.

Little Iodine.....Jo Ann Marlow
Marc Andrews.....Marc Cramer
Eve Whitney, Irene Ryan, Hobart Cavanaugh, Lanny Rees, Leon Belasco, Emory Parnell, Sarah Selby

Cuban Pete

Universal—Comedy with Music

Those liking melodies, fast, modern and in Latin American vein, will find an abundance of them, handled expertly by Desi Arnaz and band, the King Sisters and Ethel Smith. As for narrative situation, the film is not altogether novel.

The story concerns the attempt of an advertising executive to lure a Cuban band on to an American radio program. Not able to clinch the deal by telephone, the executive, Don Porter, sends his assistant, Joan Fulton, down to Cuba to turn her persuasive charms on Mr. Arnaz. Miss Fulton, being an attractive woman, Mr. Arnaz decides to come to the States to broadcast. Further complications develop, however, when the addle-brained sponsor of the program decides to get her squeaking voice in on the program as a vocalist. The course becomes rocky, but romance between Miss Fulton and Arnaz paves the way to a successful radio debut.

Jean Yarbrough directed with Howard Welsch as executive producer and Will Cowan, associate producer.

Seen at the Brooklyn Paramount theatre. *Reviewer's Rating: Fair.*—MANDEL HERBSTMAN.

Release date, July 26, 1946. Running time, 61 min. PCA No. 11734. General audience classification.

Desi Arnaz .....Desi Arnaz
Ethel Smith .....Ethel Smith
Ann .....Joan Fulton
Jacqueline De Witt, Beverly Simmons, Don Porter, Yvonne King, Louise King, Donna King, Alyce King, Pedro De Cordoba, and Igor and Yvette, dancers

Decoy

Monogram—Melodrama

It has been asserted by such authorities as Somerset Maugham that an evil character, presented on stage or screen or between the pages of a book, is more interesting than a good one, because evil is intrinsically more interesting than good. This argument raises considerations when one is confronted by such a character as the heroine of the first Bernhard-Brandt production for Monogram, a character of unrelieved evil. She is a monster.

Producers Jack Bernhard—who also directed—and Bernard Brandt have managed to top the current trend toward the hardboiled and sordid. The characters—all of them stock types—have no redeeming traits whatever, and the story, an original by Stanley Rubin, is a treatment of the "crime does not pay" themes. Ned Young's screenplay is told in flashback form.

Jean Gillie is cast as the mercenary young lady who tells, on her deathbed, the bitter story of her life. Her boy friend, having shot and killed a payroll guard, is sentenced to death, but not before he has managed to secrete the loot — some $400,000 — in an undisclosed spot. Miss Gillie conceives the idea of enlisting the aid of the prison doctor to circumvent the execution.

After half an hour in the gas chamber, the killer is spirited away to the doctor's office, where he is brought back to life by the administration of methylene blue, blood plasma and oxygen. The murderer, who is known to his friends as Frankie, doesn't enjoy his second chance at life for long, however. He is shot in the back by another of Miss Gillie's boy friends, a well-dressed young gangster, portrayed by Edward Morris. Then Miss Gillie the doctor, and Boy Friend No. 2 set out after the treasure. But it doesn't suit Miss Gillie's plans to have to share the money, so she lures Boy Friend No. 2 into a spot where it's easy for her to run over him and crush him beneath the wheels of the doctor's car.

The doctor himself comes off a little better, but not much. As soon as he has completed the task of digging up the money, she shoots him twice, and sets off for home with the strong-box. As it turns out, her aim wasn't too good, and the doctor manages to stagger after her, hitch a ride to town, and shoot her in the abdomen just as she discovers that the strong-box holds only a single dollar bill.

So that's the story, and it's not for the squeemish, nor for children.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, September 14, 1946. Running time, 76 min. PCA No. 11768. Adult audience classification.

Margot Shelby.....Jean Gillie
Jim Vincent.....Edward Norris
Robert Armstrong, Herbert Rudley, Sheldon Leonard, Marjorie Woodworth, Phil Van Zandt, Carol Donne, John Shay

Gallant Journey

Columbia—Man Gets Wings

In flashback, with occasional narration by Charles Ruggles, "Gallant Journey" unfolds the dramatic story of what is offered as man's first wing controlled flight. Interesting in treatment and off-the-beaten in much of its content, this attraction easily makes the grade as decidedly worthwhile and decidedly commercial.

The central figure is John J. Montgomery who, by this account, constructed the first glider plane and successfully launched it in California as far removed as 1883. The screenplay, written by Byron Morgan and William A. Wellman, thereafter tells of the hardships which beset Montgomery on his way; how his immediate circle was skeptical—except for Janet Blair who spurs him on through the dark moments and eventually marries him.

There are many branches off the main story stem: How the Jesuits at Santa Clara University lend a helping and understanding hand; how an earthquake happens along to destroy the latest plane model; how the gold-sorting machine, developed and then neglected, pulls Montgomery (Glenn Ford) out of financial trouble only to return him to it by the need to defend his invention in a lawsuit.

Wellman, who also produced and directed "Gallant Journey" as another in his lengthening series of productions dealing with the various chapters in American aviation history, obviously was at home here. His attention to technical detail and his appreciation for flight sequences never heretofore touched upon insofar as this reviewer is aware, are on hand in a variety of directions. Being a story of matters largely off the ground, photography of necessity was important here. Burnett Guffey, as head of the camera staff with George B. Meehan, Jr., and Elmer Dyer associated, more than meet the quota with magnificent skyscapes that remove the film from the earthbound.

Not alone on the side of aviation is Wellman's direction effective. His handling of his principal characters is sympathetic and draws from them first-rate performances, led off by Ford as the combined dreamer and doer. Miss Blair is much more effective as a grown-up than as the sprawling youngster looking moon-eyed at Ford.

Seen at home office projection room. Reviewer's Rating: Very Good.—RED KANN.

Release date, September 24, 1946. Running time, 86 min. PCA No. 11677. General audience classification.

John J. Montgomery.....Glenn Ford
Regina Cleary .....Janet Blair
Charles Ruggles, Henry Travers, Jimmy Lloyd, Charles Kemper, Arthur Shields, Willard Robertson, Selena Royle, Robert De Haven

(*Review reprinted from last week's* HERALD)

Three Little Girls in Blue

20th-Fox—Technicolor Musical

Lively, light musical entertainment is offered in "Three Little Girls in Blue." A musical score with many catchy tunes, some old and some new, is the mainstay of the film. June Haver, Vivian Blaine and Vera-Ellen present pleasing, sprightly dance and song routines for which the plot allows plenty of room. The story is simply that of three sisters who decide to leave their poultry farm and spend their inheritance on a hunt for millionaire husbands. They go to Atlantic City and after romantic complications find happiness.

Technicolor enhances the film and highlights attractive costumes fashionable at the turn of the century. George Montgomery, Frank Latimore and Charles Smith play the devoted swains. Celeste Holm, Broadway star of "Oklahoma" and "Bloomer Girl," makes her screen debut as a southern girl. She gives an entertaining portrayal and sings "Always a Lady," which she presents in an appealing manner.

Mack Gordon, noted lyric writer, makes his initial effort as a producer. The result is a refreshing musical picture, which was directed by Bruce Humberstone. Valentine Davis wrote the screenplay, which was adapted by Brown Holmes, Lynn Starling, Robert Ellis and Helen Logan from a play by Stephen Powys.

In the screenplay the accent is on romance. Mack Gordon's lyrics and Josef Myrow's music included in the film are: "I Like Mike," "On the Board Walk," "Three Little Girls in Blue" and "Somewhere in the Night." Vera-Ellen dances a fantasy swing ballet to the music of "You Make Me Feel So Young," which is spectacular and eye-filling.

This musical production includes a talented cast which performs well under competent supervision. It should please audiences seeking gay entertainment.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

October release. Running time, 90 min. PCA No. 11573. General audience classification.

Pam .....June Haver
Van Damm Smith.....George Montgomery
Liz .....Vivian Blaine
Miriam .....Celeste Holm
Myra .....Vera-Ellen
Frank Latimore, Charles Smith, Charles Halton, Ruby Dandridge, Thurston Hall, Clinton Rosemond, William Forrest, Jr., Theresa Harris

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

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7403	Beer Barrel Polecats (17)	1-10-46	3019
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7405	Uncivil War Birds (17)	3-29-46	3019
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7406	The Three Troubledoers (17)	4-25-46	3065
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7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19)	11-1-45	2710
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7402	Micro Phonies (17)	11-15-45	2746
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7423	Calling All Fibbers (16½)	11-29-45	2735
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7424	When the Wife's Away (17) (H. Herbert)	2.1-46	2940
7425	Hiss and Yell (18)	2-14-46	2940
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7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19)	12-6-45	2850
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7434	A Hit With a Miss (16)	12-13-45	2850
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7435	Spook to Me (17)	12-27-45	2850
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7436	The Blonde Stayed on (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½)	3-22-46	2940
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7438	Jiggers, My Wife! (18)	4-11-46	3066
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7407	Monkey Businessmen (18)	6-20-46	....
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7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
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7427	Mr. Wright Goes Wrong (19)	8-1-46	....
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7428	Headin' for a Weddin' (19)	8-15-46	....
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7703	Snap Happy Traps (6½)	6-6-46	3066
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7956	Dick Stabile and Orchestra (10)	6-16-46	3066
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7654	No. 4 Good, Good, Good	12-20-45	2882
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7655	No. 5 No Can Do (10)	1-17-46	2940
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7656	No. 6 That Feeling in the Moonlight (9)	2-21-46	2940
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7657	No. 7 Chickery Chick (10)	3-7-46	2940
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7659	No. 9 Aren't You Glad You're You (10½)	5-9-46	....
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7660	No. 10 Let It Snow (11)	6-13-46	3066
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7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
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7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
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7804	Mermaid's Pardise (9½)	12-20-45	2850
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7805	Rasslin' Romeos (9½)	1-24-46	2940
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7806	Canine Champion (9½)	3-14-46	2940
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M-G-M

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S-756	Badminton (10)	12-8-45	2778
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PARAMOUNT

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RKO

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64,107	Donald's Double Trouble (7)	6-28-46	....

Prod. No.	Title	Rel. Date	P.D. Page
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
.....	Frank Duck Brings 'Em Back Alive (7)		3128
64,110	Dumb-Bell of the Yukon (7)	8-30-46	....
	SPORTSCOPES		
64,303	Ten Pin Titans (8)	11-2-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
	HEADLINER REVIVALS		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927
	EDGAR KENNEDY		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-In-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
	LEON ERROL		
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63-704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
	FLICKER FLASHBACKS		
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007
64,313	Steeplechasers (8)	8-9-46	....
	THIS IS AMERICA		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (18)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
	RAY WHITLEY WESTERN MUSICALS		
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-46	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	....
7252	Jamaica	9-13-46	....
7253	Historic Cape Town	10-18-46	....
7254	Girls and Gags (8)	11-22-46	....
	SPORTS REVIEWS (Color)		
6351	Ski Aces (8)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7301	Football Fanfare (9)	8-23-46	....
7351	Winter Holiday (8)	9-27-46	....
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8)	12-13-46	....
	TERRYTOONS (Color)		
6502	The Fox and the Duck (7)	8-24-45	2694
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	....
7502	The Tortoise Wins Again (7)	8-30-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	....
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	....
7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
7510	Beanstalk Jack (7)	12-20-46	....
	MARCH OF TIME		
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	4043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (18)	9-6-46	3186
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTIES (Color)		
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
	PERSON — ODDITIES		
1361	Gabriel Heater Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	....
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	....
1374	Samson Junior (8)	8-19-46	....
1375	Rural Rhapsody (9)	8-26-46	....
	VARIETY VIEWS		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (9)	8-26-46	....
1353	Mr. Chimp to the Rescue (9)	8-26-46	....
1354	Mr. Chimp on Vacation (9)	8-26-46	....
	NAME-BAND MUSICALS		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	....
2301	Frontier Frolic (15)	10-9-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney (10)	9-30-46	....
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
2801	Fashion for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
	TECHNICOLOR SPECIALS		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	....
3002	The Last Bomb (20)	11-23-46	....
	SPECIAL		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (18)	9-7-46	3112
	SPORTS PARADE (Color)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Sea Spear Fishing (10)	5-18-46	3019
		5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	....
3501	King of the Everglades (10)	9-21-46	....
	MELODY MASTER BANDS		
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
	BLUE RIBBON HIT PARADE (Color)		
2301	A Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)		....
	MEERIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair an Wormer (7)	9-28-46	....
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055
2723	Racketeer Rabbit (7)		....
	VITAPHONE VARIETIES		
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Food and Famine (WAC)	1-27-46	....
	UNRRA Reports to the U. S. (WAC)	1-3-46	....
	The Secret Battle (Telenews)	7-26-46	3174
	Woman Speaks (Film Studios of Chi.)		
	Vol. 1, Release 1	8-46	....
	Vol. 1, Release 2	9-46	....
	Vol. 1, Release 3	10-46	....
	Vol. 1, Release 4	11-46	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7189	Chick Carter Detective (15 episodes)	7-11-46	....
8120	Son of the Guardsman (15 episodes)	10-24-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
....	Son of Zorro (13 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3199–3200, issue of September 14, 1946.

Feature product listed by Company on page 3187, issue of September 7, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	....	.....	....	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	.....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3188
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3188
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	(T) June 20,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	....	Boris Karloff-Anna Lee	(T) Apr. 15,'46	80m	Apr. 27,'46	2962	2951	3018
Begining or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	.....	....	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	(T) Sept. 10,'46	....	.....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	(T) Sept. 25,'46	....	.....	....	2884	....
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575.	....

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Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3188
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Dec.,'46	....	.....	....	....	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	....	....
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	.....	....	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3188
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	568	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	...	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3188
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	(T) Oct. 14,'46	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3188
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	...	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	...	Frank Morgan-Keenan Wynn	(T) July 15,'46	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3164
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	(T) Sept. 6,'46	93m	June 22,'46	3054	2951	....
Crime Doctor's Manhunt, The	Col.	....	Warner Baxter-Ellen Drew	(T) Sept. 11,'46	....	.....	....	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	(T) Oct. 15,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	....	Sydney Toler-Gloria Warren	Oct. 5,'46	....	.....	....	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	....	.....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	(T) Nov. 1,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	.....	....	3078	....
Devotion •	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	...	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	.....	....	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	...
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	(T) Aug. 13,'46	90m	Aug. 24,'46	3162	2939	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3188
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	(T) June 20,'46	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3188
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	....
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Tela Loring	Oct. 7,'46	....	.....	....	....	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	(T) Oct. 16,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	607	Leon Errol-Joe Kirkwood	Sept. 28,'46	....	.....	....	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	705	Eric Portman-Flora Robson	(T) Sept. 15,'46	62m	July 27,'46	3114	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3188
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3188
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	...
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	83m	.....	....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	(T) July 22,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	.....	....	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It's Great to Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	....	.....	....	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,46	3017	2963	....
I've Always Loved You (color)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Special	117m	Sept. 7,'46	3185	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3188
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Nov. 28,'36	....	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3188
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3164
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Killer	PRC	....	Robert Lowery-Ann Savage	Oct. 14,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	(T) Sept. 20,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	(T) Sept. 11,'46	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3188
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valey (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	.646	Jeanne Crain-Alan Young	Nov.,'46	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Melody Roundup	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	.....	....	3138	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	Not Set	....	.....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	.....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	....
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Nov. 9,'46	....	.....	....	....	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	....	.....	....	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Oct. 15,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3188
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3188
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	.....	....	2830	....
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	(T) Oct. 14,'46	....	.....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	(T) Aug. 26,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Notorious (Special)	RKO	....	Ingrid Bergman-Cary Grant	(T) Aug. 15,'46	101m	July 27,'46	3113	2870	3188
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July ,6,'46	3077	3031	3188
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3188
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3188
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	.....	....	3126	....

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Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	...
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (Brit.)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Nov. 28,'36	....	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3188
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rage in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	...
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3188
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	.....	....	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 20,'46	71m	.....	....	3163	....
Roll On, Texas Moon (formerly Shine On, Texas Moon)	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	....	.....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	.....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	....	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	.....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Dec.,'46	....	.....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 2,'46	....	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singing on the Trail	Col.	....	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	(T) Oct. 15,'46	118m	July 20,'46	3101	2907	...
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	..
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	(T) Sept. 10,'46	....	.....	....	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	...
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
Song of the Sierra	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Nov. 23,'46	....	.....	....	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	65m	.....	....	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step (Block 1)	RKO	703	Lawrence Tierney-Anne Jeffreys	(T) Aug. 1,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May. 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct. 27,'45	2693	....	...
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	.
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Oct. 25,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	(T) Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Nov. 16,'46	....	.....	....	....	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	(T) July 23,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....

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Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	....	.....	....	3090	...
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	....
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	(T) Aug. 1,'46	105m	June 15,'46	3041	2784	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	.....	....	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3188
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	(T) Aug. 22,'46	98m	Aug. 31,'46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	.....	....	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3164
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3164
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	.....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3188
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

Feature Product, listed by Company in Order of Release on page 3187.

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PARAMOUNT

"Alice in Wonderland"
"Little Miss Marker"
"Mrs. Wiggs of the Cabbage Patch"

MONOGRAM

"The Hoosier Schoolboy"
"The Barefoot Boy"

•

REPUBLIC

"Sis Hopkins"
"Young Buffalo Bill"

•

RKO-RADIO

"Two Thoroughbreds"
"Anne of Windy Poplars"
"Anne of Green Gables"

•

UNIVERSAL

"The Underpup"
"Sandy Gets Her Man"
"The Mighty Treve"

WARNER BROS.

"Green Pastures"
"A Midsummer Night's Dream"
"The Prince and the Pauper"

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20th CENT.-FOX

"Jane Eyre"
"Rebecca of Sunnybrook Farm"
"Poor Little Rich Girl"

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ALLYN JOSLYN
TITO GUIZAR
VELOZ AND YOLANDA
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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Jolson Story
London Town
Thrill of Brazil
It's Great To Be Young
Theirs Is the Glory
Her Sister's Secret
Angel On My Shoulder
Crime Doctor's Man Hunt
Missing Lady
Landrush
The Inner Circle
The Devil's Playground

ALLIED, IN BOSTON, WEIGHS NEXT MOVE AS EXHIBITORS SPLIT ON SUIT INTERVENTION

Myers Argues for Divorcement
Johnston calls it "Growing Pains"

EXPORT ASSOCIATION SIGNS DUTCH, DANES AND CZECHS OPENING NEW MARKETS

Showmen Voice Alarm As Dope Cycle Starts

Better Theatres

Interiors of New York's Subscription Theatre

Heating Plant Conditioning, With Inspection Form

MILLER ON PROJECTION
SCHLANGER ON PLANNING
PARKER'S TIPS ON LAW

VOL. 161, NO. 12; SEPTEMBER 21, 1946

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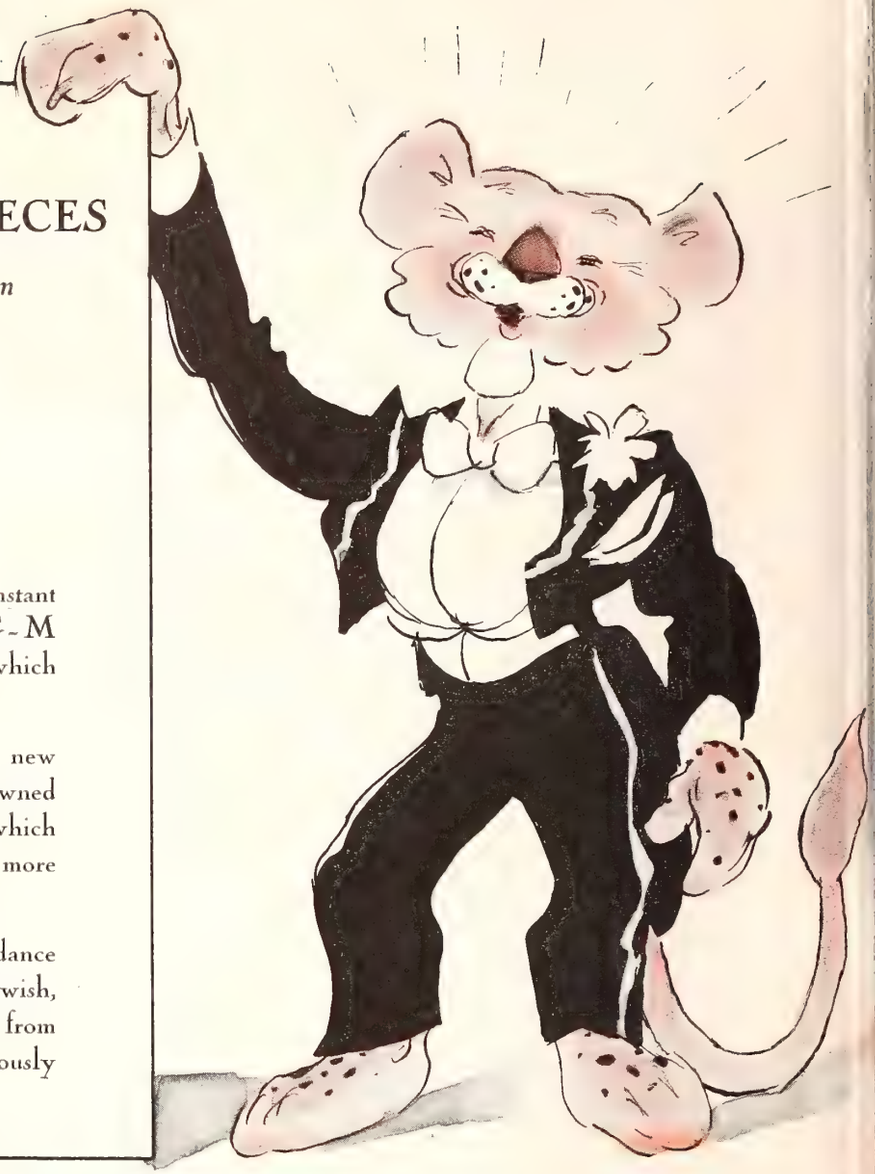

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M-G-M's "RAGE IN HEAVEN" A HIT!

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T BEATS "HIGHNESS AND BELLBOY!"

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MUSIC BY ADOLPH DEUTSCH
PRODUCED BY ROBERT BUCKNER

New 20th CENTURY-FOX Facts:

FACT: ANNA AND THE KING OF SIAM Wins the Boxoffice Blue Ribbon Award for August!

FACT: Motion Picture Herald Acclaims SMOKY, in Technicolor, July Boxoffice Champion!

FACT: THREE LITTLE GIRLS IN BLUE in Technicolor, Tops 20th's Greatest Grossing Musicals in Atlantic City and Philadelphia!

FACT: Today the Biggest Boxoffice Figures Are Being Made By the Biggest Figure in the Industry—20th Century-Fox!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *Terry Ramsaye, Editor*

Vol. 164, No. 12 — September 21, 1946

DOPE and COMPROMISE

LITTLE by-paths of evasion and compromise are feeder lines to the high road to hell. Corrosive forces of temptation beset the Production Code of self-discipline by which the organized motion picture industry has these many years operated with a minimum of conflict both with the various censorships and with the moral standards of decent America.

Softly, quietly, an arrangement to open the screen of the entertainment theatre to pictures dealing with the traffic in dope was maneuvered through a meeting of the Motion Picture Association in New York last week.

The Code, from the beginning, had said: "Illegal drug traffic must never be presented."

Last week's amendment removes that prohibition with weasel words: "The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity . . . nor shall scenes . . . show the use of illegal drugs or their effects, in detail."

That, obviously enough, lets the narcotic theme into the picture and leaves the matter of treatment open to the typical Hollywood sea-lawyering and debating of opinion about what is meant by "in such a way" or by the phrase "in detail".

¶ This percolating stain of subterfuge seeps in as curious contradiction of the motion picture's much acclaimed and so well served policy of service of the cause of civilization through the war; in contradiction, too, of the announced programs of carrying to other lands the story of Americanism and of the American Way, announced and planned by the Department of State with cooperation from the industry; a sort of contradiction, also, of the policy just proclaimed by the announcement of that "Children's Film Library" assembled as a public relations gesture by the Motion Picture Association.

There seems to be so little understanding — it is better to assume that than to assume indifference and guile. The bitter, tragic war on the narcotic habit and traffic has been conducted with growing success because it has not had to strive against the flow of publicity and glamours of more social vices.

Aside from the occasional raid, or confiscation of drugs at the borders, reported in minor items of the daily press, the public has heard little, indeed — and that is just as well, a working of a deliberate policy born of experience.

An indicative detail of the cautions is the fact that in the last few years, as many the capable gardener has noticed, seeds of the ornamental "bomb poppy", a handsome decorative annual which used to bedeck the summer scene, has vanished from the seed catalogs. That is because the "bomb poppy" is a form of *papaver sominiferum*, the source of opium. Probably no American gardener would essay the production of opium, especially since it entails endless hand labour in bleeding the seed-heads, but the American garden might be a source of seeds for other areas. In fact, the federal authorities have been having problems of late with the culture of opium in obscure valleys in Mexico. Part of the sordid complexities of today's problems of the United States and its allies in the Orient are concerned with the deliberate Japanese nurture of the drug industry and promulgation of drug habits in invaded lands.

¶ While we are officially and nationally engaged in using the screen to promulgate the American Way, as an example of the beneficence of democracy, it would seem less than appropriate to introduce now to the screen expositions, of any order, pertaining to the unfortunates of drug addictions, of this or any country.

Unhappily, the manner of the passing of this amendment of the Code through a meeting of the industry's trade association has had about it a certain aura of slick county-chairmanship calculated to endow the proceeding with no dignity of position. It was brought into that meeting without announcement of any order which might have invited or permitted a discussion of the poignant considerations that inevitably obtain. It went through in studied nonchalance with little or no consciousness among those not privy to the program of the significance of what they were being asked to give approval.

Why this should be is not, one hopes, too clear. It is said that for a while, in two different studios of Hollywood, there have been preparations for pictures dealing with drug habit motivations. A third such production was announced over the weekend. Other similar projects are in hasty preparation.

There is no immediate evidence of an artistic necessity or public demand for an excursion into the deliriums of drug addiction by the screen. The motion picture for more than a decade has been enjoying an extraordinary prosperity under self-imposed regulations of decency, including the anti-narcotics provision. It has no excuse of the desperations and hunger which drove it to giveaways, lotteries, double bill abuses and experiments in the Mae West category of appeal.

¶ What needs to be known, what must be known, is that dope is one of the few really unmentionables. No argument need be made about the suggestion power of the motion picture. In the realm of narcotics, as endless authority and experience testify, the mere suggestion is the nudge of destruction, for those who are susceptible. The argument of the moral lesson is futile. The addict, the ex-addict and the addict-to-be are alike reminded. That is the word, "reminded". There is only one cure — which is to forget it, with the aid, if necessary, of hospitalization.

For many minds in travail, suffering the ordeals of difficult living in a difficult world, the suggestion of escape, at whatever price, encouraged by the vicarious experience before them on the screen, is inevitably a great and immediate peril.

The motion picture will be well advised to avoid assuming the responsibility that this entails.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Success

THOMAS C. McCONNELL, Chicago attorney who earlier this year won a $360,000 Supreme Court clearance and damage suit for the Jackson Park theatre, has been approached by some 15 Chicago theatres to handle similar claims, he said this week. Mr. McConnell has turned them all down because all of the theatre owners have requested his services on a "contingent" basis —that is, his fee would be paid only if and when he secured a victory for the client. Mr. McConnell termed his time as being too valuable to work on such a basis.

Phone Plugs

"DUEL IN THE SUN," David O. Selznick's forthcoming production which will be released by United Artists, and which has been receiving much attention through its extensive publicity and advertising campaign, has had another publicity service added to its program. Starting in October "Duel in the Sun" will be publicized by Movietime, Inc., a New York telephone service which provides information on film presentations in the metropolitan area to an estimated 190,000 customers a week. At the conclusion of the answer to each telephone inquiry Movietime's operators will add, "Watch for 'Duel in the Sun'." The campaign will run for 13 weeks and will be the only advertising Movietime will carry during that period. Last week Movietime signed contracts with the Golden theatre in New York to provide information on "Henry V", the Arena theatre; Leo Brecher theatres, and with the Randforce circuit of 38 theatres. Julius Polinger, president of Movietime, Inc., plans to open additional offices in other key cities in the near future.

Increases

THE question of increased admission taxes reared its head again this week, this time in the District of Columbia. On Monday, the Washington Motion Picture Theatre Owners met with the district's Board of Commissioners behind closed doors to fight a proposed 10 per cent increase in theatre admission taxes and to discuss other methods of increasing the tax revenue.

Meanwhile, admission prices in a few first-run theatres in Baltimore, Md., and Springfield, Mass., have gone up five cents and there are indications that other theatres in those cities will follow suit. In Baltimore the first-run Hippodrome and Stanley theatres have increased their evening admission prices from 65 to 70 cents. In Springfield, Mass., a fairly general increase is seen since many of the first-run theatres have raised their evening admission prices to 65 cents. It was also revealed in Springfield that the mayor of the city is studying a plan which would increase the theatres' license fees.

In Springfield, Mo., a five per cent per ticket levy on motion picture shows and all other performances and amusements to bring in an estimated annual take of $45,000 to help meet the deficit in the 1947 city budget, will probably be adopted within a few days.

ALLIED studies suit intervention at convention in Boston Page 13

DELEGATES pictured at Allied meeting in informal moments Page 14

OBSERVATIONS on Johnston address to Allied, by Red Kann Page 16

SHOWMEN'S voice on dope, as production cycle starts Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 18

EXHIBITION is split on suit intervention procedure Page 2

COLUMBIA scores decree decision in answer; U. S. proposal due Page 2

OPEN Czechoslovakian market for American product Page 2

BRITISH producers expected to ask drastic changes in Quota Page 2

NATIONAL SPOTLIGHT—Notes about industry personnel across country Page 2

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IN PRODUCT DIGEST SECTION

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The Release Chart Page 3213

Bonanza

"ABIE'S IRISH ROSE," that Broadway stage production which opened at the Fulton theatre in 1922 and which many theatrical critics predicted would never be a hit, has brought some $10,000,000 to its author Anne Nichols. United Artists quoted the figures last week prior to the company's release of a new screen version of the play.

Star

JOAN LESLIE, number one in MOTION PICTURE HERALD's annual Stars of Tomorrow poll, has been signed by Eagle-Lion Films for the feminine lead in that studio's forthcoming "Mr. Jow." Miss Leslie, who was set for the part less than one week after having won first place in the HERALD poll, joins Herbert Marshall, signed for the top role in "Mr. Jow." The young star will be cast as a newspaper woman whose investigation of the activities of a mysterious lake monster results in the expose of a mad scientist.

Discovery

J. ARTHUR RANK has discovered what he thinks is the perfect theme for a surefire American success: The discovery of America by Columbus.

Consequently, it has been decided that Mr. Rank's prestige picture for 1947 will be "Christopher Columbus," based on the novel by Raphael Sabatini. Shooting starts immediately at Gainsborough's Shepherd's Bush studio. It will be produced by Sydney Box, directed by David MacDonald, with Stewart Granger playing the lead. Budgeted at a cost exceeding "Henry V," which cost $2,000,000 or more, the film will be shot in Technicolor.

If Mr. Rank's cameras are not actually coming to America to discover America they are most certainly going almost everywhere else in the world. The Rank Organization has three films on location in Ireland and one in Scotland. There was recently another location unit in India, there is soon to be one in South Africa and a third currently is beating its way into the jungles of Brazil.

Philately

THE Cinema Philatelists is now being organized in New York and is being designed to be of special interest to all stamp collectors identified with the motion picture industdy. A charter meeting of the organization will be held Thursday, October 10, in Nat Cohn's office, 630 Ninth Avenue, New York City.

Progress

HAVING trouble getting transportation these days?

Are you tired and irritable from long jaunts by train and automobile?

Harry D. Fields, president of the Pioneer Theatre Corp., which operates some 21 theatres throughout Iowa, has solved the transportation problem—at least as far as he is concerned. Required to make an inspection tour of the circuit every six weeks he has resorted to air travel and has cut his travelling time from 14 days to three and finds this means of transportation "relaxing and enjoyable." Mr. Fields travels in a four-passenger Cassna aircraft and ofttimes is accompanied by members of his staff and business associates who transact business in a matter of days which originally took weeks.

Income Tax Plan

AT a membership meeting of the Screen Actors Guild in Hollywood this week William Holden, actor, proposed a resolution to have actors' income taxes based on average income for four years because of wide fluctuations in earnings from year to year instead of being paid on each annual earning as the income tax law now calls for. Unanimous approval of the plan is expected by the SAG.

5,000,000 Copies

W. SOMERSET MAUGHAM'S novel, "The Razor's Edge," will have achieved a total book and magazine sale of close to 5,000,000 copies by the time Darryl F. Zanuck's film production of the book is released Christmas, it was announced last week following a publisher's survey. A serialization of the book first appeared in *Redbook Magazine* in December 1943 and reached 1,500,000 readers each installment.

Early in 1944, Doubleday Doran published the original edition and sold 233,963 copies. A dollar edition brought out by Blakiston shortly after sold 295,664 copies. Following this, the Literary Guild circulated the novel to 532,868 members in 1944, and more than 125,000 copies were made available to the armed forces.

In 1945 the book was sent to 492,990 members of the Dollar Book Club. Triangle Books are releasing a special motion picture edition next month, illustrated with stills from the picture. This will total a first printing of 150,000 copies with 100,000 more to follow when the picture is released. In November Pocket Books, Inc., will distribute 1,000,000 copies. British, Swedish, Spanish and French editions of "The Razor's Edge" have also been published. (A story on the premiere of the picture appears on page 43.)

Stay-at-Homes

A SURVEY of Philadelphia's moviegoing habits by *The Evening Bulletin* of that city shows an increased attendance over that shown in the newspaper's poll last year. Only 10 per cent of the people interviewed stay away from motion pictures, as compared with 15 per cent last year. Eighteen per cent of the men and 12 per cent of the women interviewed go to the movies twice a week, as against 14 per cent for men and nine per cent for women last year. The poll revealed that 26 per cent attend motion pictures once a week, 15 per cent twice a week, six per cent more than twice a week, 16 per cent once or twice a month, and 27 per cent "occasionally."

Air Insurance

HERE'S good news for industry executives and stars who find commuting by air a necessity. According to *Capitaliner,* official organ of Capital Airlines, an ever growing number of life insurance firms are issuing, without restrictions, policies to travelers intending to use air transportation. A survey of the insurance companies revealed that many are now selling regular-rate policies to those intending to make "unlimited" air travel over domestic airlines; the number of insurance companies selling such policies has increased 385 per cent from 1940 to 1945 and 1,621 per cent since 1935.

INVITATION

Exhibitors who wish to be heard on the issues arising out of the Federal Court opinion in the case of the U. S. Government vs. "The Distributors" are cordially invited to state their opinions in the columns of The Herald. In the decisions arrived at every theatre operator will be vitally affected. It is important that the exhibitor make known his opinions and recommendations. Address communications on the subject to The Editor, Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

PEOPLE

FRANK C. WALKER, former president of Comerford Theatres, Inc., has been elected chairman of the finance committee of the Franklin D. Roosevelt Memorial Foundation. HENRY MORGANTHAU, JR., former Secretary of the Treasury, is president.

NED E. DEPINET, executive vice-president of RKO, will attend the International Film Festival being held at Cannes, France.

C. J. LATTA was guest of honor at a dinner given by the Albany Variety Club Monday evening celebrating his election as second assistant chief barker of the National Variety Clubs.

MORT NATHANSON, formerly New York publicity representative for Mike Todd Enterprises, last week was appointed eastern publicity and advertising representative for Liberty Films, Inc.

RALPH C. LI BEAU Week has been set by Paramount Pictures from November 10 to 16 in honor of Mr. Li Beau's silver anniversary as Kansas City district sales manager.

FRANK L. MCNAMEE, Philadelphia associate of Jay Emanuel in the operation of four theatres, has been awarded the Medal of Merit for his services with the War Manpower Commission.

OSCAR FURSTENBERG, associated with Filmack Trailer Company, of Chicago for 10 years before the war, has been appointed superintendent of production.

LARRY GRIEB, manager of RKO's Albee in Brooklyn, N. Y., has resigned to become supervising director of theatres for City Investing Corporation, which operates the Astor and Victoria theatres in New York and several other houses throughout the country.

HARRY BRANDT, circuit operator and chairman of Empire Airlines, Inc., announced last weekend in New York that Elliott Roosevelt has been elected president of the corporation, and Dean Alfange chairman of the board and general counsel.

ROBERT E. DIEM, assistant manager of Loew's Aldine theatre in Wilmington, Del., has been named co-chairman of the United States Junior Chamber of Commerce's National Father's Day committee.

WILL A. PARKER and GORDON L. HOUGH, both of whom served in the photographic branches of the armed forces, have formed Film Counselors in New York, offering a film advisory service to manufacturers and others interested in the production of business films.

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THIS WEEK the Camera reports:

PHYLLIS CALVERT, before her departure for Hollywood to star in "Time Out of Mind" for Universal-International, was guest of honor at a cocktail party at Club 21 in New York.
Seen with Miss Calvert are Al Daff and Joe Seidelman, foreign sales executives for the company.

NED E. DEPINET, RKO executive vice-president, leaves New York for England and the Continent on his first trip abroad, where he will look into the company's foreign activities. See page 28.

ZOLLIE M. VOLCHOK on October 1 will become city manager for Sterling Theatres, Inc., in Seattle, supervising 24 theatres.

TESTIMONIAL. John B. Nathan (at head of table) recently appointed Paramount division manager for Continental Europe, North Africa and the Middle East, was guest of honor at a welcoming luncheon by members of the staff. Left to right, Rene Lebreton, Louis Lazar, Tom Bennett, Henri Michaud, Mr. Nathan, Henri Klarsfeld, Georges Lebon, Robert Rochefort, William Phillips, Isy Pront, Raphael Epstein, Albert Bernstein and Pat Purcell.

EMOTION. The Canadian National Film Board's "White Safari" drew tears from Nannuk, above, an Eskimo woman who saw her homeland in the film. With her is a Hudson's Bay Company man.

ATTENDING the West Virginia Theatre Managers Convention in Charleston, W. Va., were, seated, Leon Bamberger, RKO sales promotion manager; Col. H. A. Cole, Allied director; Robert Coyne, ATA director. Standing, left to right: William Ainsworth, Allied director; E. R. Custer, president of West Virginia TMA; S. H. Fabian, ATA president; Sidney Samuelson, Allied; Stanley S. Jacques, RKO Cincinnati manager.

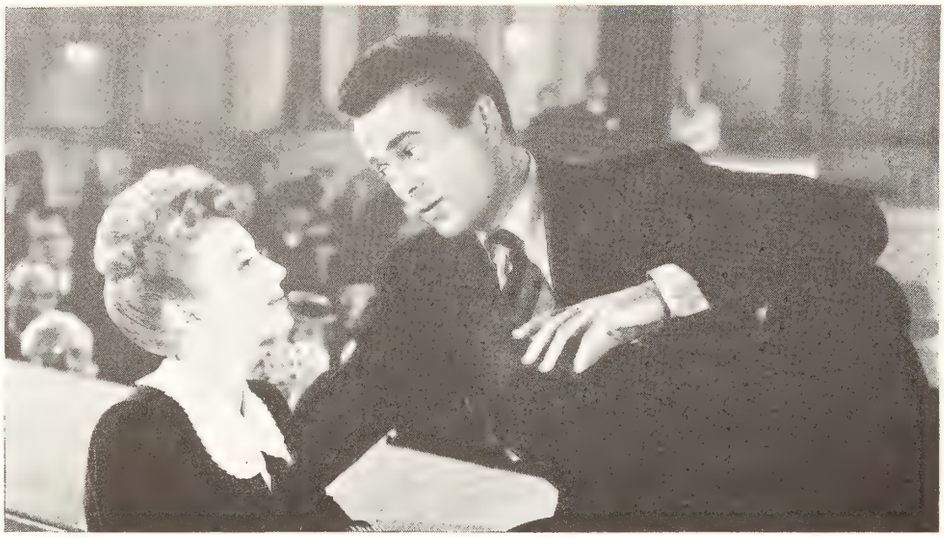
MARTHA SCOTT in Derbyshire, England, on location and starring in the first RKO Radio-J. Arthur Rank picture, "So Well Remembered". John Mills, British film star, co-stars with Miss Scott under Edward Dmytrik's direction.

JACK CHERTOK, producer of Hunt Stromberg's "Strange Woman" and "Dishonored Lady", as he arrived in New York from Hollywood, Monday. UA will release the pictures.

LONDON RECEPTION. James E. Perkins, shortly to become Paramount's managing director in London, talks with Fred Hutchinson, Paramount general sales manager there, and Peter and Hope Williams Burnup of Quigley Publications' London office.

COMMENDATORE Ferrucio Caramelli, board chairman of Artisti Associati, distributors in Italy of United Artists product, arrived in New York recently for conferences with UA executives.

UNITED ARTISTS' sales force from the midwest heard a discussion by Rub Lohrenz, the district manager, and Maury Orr, western sales manager (left and right at the head of the table) during a meeting in Chicago, last week. Seated, left to right: Ray Thomas, Ed Gavin, John Bartelt, Abe Fisher, Morris Hellman, Oscar Bernstein, Walter McVay, Frank Young, Jack Armgardt, Sid Rose, Ed Krofta, Moe Provencher, Bob Allen, Ernst Frace, Clyde Cutter, Ralph Cramblet, Casper Chouinard, Joe Prill and E. J. Stoller. Standing, left to right: Elmer Donnelly, Harry Hays, Mr. Lohrenz, Mr. Orr, Guy Hancock, Milt Krueger, Frank Eisenberg, Charles Weiner.



EVELYN KEYES and Larry Parks who plays the title role in Columbia's Technicolor production, "The Jolson Story". The picture was shown to the trade last week. Produced by Sidney Skolsky, it was directed by Alfred E. Green.

F. R. JACKSON, Harris Amusement manager of St. Mary's theatre in St. Mary, Pa., and president of the local Kiwanis Club, welcomes Governor Edward Martin to the Welcome Home celebration there, recently. Governor Martin spoke at a banquet at the country club.

IVAN ACKERY, manager of the Orpheum, Vancouver, gets Quigley Award plaque from Frank Gow, Famous Players Canadian district manager in British Columbia. Watching: Robert Cringan, George Clark, Cecil Neville.

MRS. MILDRED WALL, theatre operator in Lewiston, Idaho, has been elected president of the Idaho Theatres Association.

LOVE SEAT—Park Avenue Style. The comfort and roominess of the new loge seats to be used in Walter Reade's Park Avenue theatre is demonstrated by model Jackie Butler, as David T. Kearny, right, manager, and Alfred Sandwina, assistant manager, look on.

AT THE OPENING of MGM's "Gallant Bess" in Lexington, Ky., in conjunction with the Schine Silver Jubilee at the Kentucky theatre, left to right: Chester Friedman, editor of Managers' Round Table; Bob Cox, Kentucky theatre manager; Seymour Morris, Schine publicity chief; Donald Curtis, featured in the film; Lew Hensler, Schine zone manager; William Ferguson, MGM exploitation director.

ALLIED SHARPENS WEAPONS TO FIGHT AUCTION SALES

Myers Warns Against Suit Intervention Now; Johnston Urges Unity

National Allied's convention opened in heat and closed in fire this week in Boston. More than 200 delegates crowded into the Copley Plaza Hotel Monday afternoon for heated discussions on matters of clearances and checking procedures. They continued Tuesday, in the same vein, on contracts and product shortages. Then, with a quieter period devoted to Allied's plans for production, they hit the ceiling Wednesday in an all-day open forum marked by a fiery denunciation of auction selling.

The tag-end suggestions, proposals, charges and denunciations of the three-day meet were to be knit into statements of policy when Allied's board of directors convened in closed sessions Thursday.

Myers and Johnston Principal Speakers

Principal addresses of the sessions were delivered Wednesday when Abram F. Myers, general counsel for Allied, keynoted the forum with a detailed explanation of the New York court's decision and Allied's official views on the matter and when Eric A. Johnston, president of the Motion Picture Association, spoke at the closing banquet urging peace within the industry and a self-regulation of the industry's moral front at the individual theatre level.

Monday's and Tuesday's sessions, although accomplishing much that is expected to be incorporated into Allied's trade practices policies, were a build-up to the long awaited discussions of auction selling.

Mr. Myers, in a long and carefully worded speech which reflected Allied's official views, reported he felt sure the District Court's decision would eventually be appealed to the Supreme Court which, he confidently expects, will rule for divorcement.

Recommended Exhibitors Follow Allied Lead

He recommended that exhibitors follow Allied's lead in urging the Attorney General to appeal from any order of the District Court which denies divorcement or includes auction selling.

Departing from the text of his address, Mr. Myers read a letter written August 6 by the Allied board to the Attorney General in which total divestiture of theatres was asked and auction selling termed an "inadequate substitute." The board wrote the Attorney General that it was his duty to protect the public interest and that he should appeal the District Court's decision. The letter, further, asked postponement of the final decree and denied the Attorney's obligation to accede to the court's "alternative remedy" of auction selling. Receiving the Department's tentative decree proposals, the board wrote again commending cross licensing restrictions.

JACK KIRSCH

ABRAM F. MYERS

Although stating that Allied would make its final decision on intervention after the defendants' proposals have been made public, Mr. Myers opined: "What good, if any, can be accomplished by attempting to intervene in the suit (the obstacles to such action are very great) or by filing briefs or offering arguments, in view of the position taken by the District Court in its opinion, is highly problematical."

Urges Intervention Wait For Supreme Court Step

Mr. Myers recommends withholding intervention until the case reaches the Supreme Court.

This is at variance with the American Theatres Association's plan for immediate intervention, for which Thurman Arnold has been hired as counsel. See page 23.

Mr. Myers discussed the decision point by point, through price-fixing, formula deals, discrimination among licensees, block-booking, blind-selling, runs and clearances, and pooling agreements and concluded "the major companies suffered a most humiliating defeat. The findings are a sweeping condemnation of their business methods. . . . It is safe to say that there is not an enforceable exhibition contract in force today. . . ."

Characterizing auction selling as "the court's own baby . . . conceived and whelped by it without prompting or support," Mr. Myers claimed that the decision, "instead of promoting competition among the defendants . . . fosters cut-throat competition among the independent exhibitors who are charged with no wrong-doing."

Allied views on the practice, as reported by Mr. Myers, are:

1. Total divestiture is the only effective remedy for the practices and conditions existing.

2. The artificial film shortage is the principal bar to effective competition.

3. Auction selling is "burdensome and ineffectual" and without precedent.

4. The court should have applied the traditional Sherman Act remedies of divestiture and injunction.

5. The court's scheme is contrary to public interest.

While Mr. Myers reports that "it seems reasonable to expect that the Department will appeal to the Supreme Court . . . and, based on the precedents, there is every reason to expect that the Supreme Court will rule that the defendants must dispose of their theatre interests," he suggests, "as an anchor to the windward," that the Attorney General and the defendants "join in commending to the court that its plan for film auctioning be modified to this extent; namely, that it be applied only in those competitive situations where one or more affiliated theatres are involved."

Harry Brandt, president of the New York Independent Theatre Owners, was one of the first to speak at the forum. Following Mr. Myers' 90-minute address, Mr. Brandt said the decree had created a Government-led monopoly for the benefit of the distributors which could have been thwarted if independent exhibitors had been organized. He recommended a coalition of all industry theatre groups into one national body. Mr. Myers then asked Mr. Brandt

(Continued on page 15)

ALLIED DELEGATES IN ANNUAL SESSION

AS Allied States Association of Motion Picture Exhibitors met at the Copley Plaza Hotel, Boston, this week in annual convention, the Herald's staff photographer caught delegates in informal pose at the weekend directors' sessions and the general meeting which followed. The convention concluded Thursday.

Thomas Goldberg, Lauritz Garma

Ray Feeley, Arthur Howard and Leonard Goldberg at Sunday's directors' meeting

Jack Stewart, Nathan Yamin

Fred Herrington, Benny Berger, Red Kann

Aaron Fishman, Maxwell Alderman

Ray Branch, P. C. Schram, W. A. Cassidy

Andrew and Mr. and Mrs N. A. Malanos

J. F. Adler, William Ainsworth, Martin Smith

Bert Schoonmaker, Lee Jones

JRGE SINGLE EXHIBITOR UNIT

(*Continued from page 13*)

he was in a position to enroll ITOA in lied's ranks. "We are willing to help the proposition. Let all independents in together provided proper meetings can arranged," Mr. Brandt replied.

Through much laughter, Joseph Uvick, ichigan, proposed playing percentage pic-res at nickel admissions.

evy Agrees on Checking, ot on Divorcement

Herman Levy, observer for the MPTOA, ined Allied in opposing local checkers, but ffered in his attitude on divorcement. ther speakers were Nathan Yamins, who acked high percentage deals, and Jesse ern of the CIEA, who urged a united ex-bitor front.

Four resolutions passed by the conventions ere: that the board study the checking oblem; attacking the "deliberate attempt" curtail production; recommending uni-rm exhibitor contacts, and castigating arance and rental practices.

The Johnston speech was along the tone "I wouldn't be surprised if we could get ng."

"Gentlemen," the MPA leader countered, refuse to believe you are the shorn, for-n little lambs you profess to be. Just as (the distributor-producers) are not the ant scoundrels you sometimes call us, ther are you the sad-sack sheep you'd like pretend you are."

Speculating on why he was asked to speak the convention, Mr. Johnston said he be-ved that Allied felt it was "about time we led off this feuding and used the time spend sniping at one another in perfect-an understanding based on common sense, son and give-and-take."

Refusing to defend current trade practices, ause that problem is "out of our hands" l into the hands of the courts, Mr. John-n made this observation: Differences hin the industry "will never be settled ly and fairly until it is finally settled on permanent basis of good will and under-nding. The only lasting settlement is a untary settlement. There's no durability agreement by decree."

ges Community Center ea for Theatres

Mr. Johnston was inclined to minimize fact that "heretofore litigation has been rule, rather than the exception." He ieves that such litigation is merely an ication that the industry is growing. "Be-se we are young," he smiled, "we may inclined to be yeasty."

Then sternly: "Gentlemen, it is footling l foolish to have feuds in an industry as ulous as yours and mine."

Turning from this subject, he told the egates that it is the exhibitors' responsi-ity to enlarge local theatre audiences by a greater follow-through, on the local level, of the MPA's Production Code.

"I believe," he said, "the local theatre should become more and more what it really is and ought always to be: a community center, a community institution, a parallel of the local newspaper and radio station."

"When I suggest," he elaborated, "there ought to be a greater follow-through on the Production Code, I mean there ought to be more self-regulation on the moral front at the local level. I don't think it's any exaggeration to say that every theatre in America is endowed to a large degree with a good reputation because of our Production Code."

Must Never Be Told of Specious Propaganda

Mr. Johnston insisted that the industry must stand together in supporting a screen which "must never be the plaything of politics or the tool of specious propaganda."

George Jessel was master of ceremonies for the banquet at which Mr. Johnston spoke.

The earlier sessions of the convention, presided over by Jack Kirsch, Allied president, were concerned with clearances, checking practices, product shortages, contracts and Allied's plans for production.

Temper was evident in the opening discussions Monday when rumored sweeping changes in clearance practices were attacked. Although the discussion was generalized for the most part, Metro-Goldwyn-Mayer was named by several delegates.

Col. Harry A. Cole, president, Texas Allied, concluded after a lengthy discussion of the proposal governing clearance as defined in the New York court decision that the clearance problem will be "the most serious many exhibitors will have to face." He predicted that if the proposals are finally incorporated into the decree they will set independent against independent and independent against affiliated theatres.

See Greatest Problem in Definition of "Competition"

Out of the discussion grew the problem of the matter of defining "competition." Mr. Kirsch reported himself of the opinion that there would be no "national yardstick" applied to the clearance problem stemming from competition, but that the problem must be determined on a territorial basis.

Tempers grew even stronger in Monday's extended open forum on checking. Local checkers came in for a severe blasting, but the criticism soon solidified against the general practice of checking, with Confidential Reports bearing the brunt of the criticism.

Mr. Uvick suggested a lawsuit on the ground that checking companies were operating in restraint of trade by obtaining information on grosses through collective action. Mr. Kirsch said six companies could "gang up" and put you out of business."

Nathan Yamins, convention chairman, offered the personal opinion that the crisis had occurred largely because of the Government's suit.

Tuesday, Mr. Kirsch announced that Jack H. Levin, CRI vice-president and general manager, would confer in New York with Allied representatives on local checking procedures agreeable to independents. Columbia's asking the District Court to incorporate a ban on booking combines in the anti-trust suit was sharply criticized by Mr. Kirsch.

Delegates Demand More Equitable Contracts

Tuesday's session was marked by a move towards a showdown with distributors, with delegates demanding a more equitable exhibition contract.

Mr. Yamins called for board action either in cooperation with distributors or for recourse to legislation or litigation in order to enforce contract demands.

It was clearly brought out at Tuesday's meeting that Allied would identify itself with production and this without cost, according to Mr. Kirsch.

"No money is needed," Mr. Kirsch told the delegates, "and shortly I can promise you four stories with stars and directors will be ready." He asked if the delegates would sign blank contracts on the four films if the story, cast and director were named. The convention unanimously voted yes.

Stanley Neal of Colonial Pictures Corporation, who will produce pictures if guaranteed a specific theatre market, and whose financial backing has not been disclosed, spoke at Allied's board of directors meeting before the convention began. No decisions were made at that time.

Yamins Sees Less Than 300 Films For Season

Mr. Yamins predicted 300 or less feature releases for the new season and concluded that many exhibitors would not be able to buy enough product to keep their theatres open. Irving Dollinger, New Jersey Allied executive, said he saw a decline in production and an increase in profits for the producers. Sidney Samuelson, Eastern Pennsylvania, suggested that the shortage demanded Government attention.

The picture shortage came in for criticism during Allied's discussion. Mr. Myers said he had no doubt that the "terrific" shortage is a "deliberate" shortage.

Approximately 50 exhibits, displaying equipment and services, occupied three rooms and lobby space at the Copley Plaza during the convention.

The Conference of Independent Exhibitors Association was represented at the sessions by Ben Berger, Minneapolis; a group from the North Central territory, and by Jesse Stern, CIEA president. The CIEA will meet at the Hotel Statler, Washington, October 1-2.

It's All In The Definitions

By RED KANN

ERIC JOHNSTON cannot be charged with lack of courage in addressing the banquet which closed Allied's first post-war convention at the Copley-Plaza Wednesday evening. With eyes open and forewarned, he conspicuously walked into the lion's den. There were his opening remarks to indicate he was entirely aware of the circumstances.

Whether he took complete advantage of his opportunity is one matter. Whether he could have, under the existing situation—the New York anti-trust suit decision—is another.

"I wouldn't be surprised if we could get along," he said early in his address. "It's about time we called off this feuding and used the time we spend sniping at one another in perfecting an understanding based on common sense, reason and give and take," he added shortly thereafter. In eschewing court decisions and decrees as a solution he defined goodwill and understanding as the basis for rapproachement.

It sounds fine, and it is fine. It is also familiar and old.

The way will be long and there is sufficient reason to conclude it cannot be easy. For, there is the very vital matter of definitions concerned here. These men of Allied in Boston again demonstrated themselves to be tough and scrappy. They feel the tides have been running against them for years. They stated time and time again during this meeting that mutual confidence does not exist because producers and distributors have made it impossible.

They say they are prepared to cooperate, but they want to know what cooperation means and on whose terms. Of course, they have their own terms, made the more vocal and the more belligerent by the course of the government suit and the able exposition of its benefits for the independent exhibitor under the New York decision which Abram F. Myers exhaustively outlined Wednesday morning. They also have been advised by their general counsel to settle for nothing less than divorcement which theatre-operating producers and distributors, as a group, are opposing so tenaciously they are prepared to make whole-sweep concessions in other areas provided their theatre solidity is preserved.

The vexing questions inevitably emerging from these cross purposes and these widely divergent interests are: How? By what method? By whose approach? By what degree of give and take, and how much of give from one camp, and how much take from the other?

There is nothing simple about all this. Allied's distrust of producers and distributors, as a class, is deeply grooved. Producer and distributors, some or all, from time to time have not been kind in their choice of adjectives describing Allied. The schism is about as deep and about as wide as seems possible within the one structure of the same business family.

Yet to conclude no healing process is possible would be an assumption no careful observer would make. He may entertain his serious doubts and he may be bullish in his pessimism, but he cannot with infallibility predict that the future cannot house harmony.

Johnston stated transportation, oil, steel and "a host of others" have had their trade wars, then made their peace. It can happen in this industry too. Those with any claim to vision must hope that such a day will arrive.

A peaceful industry makes possible a united industry, fortified and strong and prepared to face its future.

Illinois Theatre Group Attacks Auction Selling

The auction method of selling pictures received considerable attention—all unfavorable—at the opening session Tuesday of the first annual convention of the United Theatre Owners of Illinois, meeting at the Lincoln Hotel in Springfield.

President Edward G. Zorn, while conceding that the New York decree embodied some favorable gains for exhibitors, attacked the auction method of selling as one "that will wreak havoc in our business."

Mr. Zorn was reelected by acclamation. Action on joining the ATA was tabled temporarily.

Mr. Zorn told the unit: "I believe if the defendant distributors violated the law and are found guilty, they should be fined or sent to jail and their monopolies broken up."

He declared that auction selling is "not a cure for monopolistic sales practices. It would not eliminate dishonesty and discrimination. It would not restore competition among distributors. To be perfectly honest, it appears to me to be unworkable and would breed nothing but strife unless a court attendant was present at every sale."

John Balaban of Balaban & Katz urged that all exhibitors band together, saying, "If we don't organize it will be too bad for all of us."

Among the speakers during the two-day convention were Mack Jackson, president, Southeastern Exhibitors Association; William F. Crockett, president, Motion Picture Theatre Owners of Virginia; Charles F. Carpentier, Illinois State Senator and an exhibitor in East Moline.

Dipson Theatres Files Trust Suit

Dipson Theatres, Inc., in a $2,561,833 anti-trust suit filed in the United States District Court in Buffalo Tuesday, charged a conspiracy to monopolize film exhibition in that city. Cited in the action were operators of the large downtown theatres, Vincent R. McFaul, president of Buffalo Theatres, Inc., and eight distributing companies.

The action, brought under the Sherman and Clayton Acts, names as defendants Buffalo Theatres, Inc., Bison Theatres Corp., Vitagraph, Loew's Paramount, RKO Radio, 20th Century-Fox, Universal Film Exchange, Columbia, United Artists and Mr. McFaul.

The complaint alleges that one-third of the capital stock of Buffalo Theatres is owned by Paramount, Loew's and Mr. McFaul. Buffalo Theatres, it states, owns all the stock of Bison Theatres, and Mr. McFaul is president of each of the two companies. The complaint further alleges that the defendants have "combined and conspired" to monopolize trade and commerce by enabling the two exhibitors to obtain sole and exclusive rights to first and second run pictures.

United Artists Approves Two Producing Deals

United Artists' board of directors in New York Tuesday approved two new producing deals. The first is a long term deal with Hal Roach for six feature comedies a year and the second a long term deal with Walter Wanger, subject to delivery of three more to Universal, his present outlet. Mr. Wanger has been with Universal since 1940.

In addition, Mr. Roach will deliver "Fabulous Joe" and "Curley" to U.A.

It was also announced a joint studio deal had been made with Mr. Roach and Mr. Wanger whereby they will share the loan of the Roach lot. The board adjourned until next Tuesday. The possible reaffiliation with the Motion Picture Association by UA, and "The Outlaw" situation were not taken up.

W. Va. Unit Votes To Join Allied

The West Virginia Managers Association at its convention at the Daniel Boone Hotel in Charleston last Thursday voted overwhelmingly to affiliate with Allied States Association. The vote was Allied, 66; MPTOA, two; ATA, two.

ATA was represented by S. H. Fabian and Robert Coyne; Allied by Colonel H. A. Cole and Sidney Samuelson and MPTOA by J. C. Shanklin.

The association adopted resolutions:

Abolishing all local checkers but welcoming out-of-town checkers; employment of counsel to look after discriminatory legislation affecting the interests of exhibitor members; employment of a public relations director to represent the organization, to obtain new members and to handle individual complaints with distributors if called upon; that membership for the ensuing year into the association be 25 cents per seat or a minimum fee of $100.

SHOWMEN'S VOICE ON DOPE; PRODUCTION CYCLE STARTS

IN SEQUEL to last week's tidings of the revision of the Production Code by the Motion Picture Association to permit the treatment of drug addiction on the screen of the organized industry, Hollywood is found to be engaged cycle-wise in the preparation of productions in that category.

Latest is the announcement by Monogram Pictures Corporation of an original story entitled "Cocaine," and has assigned producer, writer and leads. It is on the new season's schedule.

Columbia Pictures Corporation has announced "Assigned to Treasury," a story of the traffic in narcotics, which is said to have certain Government cooperations.

Golden Productions has registered "Marijuana" as a production title. And the other day Louella Parsons' International News Service column from Hollywood reported that Warner Brothers are lending Joan Crawford to United States Pictures for a picture to be entitled "White Night," to tell a story of sleeping pills. Other producers are reported on a hurried still hunt for story properties on drug themes.

MOTION PICTURE HERALD *is in receipt of a flow of expression from showmen across the land expressing themselves on the development and its box office implications. A number of typical expressions are presented here:*

"Industry Indictment"

We believe Motion Picture Association amending Production Code which opens door to themes dealing with narcotics and illegal drug traffic is an indictment of our industry. Certainly the industry does not need these new vicious themes to make great motion pictures and the loosening of the morals of the industry which many groups now charge us with will have more fuel for such fire. We can only agree that the public interest is greatly involved as this type of picture cannot be shown for family trade and the entire structure will be weakened. We are unalterably opposed to the amendment.—*A. H. BLANK, president of Tri-States Theatre Corporation.*

"Not in Public Interest"

My personal opinion themes dealing with narcotics and illegal drug traffic in motion pictures are definitely not in public interest. —*J. J. FITZGIBBONS, president, Famous Players Canadian Corporation.*

"Lower the Standard"

Can see no harm in permitting motion pictures dealing with narcotics and illegal drug traffic, providing such theme is honest and logical. The difficulty is that unreliable producers will resort to themes dealing with narcotics only for its sensational value and am afraid there would be avalanche of such pictures that would tend to lower the standard of our screen entertainment.—*E. C. RHODEN, president, Fox Midwest Theatres.*

"A Mistake"

With vivid recollections of the mess in which the industry found itself in the early thirties and how independent exhibitors were often the innocent victims of the public's wrath, it is a mistake to weaken the Production Code. Possibly particular revision is relatively harmless but it appears to be the forerunner of many others. In accommodation to the demands of self-styled liberals who think the primary purpose of the screen is not to entertain but to preach, it is always well to resist the beginnings of evil.—*ABRAM F. MYERS, chairman of the board and general counsel, Allied States Association of Motion Picture Exhibitors.*

"Invite Attacks"

Believe that amending of Production Code by Motion Picture Association to permit themes dealing with narcotics and illegal drug traffic is not a sound idea. It would undoubtedly have effect of increasing juvenile delinquency which is already at serious proportions and will invite juvenile authorities and other groups to level attacks on the motion picture industry. Such a theme should be confined only to motion pictures used in medical instruction. It is not entertainment.—*JACK KIRSCH, president, Allied States Association of Motion Picture Exhibitors.*

"Morally Unsound"

Believe narcotics and illegal drug traffic as theme for motion pictures is morally unsound and detrimental to public interest. Motion pictures not only tell a story, they sell ideas. The liquor habit and smoking habits indulged in so generally in motion pictures are unwittingly recommended by that very indulgence. Adolescent minds quickly seek to emulate. So drug addicts and drug peddlers now to be seen portrayed by favorite movie stars will become sympathetic subjects. . . . Producers will claim they will make their addicts and their peddlers unsympathetic. Such treatment is contrary to the necessity of all producers to make their pictures of box office value. This theme should be reserved for educational films where it can be truthfully and realistically treated. It should not be used in entertainment films that are made to please, to entertain, to raise an emotional response. —*HARRY C. ARTHUR, JR., president and general manager, Fanchon & Marco.*

"Let's Entertain"

Believe majority my patrons still of impression that motion picture prime object is to entertain. They will stand for occasional emotional eruption like "Lost Weekend," but "Smoky" and "Courage of Lassie" and like result in more dollars and delight for all concerned. They have problems of their own from politicians to prices. This industry cannot possibly add to their joy of living by depicting the life and adventures of "hop heads," "snow birds" and other deformities. The sordid is available free at welfare offices. We are supposed to entertain, let's.—*NAT WILLIAMS, exhibitor, Thomasville, Ga.*

"Such Tripe"

It is possible that themes dealing with narcotics and illegal drug traffic in crime does not pay series or subjects of similar nature serve a purpose. Beyond this I see no place on our screens for such tripe.—*MACK JACKSON, Alexander City, Ala., president, Southeastern Theatre Owners Association.*

"Not Entertainment"

Although truth is never detrimental to any cause it is doubtful that the truth on this subject will find much expression in film stories. If used for educational purposes it would be best served in the schools. It is not entertainment. . . .Exhibitors are selling entertainment and service and find their best returns coming when playing that kind of product. As exhibitors, we are willing to cooperate in a worthy cause to improve the nation. Certainly, narcotics are an evil. But I fail to see where putting the problem on the screen would help the situation any more than it has helped to eradicate murder—*CHARLES L. JONES, Elma Theatre, Elma, Iowa.*

"No Place"

We are definitely against the planned type of motion picture as they have no place in an already morally-torn world.—*BURRIS SMITH, Imperial Theatre, Pocahontas, Arkansas.*

ON THE MARCH

by RED KANN

WHILE the alarms sound—distributors crying a tall case of murder and those exhibitors who wanted "the right to buy" now discovering they don't — this is happening elsewhere:

The Exhibitors Association of Queensland [Australia, that is] decided in annual meeting not to pay more than 40 per cent, high water and the rest of it notwithstanding.

Throughout the "down under" land, new theatres and rigid admission prices are under Government control. Dan Casey, Universal's general sales manager there, explains how it's handled. If you want to build a theatre, the go-ahead must come via permit from a film commission. This body advertises the request for all competitive exhibitors to note, and they probably note it well. Any theatreman affected by the proposal is allowed to object. If he objects loudly enough and can prove his case, there's no new theatre.

Then there's Scandinavia. Carl Wallman, general manager for RKO Radio there, reporting:

In Denmark, the Government controls all theatre licensing and hands out permission to build in reward for distinguished service. Obviously, this sets up a state-controlled theatre industry where contracts for film service are non-existent and where the distributor stops gathering in revenue at 30 per cent.

In Norway, theatres are community-owned and percentage terms roam between a 25 per cent low and a 35 per cent high.

See?

The blunt language employed by Columbia's attorneys in that company's memorandum on findings and decree in the case of the United States of America, plaintiff, versus Paramount Pictures, Inc., et al, defendants [the anti-trust case, to you] is capturing attention. "This is not a consent decree. At the outset, Columbia wishes to make it perfectly clear that it consents to nothing in this decree," are the opening sentences.

The position is taken:

That the court is outside its jurisdiction in attempting to regulate the industry or to police it; that "to define the methods by which pictures shall be sold—. . . on the auction block . . . giving of trade shows . . . limiting defendants to their choice of customers and either directly or indirectly forcing them into an arbitration . . . is . . .beyond the jurisdiction of this court."

Indicating what observers long have known—that there is no united stance between the so-called "Big Five" and the "Little Three" — Columbia feels provisions advanced by the five as well as by the Department of Justice on selling methods similarly do not fall within the court's scope.

Yo, ho! my lads!

One of the defendant companies in the Government suit had a deal in one of the possessions set to go the other day. The pen-poising stage was practically at hand. Said someone, remembering: "What about the anti-trust case decision? Does it apply?" Someone else asked: "Did the Selective Service Act apply there? That was a Federal matter, too."

Discovering thereafter that the Act had applied, pens and poise came to an abrupt end.

Some exhibitors participating in MPTOA's four-question ballot on the big case either are dodging part of the answers or not bothering. Not so with opinions on competitive bidding, picture-by-picture, as proposed by the court.

Sixth week returns make strong opposition stronger. Against the single picture plan are 233 theatremen, or 92.47 per cent. In favor are 19 exhibitors, comprising a paltry 7.53 per cent. This indicates the drift: In the fourth week, the opposition vote was 177, or 90.76 per cent, while the vote in favor was 18, or 9.24 per cent.

Of continuing interest is the balloting on theatre divorcement. At the close of the sixth week, 158 theatremen, representing 63.46 of the total vote, wanted it. Ninety-one, or 36.54 per cent, did not. The lines haven't changed appreciably since the fourth week was tallied. Then, it was 123 votes, or 63.08 per cent, for and 72, or 36.92 per cent, against.

Total theatres represented in the current replies: 789. States: 43.

NOW-IT-CAN-BE-TOLD NOTE: "It was this tremendous capacity of the motion picture to inform and enlighten [*referring to visual education*] which attracted me to the motion picture industry."—Eric Johnston in his radio address over the ABC network.

Also: "Teaching by means . . . of the talking picture . . . will animate [mathematical] figures for us. And I don't mean Hollywood figures."

HOUSE AD NO. 2: In three weeks, the HERALD'S ever-widening circle of readers broadened further to include additional operating showmen in:

Algiers, Argentina, Australia, Belgium, China, Cyprus, Czechoslovakia, Denmark, East Africa, England, Egypt, Hawaii, Holland, India, Iran, Italy, Mexico, New Zealand, the Philippines, Porto Rico, South Africa, Spain, Straits Settlements, Sweden, Switzerland and Syria.

Returns from Madagascar aren't in yet.

Paramount Field Staffs to Realign Promotion Plans

Paramount's special field representatives and studio and department heads will confer in New York September 30 through October 3 on the re-orientation of the company's publicity, advertising and exploitation practices.

The new selling methods, calling for greater showmanship, are seen as reasons for a re-gearing of the Paramount machinery.

Curtis Mitchell, publicity, advertising and exploitation director of the company, will preside at the meeting to be held at the Hotel Warwick.

"Two Years Before the Mast" and "Blue Skies" will receive top attention at the meetings, since handling of these pictures is expected to set the pattern for campaigns on all future Paramount product.

Saturation Campaigns

Plans now call for an unprecedented saturation campaign in all key cities with all field men receiving detailed instructions on the local channeling of the company's national advertising coverage.

To be discussed at the meeting is an analysis of the impact of radio spot announcements. The results of the analysis, being conducted in collaboration with the Buchanan Advertising agency, will determine the future course of the company in radio.

Also to be discussed are plans for a more extensive use of stars and other talent on radio musical programs to boost musical numbers in the company's pictures.

Among those expected to speak are Barney Balaban, president; Charles M. Reagan, vice-president in charge of sales; Adolph Zukor, chairman of the board; Oscar Morgan, short subjects sales manager; Claude Lee, public relations director; Al Wilkie, publicity manager; Stanley Shuford, advertising manager, and Mr. Mitchell.

Coast Men To Attend

Attending from the studio will be George Brown, coast publicity head, and Teet Carle, Martin Lewis, Rufus Blair and James Sarno, all members of his staff.

Attending from the field will be Arnold Van Leer, Boston, New Haven; Edward J. Wall, Albany, Buffalo; Leonard Allen, Atlanta, Charlotte, New Orleans; William Brooker, Philadelphia, Washington; James Levine, Pittsburgh; J. M. Joice, Cleveland, Detroit; Charles Perry, Cincinnati, Indianapolis; E. G. Fitzgibbon, Chicago, Milwaukee; Everett N. Olsen, Minneapolis; George Henger, Dallas, Oklahoma City, Memphis; Ralph Ravenscroft, Los Angeles, San Francisco; Robert Blair, Seattle, Portland; Robert Quinn, Denver, Omaha, Salt Lake City; James Castle, Kansas City, St. Louis, Des Moines, and Win Barron, Canada.

JP go boxoffice receipts

...with the newest stunning musical from 20 Century-Fox

ON THE MARCH *Paramount Field*

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Indicating what observers long have known—that there is no united stance between the so-called "Big Five" and the "Little Three"—Columbia feels provisions advanced by the five as well as by the Department of Justice on selling methods sim-

East Africa, England, Egypt, Hawaii, Holland, India, Iran, Italy, Mexico, New Zealand, the Philippines, Porto Rico, South Africa, Spain, Straits Settlements, Sweden, Switzerland and Syria.

Returns from Madagascar aren't in yet.

Memphis; Ralph Ravenscroft, Los Angeles, San Francisco; Robert Blair, Seattle, Portland; Robert Quinn, Denver, Omaha, Salt Lake City; James Castle, Kansas City, St. Louis, Des Moines, and Win Barron, Canada.

What grosses showmen will do with these

Three Little Girls in Blue

in Technicolor

Starring

June HAVER

George MONTGOMERY

Vivian BLAINE

Celeste HOLM

VERA-ELLEN

Frank LATIMORE

DIRECTED BY BRUCE HUMBERSTONE

PRODUCED BY MACK GORDON

Screen Play by Valentine Davies
Adapted by [illegible] Holmes, Lynn Starling and Robert Ellis and Helen Logan
From a Play by Stephen Powys
Dances Staged by Seymour Felix

Tune In The Pre-Selling!

Coast to coast the air sings with these song hits!

Lyrics by Mack Gordon • [illegible]

"You Make Me Feel So Young" • Somewhere In The [illegible]

"Always The Lady" • "Three Little Girls In Blue" • [illegible]

"This Is Always" [illegible]

UP go boxoffice receipts

...with the newest stunning musical from 20 Century-Fox

20th CENTURY-FOX
THE BIGGEST
FIGURE IN.....

BIG MONEY MUSICALS!

"THREE LITTLE GIRLS IN BLUE" in Technicolor...SET for Records

"CENTENNIAL SUMMER" in Technicolor...PLAYING to Record

"MARGIE" in Technicolor.....NEXT for Records !

EXHIBITION IS SPLIT ON SUIT INTERVENTION PROCEDURE

ATA Aims to Move in While MPTOA and Allied Ask Wait-and-See Policy

The question of intervention in the anti-trust case appeared this week to be splitting the exhibitors into two camps. Although exhibitors, with a few notable exceptions, are almost unanimously opposed to auction selling, there is evident dissension in the ranks when methods of fighting the court decision are discussed.

The let's-jump-in-and-fight faction is headed by the American Theatres Association which has hired Thurman Arnold as counsel for direct action. The let's-wait-and-see-what-happens group is represented by Allied States and the Motion Picture Theatre Owners of America.

Myers Advocates Policy Of Delaying Action

Abram F. Myers, general counsel and chairman of the Allied board of directors, currently explaining Allied's stand at that organization's Boston convention, has asked, "What good, if any, can be gained by attempting to intervene in the suit?" [See page 13] He advocates delaying action until the suit is appealed to the Supreme Court.

Attorneys for Allied and MPTOA are reported to have advised these associations against "direct" intervention on the ground that such action would bind them and their membership as actual defendants in the case and would place upon them the burden of all provisions of the final judgment.

Mr. Arnold scoffs at such a supposition. When informed of these fears and hesitations, he denied that any such legal consequence as the binding of the interventionist as an actual defendant was possible.

Would Appear as Plaintiffs Protecting Interests

He, along with Paul Williams, counsel for the Southern California Theatre Owners Association, pointed out, first, that the intervenors would appear, not as defendants, but rather in the position of plaintiffs seeking to protect their own interests.

ATA's "sole and limited purpose" in intervening in the suit is "to object to the distribution of pictures by competitive bidding," they said.

Both Mr. Arnold and Mr. Williams further pointed out that it would be impossible, even if the Government desired to pursue such a course, for it to reopen the decree and reintroduce proof against the independent intervenors, as defendants. Finally, the attorneys said, there is no conceivable relief which the Government desires against independents. "They are the victims of the conspiracy, not wrong-doers."

A Department of Justice attorney agreed with Mr. Arnold, but said that it is "technically possible" for the exhibitor association to place itself in the position of defendants in the case, but "not probable."

Meanwhile both attorneys have been working to draw up the ATA brief which will urge the court to discard its bidding plan for auction selling. What the ATA will propose as a substitute for single selling has reportedly not yet been decided.

Not to Submit Brief Until Proposed Decrees Filed

This brief, when finally drawn up, will not be submitted to the New York District Court until both the defendants and the Government have filed their proposed decrees. Filing began this week.

In the ATA brief there will be a plea for objective study by the court into the trade practices which it ordered in its outlined decree.

Intervention activities of ATA are being closely correlated with those of the Confederacy of the Southern Association. Counsel for this group, the firm of Christin, Parke and Boyd, have engaged John G. Jackson, New York attorney, as their representative to work with Mr. Arnold.

While Mr. Arnold insists that "exhibitor intervention is a perfectly sound and safe course of action," Allied States and MPTOA have confined their efforts primarily to discussions with the Department of Justice. It is believed that while the two groups may submit briefs to the court, they will contain suggestions which will not be considered actual intervention in the case.

While Allied and MPTOA are cooperating to a limited extent in the exchange of information on the case, complete cooperation between the two organizations, is not likely since MPTOA does not favor divorcement and Allied is fighting for it.

MPTOA Exhibitor Poll Nearing Final Count

Meanwhile the exhibitor poll being conducted by the MPTOA nears its final count. Reports tabulated last weekend for 789 theatres in 43 states are as follows:

1. On auction selling: 19 for the practice, 233 against, none not answering.
2. On arbitration: 55 for, 185 against, 13 not answering.
3. On non-industry arbitrators: 38 for, 209 against, seven not answering.
4. On divorcement: 158 for, 91 against, nine not answering.

Final poll tabulations were to have been made this Friday.

While group attention increased its focus on the court decision, individual attention continued to be voiced.

Fred J. Schwartz, vice-president of the Century Circuit, reported he saw in the basis of the decision "the creation and maintenance of free competition. At last week's convention in Charleston of the West Virginia Theatre Managers Association, H. M. Richey, of the sales department of Loew's, Inc., asked for a "tolerant" and a "let's try it" approach to the decision.

Said Mr. Schwartz: "I share the view of those who are opposed to needless Government interference with business. However, I do not believe that the way to prevent such interference is to talk against it, on the one hand, while at the same time perpetuating the conditions which in the normal course of events make Government interference necessary. . . .

Schwartz Sees Opening for Free Competition

"As I read the decision of the Court, it seems plain that, stripped of all of its ramifications and details, the basis of the decision, is the creation and maintenance of free competition.

"Competitive bidding, in the final analysis, is competition between buyers for goods and, in the case of our business, is competition between exhibitors for a particular picture or run. The fact that this thought seems so radical to us in the business, may well raise the question of whether unlimited free competition has, in fact, existed."

Mr. Schwartz concludes that a certain amount of confusion is "inevitable, but that is the part of the price which has to be paid for ultimate soundness."

Metro Checking Heads To Meet in Chicago

MGM will hold a two-day meeting of its six divisional checking supervisors in Chicago, September 28 and 29. It will be the first meeting of the supervisors since the new system of divisional checking was put into effect recently. The sessions will be attended by home office personnel, including Charles K. Stern, Loew's assistant treasurer, and William G. Brenner, head of MGM's checking department.

General Admission Rise Expected in St. Louis

A general admission price increase was indicated for St. Louis this week with the announcement that three of Fanchon and Marco's first run houses increased their admission from five to 10 cents and that three independent neighborhoods had increased prices five cents. The Wehrenberg-Kaimann circuit of 27 neighborhoods has indicated it will increase prices by five cents and reports are current that shortly every house in the city will be up.

COLUMBIA SCORES DECREE DECISION

Protests Jurisdiction in Answer; U. S. Proposal Expected Next Week

Blocked by Robert L. Wright, Government counsel in the New York anti-trust case, in their attempt to obtain a two-week extension, the five theatre-owning defendants Monday submitted an "incomplete tentative draft" of their proposed decree to the Department of Justice. A full proposed decree, plus findings of fact, was to follow shortly. Columbia filed its answer last Friday. Universal and United Artists were to have filed theirs by this Friday.

A new, and a possibly more bitter, argument was shaping up—one certain to shake the industry from top to bottom. For, on the Government's side, as reported from Washington this week, is the Department of Justice's intention to include both auction selling and provisions for banning cross-licensing between affiliated theatres in its final proposed judgment to be submitted to the New York District Court.

Department Vacillates

The Department had been vacillating: Was auction selling "workable"? Should the cross-licensing ban be submitted as an alternative "workable" plan? The final decision, it is reliably reported, is to include both provisions, with the cross-licensing ban as a supplement rather than a substitute. Mr. Wright is expected to complete a draft of the Department of Justice proposals early next week.

First under the wire with a "memorandum" to the court was Columbia.

Columbia's sharply worded findings denied from the outset that the three-judge statutory court had either the power or privilege to make a decision in the case.

"The proposed provisions," said Columbia's memorandum, "that have been coming down this summer, both from the five producer-defendants and from the Government with respect to the method of sale of pictures, have clearly been beyond this Court's jurisdiction. . . . For this Court under the proposed Decree to define the methods by which pictures shall be sold . . . is, we believe, beyond the jurisdiction of the Court."

"Consents to Nothing"

The opening words of Columbia 18-page memorandum are these: "This is not a consent decree. At the outset, Columbia wishes to make perfectly clear that it consents to nothing in this decree."

With that affirmative statement, Columbia makes these observations:

1. The sole function of the Court is to enjoin the defendant's only from continuing to do those acts which are in violation of the Sherman Anti-Trust Act and not to regulate nor to police the industry nor force it to adopt a system of regulation and restriction.

2. Since the Court has condemned block booking, we believe (without conceding the correctness of its position) that it should limit its Decree to an injunction against block booking and not define the methods by which pictures shall be sold.

3. The proposed method of putting pictures on the auction block is an unwarranted interference with the monopoly inherent in Columbia copyrights.

Believes Findings Inadequate

4. Columbia believes that the proposed findings submitted by the Government with respect to block bookings are totally inadequate and do not even begin to summarize the facts which were developed at the trial.

5. Columbia cannot enter into any arbitration plan or scheme as suggested by the opinion and by the Decree proposed by the five majors.

6. A Decree should be entered dismissing the complaint against Columbia since the combination or conspiracy alleged in the complaint as to Columbia has not been established.

Columbia then asks that the Court grant it until at least January 1, 1947, to abrogate its master agreements or franchise agreements. It further states that it will need until July 1, 1947, to readjust itself to selling pictures singly.

We should like, says Columbia, in comments on booking combines, to have the Court insert somewhere in its Decree a provision enjoining all the defendants "from offering films for license in the future to any agent who is acting for any group of exhibitors, independent or affiliated, in which he has no proprietary interest."

Discusses Blind Selling

Further, on blind selling, Columbia has this to say: "Cancellation privileges or selectivity in such cases should be limited to not more than 20 per cent, instead of 25 per cent, as proposed in the opinion of the Court."

The memorandum is signed by Louis D. Frolich, Arthur Schwartz, Irving Moross and Max H. Rose.

Meanwhile, it is reported that Monogram may adopt percentage selling of its high-budget pictures if the final decision in the case favors single-sales auction bidding. If it does adopt such a practice, Monogram will acquire the services of Confidential Reports "or some such other checking organization," according to Edward Morey, vice-president and executive assistant to Samuel Broidy, president.

British Exhibit Set for Prague

by JOSEPH B. KANTUREK
in Prague

Next in the series of foreign film festivals to be held in Czechslovakia is the festival of British films which will take place in Prague from September 28 to October 13. It has been organized by the Czech State Film Corporation with the cooperation of the British Embassy in Prague. Official guests of the festival will include about 40 British directors, trade journalists and actors. It is also believed that a delegation of Members of Parliament will attend.

▽

The British ABC theatre circuit currently has an agent in Prague to select suitable product for showing with English subtitles in Great Britain.

▽

The Russians are shooting their fourth picture at the Prague-Barrandov studios. Titled "Springtime," it is being directed by G. V. Alexandrov, who has spent some time in Hollywood. The Czechs have 12 features currently in production.

Los Angeles Chamber Honors Warner Brothers

The Los Angeles Chamber of Commerce has presented a scroll to Warner Brothers' studios for that company's part in the development of talking pictures. The scroll, accepted by Jack L. Warner, declares: "On the occasion of the twentieth anniversary of sound motion pictures, the Los Angeles Chamber of Commerce extends its congratulations to the motion picture industry for its salutary initiative in the great achievement and recognizes the special contribution made by Warner Brothers, who first brought voice to the screen. . . ."

General Aniline Dividend

The board of directors of General Aniline & Film Corporation Monday declared a dividend of 50 cents per share on Common A stock, and five cents a share on Common B stock, payable October 18, 1946, to stockholders of record September 23. Stockholders who notify the treasurer of the corporation before October 14 may elect to receive, in lieu of the cash dividend a dividend payable partly in cash and partly in the common stock of Internationale Industrie & Handelsbeteiligungen A. G., Basle, Switzerland.

Kaye to MGM Record Branch

Jesse Kaye, who for several years has headed the Loew theatre stage booking department, has been promoted to Hollywood representative of the new MGM phonograph record division. His headquarters will be in California. Succeeding Mr. Kaye as head of the booking office is Sidney Piermont, who held that position prior to going into the armed forces.

OPEN CZECH FIELD FOR U. S. PRODUCT

Agreement Follows Deals for Dutch and Danish Markets by MPEA

The industry continued to solidify its position abroad this week. Three old markets were reopened: Holland, Czechoslovakia and Denmark. The Motion Picture Export Association announced it would release the product of its member companies in Holland, through the Bioscoop Bond, and in Czechoslovakia, through the state monopoly. The foreign department of the Motion Picture Association announced an agreement giving American distributors an open film market in Denmark.

Closely following the MPEA's Holland announcement, reported briefly last week, was the MPEA's announcement that a distribution agreement had been concluded with the Czech monopoly.

Followed Conference Here

This agreement was the direct outgrowth of conferences in New York between Irving Maas, MPEA vice-president and general manager, and Lubomir Linhart, general manager of the Czech Film Corporation, and Jinerich Elbl, Plenipotentiary of the Minister of Information for Export and Import of Films. The two Czechs, invited to New York by Francis S. Harmon, MPEA vice-president, signed the pact, which was officially approved by the Czech Government in Prague Tuesday.

Under the terms of the agreement, MPEA will release, through the monopoly, approximately 80 features and short subjects during 1946-47, with active distribution to commence October 15, 1946.

MPEA reported that it had received adequate guarantees of non-discrimination and widespread distribution of its product in all population centers having motion picture the-

The pictures to be released under this agreement will be the first major product to be shown in Czechoslovakia since the war.

To Set Up Headquarters

Louis Kanturek, MPEA managing director for Czechoslovakia, will leave New York late this month to establish headquarters.

Eric Johnston, MPEA president, called the agreement "particularly gratifying." In a prepared statement he said the agreement "comes at a time when international amity and understanding, to which the screen contributes so importantly, is sorely needed.

Mr. Elbl said in New York that "the return of American pictures to Czechoslovakia indicates that normal times have returned to our national screen. I sincerely hope that this return to normalcy is here to stay."

As a result of negotiations carried on by F. W. Allport, European representative for MPEA, American pictures are once more being released in Denmark following a ban lasting more than 16 months.

This news was first reported by Kris Winther, the HERALD's Copenhagen correspondent, and later confirmed by Carl E. Milliken, head of MPA's international department in New York, and by George Canty of the State Department's Commercial Policy Division in Washington.

The two greatest obstacles hitherto barring American product from Denmark have been removed, Mr. Winther reported. Prime difficulty was the problem of foreign currency. Now new American pictures will be brought to the country as part of the purchases made on the basis of a $50,000,000 loan to the country.

Mr. Milliken reported that the agreement had been approved by the individual companies and that distribution under the new agreement had begun September 15.

While the new agreement has two tax proposals which are not entirely satisfactory to the industry, according to Mr. Canty, the agreement has been pronounced "good."

The seven point agreement is as follows:

1. No restrictions on the number of films.
2. If films are to be subtitled, the work must be done in Denmark if the picture was produced after the country's liberation.
3. The Danes will permit the free transfer of dollar exchange.
4. Pictures received and exhibited before September 1 will be paid for, but the frozen money will be paid gradually over a period of three years.
5. A 30 per cent ceiling on percentage grosses remains.
6. There will be a 10 per cent *ad valorem* on remittances. This is a duty on money removed from the country.
7. The Danes agree to hold another conference in July, 1947, to formulate an agreement for the following year.

Have Shown Understanding

Mr. Winther believed that the American producers have shown an understanding of the Danish exhibitors' problems by agreeing to the pact. Taxes have soared in Denmark, he reports, cutting the exhibitors' incomes considerably. Lately the direct amusement tax on net admissions has been raised from 40 to 60 per cent although admission prices have been raised only 15 per cent. The new agreement, Mr. Winther concludes, will have a definite value for the American companies. The entire crop of new American stars of the past six years are strangers in Denmark, he reports, while British film stars are gaining in popularity.

In Holland the MPEA has agreed to release the product of its member companies through the Bioscoop Bond, the powerful industry organization which has been called "monopolistic," with the MPEA becoming a member of the Bond. As a member, MPEA can contract with any other member for the release of its product. MPEA expects to distribute approximately 100 features in Holland during 1947.

"WILSON" FIRST UNDER NEW CZECH DEAL

Fresh from signing the historic U. S.-Czech agreement with Mr. Maas at MPEA headquarters, September 17, Jindrich Elbl, Czech representative, received newspapermen in conference at the Harvard Club, New York, announcing that, because of his country's universal admiration for the late President Woodrow Wilson, the Twentieth Century-Fox film, "Wilson", would initiate post-war distribution of American films to Czechoslovakia's 2,000 theatres at Prague, October 15.

Under the agreement with the MPEA, the Czech official said the relation of American pictures to those of other nationalities would be 65 to 35. His office already has received 40 OWI films, of which, he said, at least eight will be placed in immediate distribution. Dramas and musicals are favored, he said.

"Including our American importations," he said, "we will show about 200 pictures a year. The percentage of French pictures is 60 to 40, Russian 50 to 50 and British 58 to 42. Soviet pictures were popular at the close of the war. Our agreement with Russia is to allow her up to 60 per cent of playing time, provided she can give us at least 100 features annually — which, of course, she is unable to do."

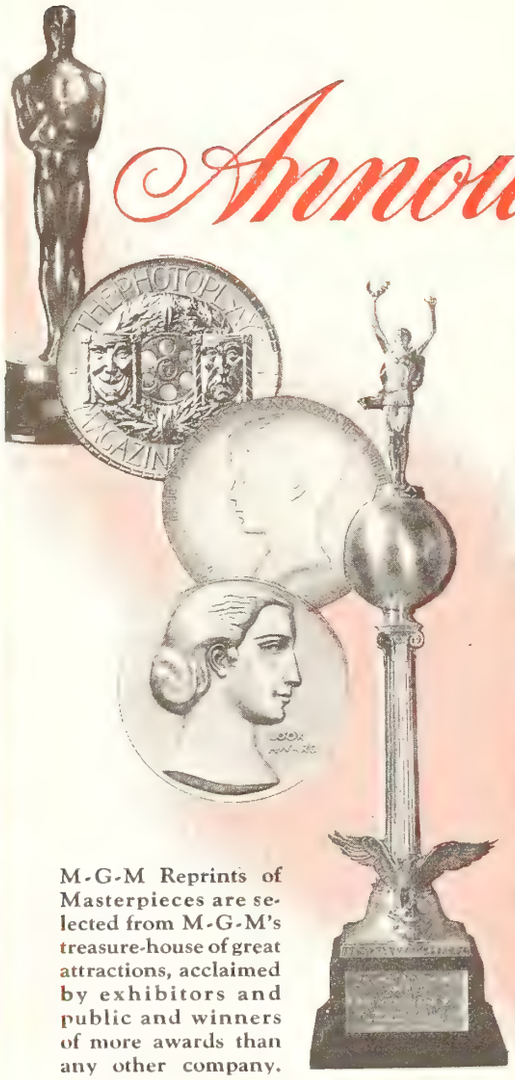
Warners Announce Three Broadway Premieres

Warner Brothers this week announced the Broadway premieres of three new productions. "Deception," starring Bette Davis, Paul Henried, and Claude Rains, will open at the Hollywood theatre October 17. "Humoresque," starring Joan Crawford and John Garfield, will follow "Deception." "Cloak and Dagger," starring Gary Cooper and Lilli Palmer, will have its premiere at the Strand October 4.

Griffith to Build Theatre At Stillwater, Oklahoma

Griffith Consolidated Theatres Corporation, headed by L. C. Griffith of Oklahoma City, has announced that it will build a theatre at Stillwater, Okla., to double the seating capacity of that city, as soon as materials are available. The theatre will be called the Leachman in honor of Claude E. Leachman, local manager.

Announcing the Next Two



M-G-M Reprints of Masterpieces are selected from M-G-M's treasure-house of great attractions, acclaimed by exhibitors and public and winners of more awards than any other company.

M-G-M DOES IT AGAIN!

As usual the Industry Leader has stirred trade circles with its newly announced plan of M-G-M MASTERPIECE REPRINTS! Hollywood Reporter calls it a "Box-office bonanza that has opened a golden field."

The first two M-G-M MASTERPIECE REPRINTS, "RAGE IN HEAVEN" and "CAPTAINS COURAGEOUS" have established themselves as solid hits in all test engagements. Now we proudly invite you to attend the Trade Shows of the next two, "BOOM TOWN" and "THE GREAT WALTZ."

Trade Shows

ARK GABLE

ENCER TRACY

CLAUDETTE COLBERT

HEDY LAMARR

M-G-M's MIGHTY DRAMA STAR-POWERED!

"BOOM TOWN"

M-G-M's FAMED SPECTACULAR LOVE-MUSICAL!

"THE GREAT WALTZ"

ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 9/30	7 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 9/30	10 A.M.
OSTON	M-G-M Screen Room, 46 Church Street	MON. 9/30	10 A.M. & 2:15 P.M.
UFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 9/30	2 P.M.
HARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 9/30	1:30 P.M.
HICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 9/30	1 P.M.
INCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 9/30	7 P.M.
LEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 9/30	1 P.M.
ALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	MON. 9/30	(A) 2:30 P.M. (B) 10:30 A.M.
ENVER	Paramount Screen Room, 2100 Stout Street	MON. 9/30	1 P.M.
ES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 9/30	1 P.M.
ETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	MON. 9/30	1:30 P.M.
NDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 9/30	1 P.M.
ANSAS CITY	Vogue Theatre, 3444 Broadway	MON. 9/30	1:30 P.M.
OS ANGELES	Boulevard Theatre, 1615 W. Washington Ave.	MON. 9/23	9:30 A.M.
EMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 9/30	1 P.M.
ILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 9/30	1:30 P.M.
INNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 9/30	1 P.M.
EW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 9/30	1:30 P.M.
EW ORLEANS	20th-Fox Screen Room, 200 South Liberty	MON. 9/30	1:30 P.M.
EW YORK / EW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 9/23	9:30 A.M.
KLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 9/30	(A) 9:30 A.M. (B) 1 P.M.
MAHA	20th-Fox Screen Room, 1502 Davenport	MON. 9/30	1:30 P.M.
HILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 9/30	(A) 11 A.M. (B) 2 P.M.
TTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 9/30	1 P.M.
ORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 9/30	1 P.M.
T. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 9/30	1 P.M.
ALT LAKE CITY	20th-Fox Screen Room, 216 East First Street. So.	MON. 9/30	1 P.M.
FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 9/30	1:30 P.M.
EATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 9/30	1 P.M.
ASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	MON. 9/30	1 P.M.

E: Where letters are used, (A) refers to "Boom Town"—(B) refers to "The Great Waltz"

CLARK GABLE, SPENCER TRACY, CLAUDETTE COLBERT, HEDY LAMARR in "BOOM TOWN" • Screen Play by John Lee Mahin Based on a story by James Edward Grant • Directed by Jack Conway • Produced by Sam Zimbalist • A Metro-Goldwyn-Mayer Masterpiece Reprint

"THE GREAT WALTZ" starring LUISE RAINER, FERNAND GRAVET, MILIZA KORJUS with Hugh Herbert, Lionel Atwill • Screen Play by Samuel Hoffenstein and Walter Reisch • Directed by Julien Duvivier • A Metro-Goldwyn-Mayer Masterpiece Reprint

BRITISH PRODUCERS WANT QUOTA CUT

Seen Urging Distributor Quota End and Rise in Ratio for Exhibitors

by PETER BURNUP
in London

When Eric A. Johnston arrives in London he will find that the Britons themselves have gone a long way towards the Johnston aspiration of removing all impediments to American trading here. Behind-the-scenes discussions have been proceeding in the respective sections of the industry as to the form the continuing Quota legislation shall take when the present Act of Parliament expires in 1948.

Producers were first in the field, the whole fabric of the legislation having been initiated for their benefit. Their association set up a committee to consider its members' demands. At the first meeting, a general survey was made and the association's newly appointed director-general, Sir Henry Leon French, was instructed to prepare a memorandum of views for eventual submission to the Government.

Preserves Icy Silence

Although Sir Henry preserves an icy silence regarding the whys, wherefores and whats contained in his documents, it is authoritatively understood that the underlying principles of the producers' policy are: Abolition of the present Renters' Quota and an increase in the Exhibitors' Quota.

The producers themselves are convinced that their films—one for one—will now stand on their own merits in the country's box offices. Their view is that exhibitors currently find it at least as profitable to book a British picture as an American one of similar calibre. What they fear is that a continuance of the Renters' Quota might possibly result in a resurgence of those deplorable Quota "quickies" which characterized the early Quota Act.

See Exhibitor Protest

Exhibitors will have lots to say about the suggestion that their Quota should be stepped up. They point out that even now several of their numbers are forced, through the current shortage, to default on their Quota obligations. They visualize a greater crop of defaults if the proposal receives Government approval—defaults which would bring the law into disrepute and so weaken the industry's standing in the public's view.

But it is the fact that the production side of the business never rated higher esteem in official circles than now. Sir Henry's suggestions undoubtedly will be sympathetically considered in Government circles.

Thomas J. O'Brien, Member of Parliament and general secretary of the National Association of Theatrical and Kine Employees, left London for New York last weekend.

Ostensibly, Mr. O'Brien makes the trip as Britain's Trades Union Congress delegate to the convention of the American Federation of Labor which is to assemble in Chicago.

But his plans go far beyond this. He visualizes nothing less than the creation of a worldwide alliance of show business trades unionists. He hopes to have close talks with officials of the International Alliance of Theatrical Stage Employees in connection with the project and he is set to address gatherings of stage and motion picture workers in New York and studio employees in Hollywood, in addition to having a tightly-knit schedule of meetings with American motion picture leaders.

Position Is Strong

Reaction to the grandiose idea doubtless will be as cool among U. S. industry leaders as it assuredly will be here.

Notoriously, Mr. O'Brien aspires to the formation, under his command, of one huge entertainment union this side and has, indeed, taken immense strides towards this end. His dazzling achievements in behalf of his members' pay envelopes and working conditions add daily to his power.

Just this past week, for example, the new national agreement between the Cinematograph Exhibitors' Association and the theatre employees comes into effect. Approximately 145,000 workers in the country's 4,700 cinemas benefit thereby at an annual expense to the industry of something like £1,500,000.

Mr. O'Brien points out that in all he has increased theatre people's wages on the 1939 figures by between 50 and 60 per cent for those earning less than £3 a week and by 40 per cent for those earning more than £3. That's a powerful argument when it comes to wooing the franchise of the workers.

The lesser union, Association of Cine-Technicians, keeps taking swipes at NATKE and threatening this, that and the other. But the common view is that quite soon the Trades Union Congress will enforce a line of demarcation between the two bodies, whereby ACT will become a purely craft association taking care of directors, writers, cameramen and the like and Mr. O'Brien left alone with his considerable empire.

Holman Studying Trends

Paramount's Russell Holman, here in London examining potential stage and literary material and studying public picture trends, reports that Paramount definitely will go into production here at the Denham studio in June, although a director and a cast have not yet been selected.

He says that Hollywood is contemplating concentrating on fewer, but bigger, top-bracket features as a consequence of the court's decision in the anti-trust case.

Mr. Holman will spend five days in Paris before returning to London to fly to the United States September 28.

▽

Max Milder, managing director, Warner Brothers Pictures, Ltd., has returned to London and announced that Warners plans to resume British production early in 1947 with top-ranking Hollywood stars and production personnel. Final plans await the arrival in November of Jack Warner and other Warner production executives.

Prepare for End Of Boom: Depinet

London Bureau

Ned E. Depinet, vice-president of RKO, in a press conference in London Tuesday on his first visit to England, expressed concern over the outcome of the current wartime boom which is causing present abnormal production costs. He said that it clearly must stop some time and that the industry must be prepared.

He said RKO had built a stable production business with ample reserve of product to enable the company to carry over the ultimate transitional period. In RKO cold storage, he said, there are two years' supply for the company's proportion for the British market, including Goldwyn productions, but he repeated the necessity for the industry to prepare for the lean years ahead.

He declared Goldwyn has no plans to currently produce in England.

Mr. Depinet was to remain in England until the weekend, then proceed to the continent, accompanied by Phil Reisman, vice-president in charge of foreign operations of RKO.

Alliance Names Plottel General Sales Manager

Joseph Plottel, formerly with Warners and Monogram in Canada, has been named general sales manager for Alliance Films, Ltd., in Toronto, it was announced last week by Jay L. Smith, president. Additionally, John Fitzpatrick has been appointed representative of the company at St. John, N. B. Alliance is planning an expansion which includes the establishment of the company's own branches in every Canadian exchange center where it is not now operating its own exchanges.

Abandons Stage Shows

The Tower theatre, Kansas City, has abandoned its stage show policy because wage demands by the orchestra members could not be met.

ALBANY

The Schine Post-War Silver Jubilee celebration, which started September 8, and the Paramount 34th Greater Year Drive are the two that currently attract the attention of Film Row. The Schine circuit is numerically the largest in the Albany territory and actually the most important, because most of the deals closed in Gloversville affect 100 theatres outside the district.

Speaking of drives, the 20th Century-Fox Family Club held a dinner at Murray's Inn to celebrate the branch's success in the Andrew Smith, Jr., campaign. 20th-Fox employees will cut a melon of three weeks' extra salary for surpassing their quota. Welden Waters, who became manager in January, attended the dinner, with Chris Pope, Schine booker; Max Friedman and Joe Weinstein, Warner Bros. Theatres bookers; Joe Saperstein, Fabian booker, and Charlie Gordon, of the Olympic, Utica. . . . Everett Stutz, 41, manager of the Colonial theatre in Albany since 1940, died in Memorial Hospital. He leaves a stepmother and stepsister, and was due to manage the Colonial on its reopening Sept. 27. Burial was in Toledo, O., where he began his theatrical career.

ATLANTA

With pleasant autumn weather, business appears on the upgrade here. Managers foresee a big year. . . . James Scott, Roxy theatre manager, is expected back soon after an illness. . . . James Gillespie says the Variety Club's sponsored professional football game promises to be a sellout. . . . John L. Crove, manager of the Temple theatre, Jacksonville, Fla., formerly manager of the old Metropolitan here, returned for a visit.

W. E. Griffin, Vianna, Ga., and Hap Barnes, Drive-In theatre, Montgomery, Ala., were Film Row visitors. . . . William D. Pickard, Atlanta branch manager for the U. S. Army Motion Picture Service, will leave shortly for Washington as regional manager. . . . The Palace theatre here, the oldest local community theatre, will close shortly for complete remodeling.

BALTIMORE

Mark Silver's testimonial dinner was held at the Variety Club of Baltimore, attended by about 200 persons, Monday night, September 9, with William K. Saxton, chief barker, as toastmaster. A three-piece silver set presented him by his staff at the Washington, D. C., U.A. exchange and a motion picture projector and film camera was presented him by members of Variety Club. . . . While Leo McGreavy, Apollo, was vacationing, Fred Lober, Jr., acted as manager. Variety Club's sponsored fourth Police Boys' Club in the southern district opened with ceremonies the night of September 11 with Mr. Saxton, chief barker, as the first speaker followed by Governor H. R. O'Conor, Mayor T. R. McKeldin and other officals. . . . Mayor T. R. McKeldin has named September 22 "Football Day," in honor of the big charity football game in the Baltimore stadium sponsored by the Baltimore and Washington Variety Clubs. . . . The Hicks Circuit reopened the newly renovated Maryland theatre Thursday, September 12, with "Shepherd of the Hills." The Eden is the name of the theatre shortly

to be opened by Herman Samuelson at Monument and Eden Streets with Robert R. Lee is manager.

BOSTON

The Theatrical Post of the American Legion held their election of officers last week. Elected were John Foley, commander; Joe Kantor, senior vice-commander; Harrington B. Wyand, junior vice-commander; Augustus Dinand, finance officer; Dorothy Mack, adjutant; George Keating, sergeant-at-arms; John Farrell, chaplain. . . . On the executive committee are Harry Spingler, Abraham Berg, Harold Fentin, Patrick Healey, Alvin G. Kenney, and Samuel Levine. . . . Bernard Levin, booker at Columbia, has been transferred to the Columbia office in Buffalo, as salesman.

At the first meeting for the 1946-47 season of the Boston Chapter of the Warner Clubs, Inc., the officers elected for the new year were: president, Arthur Moger; vice-president, Joan Mansfield; Welfare chairman, Lillian Stephenson; Membership chairman, Laura DuPerry; secretary, Aurella Ambromoski; treasurer, Grace Cardy.

A newcomer to the local RKO staff is Richard Dobbins, Jr., student booker, son of Richard, Sr., office manager of the Maine and New Hampshire Circuit offices, who is a student booker. . . . The Center theatre in Fall River was reopened recently with the same personnel. Ray Allard is manager and James Audet is assistant manager. The theatre was closed last June for alterations. . . . Nathan Yamins visited his Strand theatre in Fall River recently to make plans for renovating the theatre. Big improvements are also planned for the outside and lobby of the Capitol in Fall River. . . . The St. George and Gorman theatres in Framingham, which were forced to cancel scheduled shows for one day when motion picture projector operators and stage hands failed to report for work, resumed operations the next day after Local 505 of the Moving Picture Machine Operators' Union, AFL, furnished operators and stagehands. The failure of the regular employees to report to work was described by the management as an unauthorized walkout. Local 505, of which the employees are members, is negotiating with the theatres for a new wage contract. Variety Club, Tent 23, with offices in the Statler, is having open house for delegates and guests at the Allied States convention this week. . . . An early bird matinee at the Paramount theatre in Lynn on Saturdays beginning at 10:15 A.M. is proving popular with the youngsters. . . . Orville C. Smith, owner and manager of the new Island theatre, midway between Newport and Fall River, Mass., opened his new theatre recently. It has a seating capacity of 500, and was built to serve the rural communities of Middletown, Portsmouth, and Tiverton, R. I., neither of which towns had a theatre previously.

CHICAGO

Ted Tod, who resigned from Warner Bros. several months ago, is returning to the publicity field to handle "Duel in the Sun" in this territory. . . . Harry R. Switow of the M. Switow & Sons Enterprises, operating theatres in Kentucky and Indiana, recently celebrated his 25th wedding anniversary at Silver Birch Lodge in Conover, Wisconsin. . . . The B&K television station, WBKB, has concluded arrangements to telecast all Northwestern University's home football games. . . . The Variety Club is reportedly shopping for new local headquarters with the possibility they may buy their own home near north-side. . . . Herb Elisburg, owner of the loop Studio theatre, has left for Florida. Another Florida visitor is Lester Simansky of the Fensin Seating Company. . . . "Blue Skies," which had been planned as the feature attraction for the B&K Chicago theatre's 25th anniversary celebration next month, will not be shown as the release date of the film has been postponed to December 23.

CINCINNATI

The legitimate season opened at the Cox theatre with "The Glass Menagerie," followed by "The Voice of the Turtle," in what is predicted to be one of the biggest seasons in recent years, thus refuting the statement of eastern theatrical interests that Cincinnati is a "deadshow town" from a stage play standpoint. Other bookings include "Obsession," "Mary Had a Little," "Lute Song," "Merry Widow," "Rose Marie," "Anna Lucasia," "GI Hamlet," "Dream Girl," "Pygmalion," "The Magnificent Yankee," "Apple of His Eye," "Oklahoma," "Life With Father," "Born Yesterday," "State of the Union," "Call Me Mister" and the annual farewell appearance of "Tobacco Road."

Despite legitimate competition, the film houses are racking up heavy grosses, which, in some instances, are the best in several years. . . . The Auto-In Theatre Company has been incorporated here by Jerome J. Kunz, Edwin J. Moore and Harry Brown with 1,000 shares of no-par value stock. The company has acquired a seven-acre suburban tract for an open-air theatre, with capacity for 500 cars. . . . Keith's is arranging a street parade of the horse in MGM's "Gallant Bess," shortly after the Kentucky premiere, and just prior to the picture opening at this house. . . . Nate Wise, RKO division publicity and advertising chief, recently entertained his brother and family who spent a day or two here, prior to return to their home in South Africa. . . . Irving Sochin, general manager of Theatre Owners, Inc., organized to buy and book product for local independent houses, reports results far in excess of expectations since opening an office in the Keith Theatre Building.

(Continued on following page)

CLEVELAND

Walter E. Green, head of National Theatre Supply Company, was here the early part of the week to attend the rededication of G-E's Lighting Institute at Nela Park. . . . Jacques Kahn has newly arrived as Warner field publicity and exploitation man covering the Cleveland and Pittsburgh offices. His work is confined to advance work on forthcoming Warner pictures. . . . Gilbert Lefton has moved his Academy Film Service to the street space in the Warner Bldg., vacant since NSS handles Warner paper. . . . Sarah Abegglen, manager of the Post theatre, Warren, was in town booking. . . . Another visitor was Bill Borack, Northio booker with offices in Cincinnati.

The Variety Club Post will celebrate its tenth anniversary September 21 with dinner at the Carter Hotel simultaneously with installation of new officers. Ten past commanders will attend, Harry Long, Harry Goldstein, Howard Roth, John Himmelein, Dr. A. Bubis, Edwin R. Bergman, Lawrence Rich, Aaron Wayne, Myron Antel and A. M. Goodman. The city championship sand lot baseball team, sponsored by Variety Post, will also attend.

COLUMBUS

The Grand is getting a new front of buff porcelain enamel, which will make a massive display case area for Larry Caplane's showshop. . . . A common pleas jury returned a verdict for $5,000 in favor of James G. and Effie J. Nicholakis, owners of a motion picture property in Cambridge, against the Shea Theatre Corporation, Marietta. . . . The owners charged the Marietta company with neglect of the property and insisted the lease on it expired last October. . . . Mayor Rhodes has reappointed William C. Pullin, owner of the Linden, and Lloyd D. Schott, local projectionist, as members of the board of examiners of motion picture operators . . . both terms run until May 27, 1948. The appointments are subject to approval by the City Council.

The Hitchcock hit "Notorious" did a third week at the Grand after two big weeks at the Palace. . . . "The Kid from Brooklyn" closed a big 21-day run at the Grand just prior to the moveover. . . . Indoor competition on a large scale faces local theatres October 24 through November 1 when "Holiday on Ice" appears at the State Fairgrounds Coliseum.

Paper shortage caused the *Dispatch* to eliminate all theatre advertising Thursday, September 12 . . . theatres are wondering why the paper ran large department store and food ads in the same edition. . . . Friends of Carl Rogers, Loew's Broad manager, who turned benedict last Sunday, presented him an electric iron.

DALLAS

Big excitement of the past week was the annual Variety Club of Texas Turtle Derby, for the benefit of the club's biggest charity project, Boys Ranch of Coppersa Cove, Tex. . . . Final check has not yet been made, but $110,000 worth of turtle entries were sold. "Winner of the top prize of $2,000 in bonds was Charlie Foy, the Hollywood night club owner, and brother of Richard Foy, manager of the Palace, Dallas. . . . Picture business has been spotty here. The Majestic did $17,000 with "The Kid from Brooklyn," and the Palace got $15,500 with "A Stolen Life." . . . William Lansburg has resigned as Paramount field exploitation man in this territory, and will be replaced shortly by George Henger of Oklahoma City. . . . The H. J. Griffith theatre circuit has moved its home offices from Kansas City to Dallas, where H. J. Griffith also heads the circuit owned by his late brother, R. E. Griffiths.

DENVER

Tom Berta, formerly city manager for Fox Intermountain Theatres at Rock Springs, Wyo., was memorialized when the airport was dedicated as the Tom Berta airport. Among those in attendance were Charles P. Skouras, president, National Theatres; Frank H. Ricketson, Jr., president, Fox Intermountain Theatres; Gov. Lester C. Hunt, Wyoming; U. S. Senator Joseph C. Mahoney, Wyoming; George Humphreys, president, University of Wyoming; Judge Orrie Phillips of the 10th Circuit Court of Appeals; Al Gould, attorney for Fox Intermountain, and many other dignitaries. Berta was killed when his car skidded on ice as he was escorting some flyers to the airport. The flyers had been taking part in a Rock Springs Bond rally.

Thomas Martinez plans opening of 400-seat El Cortez, Ranchos de Taos, N. M., October 1. Santa Fe, N. M., is getting two new houses. Marvin Butler expects to open early in October the new 650-seat Ernie Pyle memorial theatre, and nearby Interstate Theatres are building a 675-seat house. . . . Andy Sutherland moves from Bluebird managership to same post at new Fox, Aurora, Colo. Ralph Lee, Aladdin assistant, gets Bluebird post. . . . City manager changes at Fox Intermountain Theatres include moving Les Newkirk from Rock Springs, Wyo., to Sheridan, Wyo.; A. C. Stalcup from Sheridan to North Platte, Neb., and Russell Berry from North Platte to Rock Springs, Wyo.

DETROIT

Business fell off with a bang in neighborhood houses as Detroit schools opened September 11. . . . Downtown theatres will suffer heavy competition from stage shows and concert halls this autumn and winter. The Music Hall, dormant until last year, will be open almost every night with special recital series, ballets, and concerts by the Detroit symphony; the Art Institute has announced a heavy program, including the seventh season of the Catholic Theatre; Masonic Temple, traditional home of art offerings, has scheduled grand opera, series of nation's top symphonic outfits, plus wide variety of others; and Cass and Shubert-Lafayette, legitimate houses, will be open every night.

Gil Green has returned to his old post as manager of the Michigan, replacing Frank Upton, who becomes assistant to Joe Busic of United Detroit Theatres.

HARTFORD

Continental Circuit, Inc., has reopened the Center theatre in downtown Hartford after alterations. Arnold Leapard is the new manager. . . . West Side Amusement Co., of Bridgeport, has filed permit application for theatre alterations at a cost of $2,500. . . . Doug Amos, returned serviceman, is now assistant manager at the M&P Paramount, New Haven. Russ Ordway, who was handling the assistant's duties at the New Haven house, is now assistant at the M&P Allyn in Hartford.

Jack Gordon of Gordon's Entertainment Bureau, Hartford, is now observing his 40th year in show business. . . . Henry L. Needles, Hartford district manager for Warner Theatres, has been appointed chairman of a new motion picture sub-committee of the Fire Prevention Committee, Hartford Chamber of Commerce.

The Center theatre, Fall River, Mass., has reopened, after alterations. Ray Allard is managing. . . . Lloyd Bridgham's new State theatre, Presque Isle, Me., was opened recently, with numerous state and city officials on hand. . . . Orville H. Smith and Lon Vail have opened the Island theatre at Portsmouth, R. I., seating 500. . . . The Shubert, New Haven, Thursday presented a new musical comedy, "Park Avenue," starring Leonora Corbett and Arthur Margetson, with Raymond Walburn. . . . Edward Fitzpatrick, manager of Loew's Poli, Waterbury, Conn., has announced plans to erect a film theatre in the center of Woodbury, Conn., as soon as building materials become available. His son, Neal Edward Fitzpatrick, will manage.

INDIANAPOLIS

All's quiet at the downtown houses this week. The outstanding entries, "Anna and the King of Siam" at the Indiana and "The Diary of a Chambermaid" at Loew's, are hugging the average line. "Canyon Passage," now playing a moveover at the Lyric, topped $19,000 at the Indiana last week. With the weather fine and mild after a cold August, the Drive-In has announced it will stay open through October. . . . Art Baker, who was manager of the Circle before he went to the army, is slated to return as manager of Keith's here when it reopens in mid-October. . . . Max Wolf, purchasing agent for Loew's, visited the local exchange this week, his first time in town. . . . Bruce Kixmiller, Bicknell exhibitor, is president of the Civilian Advisory Council organized by 11 cities to

(*Continued on page* 35)

It takes a big theme *to make a picture*

ROSALIND RUSSELL ★ ALEXANDER KNOX

in "SISTER

UNTOLD MILLIONS ARE WAITING TO SEE IT!

DRAMATIC POWER SUPREME!

Never, never, never has the screen known greater, deeper, more certain power to stir the heart than is in this TRUE STORY of the woman who turned her back on all that MOST women hold dear—love, family, home —to write in thrilling deeds one of the most glorious chapters in all man history.

RKO RADIO PICTURES

"KENNY"

WITH DEAN JAGGER • PHILIP MERIVALE • BEULAH BONDI • CHARLES DINGLE

Produced and Directed by DUDLEY NICHOLS • Screen Play by DUDLEY NICHOLS, ALEXANDER KNOX and MARY McCARTHY

BIGGEST OF THE BIG IN NATIONAL ADVERTISIN TOO!!!

RKO is backing "Sister Kenny" with one of the most extensive and far-reaching magazine campaigns ever given a motion picture! Full-page and full-color ads reaching not only regular prospective customers, but also going after those *bonus millions* wh never come out except for the exceptional movie event! Think of it, ads in more than

100,000,000 COPIES* OF NATIONAL MAGAZINES!

The Big Weeklies

- Life (3 insertions)
- Saturday Evening Post (3 insertions)
- Look (3 insertions)
- Time (3 insertions)
- Collier's (3 insertions)
- Newsweek
- Liberty
- New Yorker

The Big Monthlies

- American
- Ladies' Home Journal
- McCall's
- Woman's Home Companion (3 insertions)
- Good Housekeeping
- Woman's Day
- Household Magazine
- Everywoman's
- Family Circle
- Parent's Magazine

The Big Farm Magazines

- Capper's Farmer
- Farm Journal (2 insertions)
- Progressive Farmer
- Successful Farmer (2 insertions)

The Big Specials

- Country Gentleman
- General Federation Clubwoman

The Big Newspaper Supplement AMERICAN WEEKLY

appearing in the following newspapers:

- Los Angeles Examiner
- San Francisco Examiner
- Washington Times-Herald
- Miami Herald
- Atlanta Journal
- Chicago Herald-American
- Baltimore American
- Boston Sunday Advertiser
- Detroit Times
- Albany Times-Union
- Buffalo Courier-Express
- N. Y. Journal-American
- Syracuse Herald-American
- Cleveland Plain Dealer
- Portland Oregonian
- Philadelphia Record
- Pittsburgh Sun-Telegraph
- San Antonio Light
- Seattle Post-Intelligencer
- Milwaukee Sentinel

The Big Fan Magazines

- Motion Picture
- Movie Story
- Movie Show
- Screenland
- Silver Screen
- Movie Life
- Movie Stars Parade
- Movies
- Modern Screen
- Movieland
- Photoplay
- Screen Guide
- Screen Romances
- Screen Stars

(*104,436,793 to be exact!)

(Continued from page 30)
help the big Crane Naval Depot in their territory. . . . The Indianapolis Variety Club held a special meeting Sunday night at the Severin Hotel for General William McCraw, national co-ordinator.

KANSAS CITY

Public and parochial schools opened Monday, September 16, the opening having been twice postponed because of polio. The incidence of the disease is definitely on the decline, said the Health Director of Kansas City advising the board of that city that he approved the opening. The greater number of cases this year than in recent years has caused not only postponement of school openings, but through the late summer closing of all places of public gathering including theatres in some towns. Theatre attendance in many towns declined radically although downtown theatres were not so much affected. Attendance of young children shrank in many neighborhood theatres to two or three; but in the past three weeks children have been attending in larger numbers.

There are comments on the relatively small amount of attention called to the fact that funds for meeting local needs of care for polio victims were largely raised through theatres.

MEMPHIS

M. A. Lightman, Jr., and Richard Lightman, sons of M. A. Lightman, Sr., president of Malco Theatres, Inc., are touring the Lightman neighborhood theatres of the Mid-South. Both are associated with the company as junior executives. . . . A. H. McAdams, Miami, Fla., executive with Wometco Theatre Circuit which operates 29 motion picture theatres in Florida and is building six more, was in Memphis this week on a social visit. . . . W. D. Hood, assistant shipper, 20th-Fox, left this week for service in the U. S. Army. . . . J. Fred Brown, owner of Ozark Amusements Company, which operates a circuit of Arkansas theatres, was in Memphis this week. . . . C. W. Tipton and his son, Pinkey Tipton, who operate theatres in Monette, Caraway and Manila, Ark., were on the Memphis row on business last weekend.

MINNEAPOLIS

Theatre business here took a general upturn, especially at the neighborhood houses, following lifting of the infantile paralysis ban on children under 15. The neighborhoods reinstituted their Saturday matinee specials, which had been dropped during the six-week quarantine. . . . Talbot Hayden, representative of J. Arthur Rank, made Minneapolis on his tour to get reaction of exhibitors and bookers to British-made films. . . . Cal Nygaard, who was a theatre manager with Baehr theatres, Brainerd, Minn., before the war, then had charge of four navy theatres during two years in service, has returned to Brainerd as a theatre manager with the Home Theatre Company. . . . Jack De Marce, Benson, Minn., has withdrawn from Frank Mantzke's Northwest Theatre Service, buying and booking combine, to join Theatre Associates, headed by Tom Burke, former Minneapolis Monogram manager. . . . Wayne Marx, booker at Minneapolis Paramount

branch, has taken over the Ironton at Ironton, Minn.

Charles Winchell, advertising and publicity director, and John Branton, buyer for Mindako Theatres, have completed the first leg of a series of district meetings to plan the circuit's second annual Fall Happiness drive.

OMAHA

Reopening of school and uncertain weather has done little to turn the tide of good box office returns here. . . . Omaha's Paramount exchange will battle the Des Moines personnel on the WOW Sunday afternoon quiz program October 6. . . . G. E. McGlynn, MGM branch manager, is in St. Joseph's Hospital. . . . Jim Castle, Paramount publicity representative from Kansas City, was in town to help his company with the cocktail session it furnished at the two-state exhibitors' meeting. . . . Will Singer, RKO-Brandeis manager, is in Chicago. . . . Allan Kohan, Warner's exploiteer, is arranging special screenings for Boy Scout executives through the state for "Men of Tomorrow." Many communities will have local Scout tieins.

PHILADELPHIA

Roy Rogers is in town with his rodeo at the Arena, and John Boles is a big hit in his personal appearance at the Earle. . . . Harry Cotton, general district manager for Alexander film, is playing host to local people on his company's yacht, "Two Smiles II." . . . Norman Ayres, Warner's district manager, in town at the local exchange last week. . . . Jack Engle, branch manager of Screen Guild-Film Classics, has booked "Flight To Nowhere" into Stanley-Warners' Earle. . . .

Nat Watkins has joined the Warner manager staff, and has been assigned to the Capitol, York, Pa. . . . Mort Levine, Warner district manager for South Jersey, is in the St. Francis Hospital, Wilmington, recuperating from a recent operation. . . . Irv Coopersmith, back as manager of the Lindley, after an absence due to illness. . . . Sunshine Theatre Service (Maury Schwartz and V. Becker) was registered last week to conduct a theatre promotion business dealing principally in bicycles, toys, etc.

PITTSBURGH

James Hendel has been promoted from supervisor of the Pittsburgh and Cleveland exchange for PRC to district manager of the Mid-Central district. His new territory covers Cincinnati, Cleveland and Pittsburgh. . . . M. A. Silver, local Warners' zone chief, is back from a vacation at Bretton Woods, N. H. . . . Regis J. Yunker, assistant manager of the Barry, has been stationed in Toledo for the Skirball theatres. . . . Charley Baron, Metro exploiteer in this territory, has been assisting in the staging of the world premiere of MGM's "Gallant Bess" in Louisville. . . . Mike Cullen, former Loew district manager, has reported to the New York office to await a new assignment.

PORTLAND

Night baseball, dog races, and the back to school parade of juveniles cut into downtown grosses. . . . Russell F. Brown, of Oregon Evergreen Theatres, has been named as director in American Theatres Association, public relations division for the State of Oregon. . . . Harold Weston, purchased seats for his theatre under construction at Everson, Wash., following disposal of his Grand theatre at Ferndale to A. Nordenberg, Seattle. . . . Jack Gardner has taken over operation of the theatre at Burlington, Wash. . . . Al Fernandez announces opening of his new theatre at Montesano, Wash. . . . Complete renovation and increased seating capacity are scheduled for the Post Street theatre, Spokane, Wash.

ST. LOUIS

What might be regarded as a beneficial move for first run houses was a change in policy by the *St. Louis Globe-Democrat,* only morning newspaper in the city, in the matter of publishing reviews. Heretofore, Herbert L. Monk's reviews were published on one day, Thursday or Friday — all lumped together. Under the new policy, the review will be run the day after a film opens, on a one-a-day policy. . . . Sam Komm's plans for a $500,000 motion picture house in South St. Louis indefinitely postponed because Komm was unable to get CPA clearance. . . . The film, "Hannibal Victory," based on deeds of *SS Hannibal Victory,* in the Pacific, will open in Hannibal, Mo., September 19. . . . Roy Rogers, and his horse, Trigger, to be star of a rodeo sponsored by local firemen for week beginning September 27. . . . The city's only legitimate house, the American, opened last week with "Mary Had a Little ——." . . . William Sherman, who had been manager of the St. Louis PRC office, last week assumed his new duties as district manager for that company, with supervision over St. Louis and Indianapolis. Sam Weiss, assistant manager to Sherman, has been elevated to branch manager of the St. Louis office.

WASHINGTON

Two new films opened this week, "Of Human Bondage" at the Warner Earle, following a two-week run of "The Big Sleep," and "Courage of Lassie" at Loew's Capitol following a two-week run of "Smoky."

(Continued on following page)

SPOTLIGHT

(Continued from preceding page)

"Kid from Brooklyn" continues at RKO Keith's . . . Sidney Lust's Hippodrome theatre announces that "Specter of the Rose" will have its Washington premiere, September 21. . . . A testimonial buffet was held in honor of Max Cohen, Universal Pictures, recently promoted to the Cleveland Exchange, and Harry Martin, new local Universal branch manager, by the Variety Club of Washington, in the club quarters, September 20. It was a stag affair. . . . Loew's Columbia theatre announced a cartoon carnival September 21 at 9 A.M. with 17 Technicolor cartoons on the bill.

The MOTION PICTURE HERALD'S Stars of Tomorrow list got plenty of space in the local newspapers, with some of the drama editors devoting almost an entire column to it. . . . Loew's Capitol theatre is celebrating its 19th anniversary this week with the showing of "Courage of Lassie" on the screen and the Major Bowes' All-Star Graduates on the stage. . . . Harry Anger, former managing director of the Earle theatre, and recently pageant director of the Arlington Centennial Celebration, will book and stage shows for the Club Cairo.

Cyril Mee, manager of Warner Bros. State Theatre, Lexington, Va., and Tom Baldridge, local publicity man for MGM, and a resident of Winchester, Va., were among the invited guests who met with the members of the board of directors of Shenandoah Valley, Inc.

Announce Awards in Broidy Sales Drive

Final standings and awards in the Samuel Broidy Testimonial Drive were announced yesterday by Mr. Broidy, Monogram president. Division one, sales: San Francisco first, Washington second, Philadelphia third. Division one, collection: San Francisco, Washington, Philadelphia. Division two, sales: St. Louis, Pittsburgh, Buffalo. Division two, collections: Buffalo, Pittsburgh, Cincinnati. Division three, sales: Minneapolis, Albany, Seattle. Division three, collections: Portland, Memphis, Minneapolis. The contest carried $15,000 in prizes with competing exchanges divided in three classifications, each receiving similar awards. In addition to the regular prizes, Minneapolis won a $500 prize for the highest sales percentage on a quota basis; Buffalo, $500 for highest collections on quota basis, and Jack Safer of the Washington exchange $200 as the manager whose branch registered the greatest over-all improvement.

Broidy Names Dunlap Executive Assistant

Samuel Broidy, president of Monogram Pictures, has appointed Scott R. Dunlap executive assistant at the studio. He will assist Mr. Broidy on all production matters, as well as being in charge of operations of the Hollywood plant. Mr. Dunlap, with W. Ray Johnston, helped organize the new Monogram company in 1937. He worked as a director at Twentieth Century-Fox, Universal, RKO and Warner Brothers and has produced many Monogram pictures.

To Honor Wehrenberg At St. Louis Luncheon

In tribute to Fred Wehrenberg, recently elected president of the Motion Picture Theatre Owners of America and in recognition of his championship of independent exhibitors, a committee of 120 representatives of the industry in St. Louis plans a luncheon in his honor at the Coronado Hotel in that city, September 23. Industry leaders in exhibition, production and distribution have been invited. Thomas James is chairman of the testimonial committee, Clarence Kaimann, co-chairman, and Clarence Hill, district chairman. Comittee members include Lester Bona, M. Schweitzer, Harry Hynes and Lester Kropp.

Olean Theatre Files Trust Suit

Brodonaro Brothers Theatres, Inc., operator of the Palace theatre in Olean, N. Y., filed suit for treble damages under the Sherman and Clayton Anti-Trust Acts last Friday in Western District Federal Court at Buffalo, against Warner Brothers, operators of two opposition theatres, and 12 co-defendants. Treble damages would amount to $489,000.

In its complaint, Brodonaro charges that since 1930 its Palace theatre has been prevented from obtaining a fair share of the better first run pictures, with these pictures going to Warners' Haven and State theatres. Prior to 1930, according to the complaint, the three theatres were operated independently.

The defendants are Loew's Inc., Paramount, RKO Radio, Radio-Keith-Orpheum, Twentieth Century-Fox, Universal Pictures, Universal Film Exchange, Big U Film Exchange, United Artists, Warner Brothers, Vitagraph, and Warner Brothers Circuit Management Corporation.

Jones Joins ARI

Beverly Jones has announced his resignation as associate producer of the March of Time to join the Hollywood staff of Audience Research, Inc., specializing in client relations. Mr. Jones was through the war engaged in production with the U. S. Army pictorial service with the rank of captain. He was largely engaged in pictorial recordings in Iran. He came into the industry with the Paramount studios in Long Island City, and was for some years, before his March of Time connection, on the production staff of Pathe.

Pal Signs Herman

Woody Herman and his orchestra have been signed to appear in a Puppetoon to be produced by George Pal for Paramount release. Duke Ellington recently completed a similar Puppetoon, "Date With Duke." Mr. Herman will appear in "Rhapsody in Wood," with the featured puppet representing Mr. Herman as a child.

Eagle-Lion Will Distribute for Lyons Company

Eagle-Lion Films, Inc., the J. Arthur Rank affiliate, and Producing Artists, Inc., have concluded a producing-releasing deal which calls for Producing Artists to deliver to Eagle-Lion for release over a three-year period a series of top-ranking features each in the $2,000,000 bracket.

The first picture under the new agreement will be "Prelude to Night," from Dayton Stoddard's novel. Production will begin November 1 with a cast headed by Zachary Scott, Louis Hayward and Sidney Greenstreet. William Dieterle will direct. The second film will be "Imperial Venus," from Edgar Maass' fictionalized biography of the life of Pauline Bonaparte.

The deal was announced this week by Arthur Krim, Eagle-Lion president.

Producing Artists, originally formed in 1943, recently was reorganized with Arthur S. Lyons as president and Joseph Justman as vice-president.

The pictures will be produced at the new $3,500,000 nine-stage studio now being constructed in Hollywood. Facilities of Eagle-Lion also will be made available to the company.

Mr. Krim announced that a close operating relationship is effected in the pact, with each studio making available to the other its roster of actors, directors, writers and other talent, as well as working crews and physical facilities.

"Return to Night" Wins MGM Prize Novel Award

Mary Renault's "Return to Night" has won first place in Metro-Goldwyn-Mayer's $200,000 third annual prize novel contest. The novel, which is to be published by William Morrow in the autumn, is a story of contemporary England. The authoress, a trained nurse and an Oxford graduate, has published three other novels. The contest calls for a minimum award of $125,000 to the author, with the possibility of an additional $50,000. An award of $25,000 is made to the publisher of the book. Previous award were made to "Green Dolphin Street" and "Before the Sun Goes Down."

AMPA Names Relief Fund Committee

Chester Friedman, editor of the Managers' Round Table of MOTION PICTURE HERALD, has been appointed chairman of a fund-raising committee on behalf of the Associated Motion Picture Advertisers' Relief Fund. Others on the committee include Charles Alicoate, chairman of the AMPA Relief Fund; Phil Williams, chairman of the planning and program committee; Dave Bader, Arnold Stoltz, Evelyn Koleman, Jerome Pickman and Ray Gallagher.

Store Tieup Plan Starts in Dallas Using Reissues

What may prove to be a new twist to an exhibitor-local tradesman tieup is the "progressive theatre party" sold to the 7-Eleven Ice Stores in Dallas by Paul Perella and John Baker.

Under the scheme, the chain store group will pay the film rental on showings of a series of films which have proved successful in the past, in return for which the exhibitor will place the ice company's name on the theatre marquee and on a preliminary trailer prior to the series' presentation.

First film shown under the plan was "The Texas Rangers," a 1936 Paramount release with Fred MacMurray, Joan Parker and Lloyd Nolan, June 10 at the Acadia. This was followed by "Waterloo Bridge" with Robert Taylor and Vivien Leigh at the Kessler.

Paramount spokesmen in New York saw no objection to the Dallas idea as long as there was no infringement or improper use of the picture company's name and that the sponsoring ice company was not mentioned in advertising as presenting the picture. They pointed out there was nothing new in exhibitors using advertisements of local tradesmen in lobbies or on trailers. The marquee spotting, they assume, shows in the Dallas instance, the 7-Eleven Ice Company's name as sponsor of the theatre party rather than the film.

The ice company doesn't sell tickets to the showing but pays for promotion pieces on the picture, which are distributed to the company's customers and bear the company's imprint.

Pioneers Set November 20 For "Father-Son" Dinner

The Picture Pioneers have set November 20 as the date for its "Fathers and Sons" dinner to be held at the Waldorf-Astoria Hotel, New York. The executive committee of the group, headed by Jack Cohn, executive vice-president of Columbia Pictures, was to meet in New York during the week to discuss arrangements for the event.

Back Foster Homes Drive

Allied Theatre Owners of Eastern Pennsylvania is sponsoring theatre participation in the Philadelphia drive for the Foster Homes for Children campaign, according to Sidney E. Samuelson, general manager of Allied. Cooperation of about 150 theatres was expected in the showing of a short contributed by Twentieth Century-Fox in support of the drive. Production was arranged through Thomas J. Connors, 20th Century-Fox vice-president in charge of sales. Clark Film is handling distribution.

Warners Acquire Theatre In Bogota, Colombia

Warner Brothers have acquired the San Jorge theatre in Bogota, Colombia, it was announced this week by Wolfe Cohen, vice-president of Warner International. The theatre is a 1,200-seat deluxe house built about five years ago. Warners will take possession January 1 after extensive remodeling and installation of new sound equipment. Deals for acquisition of several other South American houses are now pending, according to Mr. Cohen.

Reade Theatres Appoints Park Avenue Managers

David T. Kearney was named manager and Alfred Sandwani assistant manager of Walter Reade Theatres' new Park Avenue theatre in New York, at a meeting of executives and managers of the circuit in the New York home office last week. The meeting was presided over by Walter Reade, Jr. Other promotions and personnel changes included the transfer of Walter Kirchafer from Kingston, N. Y., to the Paramount theatre in Asbury Park, N. J.; the promotion of Guy Heria from Asbury Park to city manager for the circuit in Morristown, N. J., and the appointment of R. Lanterman as manager of the circuit's Jersey theatre in Morristown. At the same time it was announced that Steve Brener has been appointed director of publicity for Walter Reade Theatres.

Protest Sunday Shows In Nashville, Ga.

A small group of Nashville, Ga., citizens have petitioned L. A. Stein, owner of Nashville's Majestic, to halt Sunday shows. The petition stated that Sunday shows were a violation of the law and an encroachment on the Sabbath Day. The signers declared they would resort to the courts if the theatre was not voluntarily closed Sundays. The Sunday shows are under the auspices of the Berrien County chapter of Veterans of Foreign Wars. The proceeds are to be used to erect a club house.

End Paralysis Ban In Minneapolis

The polio quarantine forbidding children 15 years of age and under from attending Minneapolis' theatres was ended last Thursday after loop merchants brought pressure to bear on the city's welfare board for immediate lifting of the ban. The quarantine had been in effect for six weeks and children had been banned from riding street cars, buses and from gathering in large groups.

Levee Sues Orson Welles

M. C. Levee has filed suit in Los Angeles Superior Court against Orson Welles for $65,000, assertedly due on a contract between Mr. Welles and Franchot Tone for Mr. Tone's services in Mr. Welles' unmade "Production No. Four." Mr. Tone has signed his contract over to Mr. Levee.

20th-Fox to Sell Korda Product In Australia

Twentieth Century-Fox will distribute in Australia, New Zealand and Tasmania all those British films to be released in the United Kingdom by Sir Alexander Korda's British Lion Films. The deal involves the productions of six independent producers whose pictures will be exhibited in Australia's and New Zealand's most extensive circuits—Hoyt's and Amalgamated Theatres—on a percentage basis and on the same terms as the best American-made pictures are shown.

The announcement was made Tuesday by Murray Silverstone, 20th-Fox International president, in a joint statement with Sir Arthur Jarratt, deputy chairman and managing director of British Lion Film Corporation; Ernest Turnbull, managing director of Hoyt's Theatres, Australia; Michael Moodabe, managing director of Amalgamated Theatres, New Zealand, and Sir Alexander.

Twentieth-Fox has, for a number of years, handled the distribution of many pictures in Australia and New Zealand. The independent producers involved in the deal include Herbert Wilcox, Carol Reed, Leslie Arliss, Anthony Kimmins, Zoltan Korda and Edward Black.

Mr. Black has two films in production. He has finished the exteriors of "Bonnie Prince Charlie," starring David Niven, and is currently in Italy supervising exteriors for a picture directed by Leslie Arliss, "Man About the House."

Mr. Wilcox soon will start his next production with Anna Neagle and Michael Wilding starred.

Sir Alexander is now preparing several films, the first of which will be an Orson Welles production, presumably the New York extravaganza, "Around the World." His other productions will star Cary Grant, Paulette Goddard and Ralph Richardson, among others.

Taxes on Amusements Drop in Minnesota

Federal admission tax collections on places of amusement in Minnesota dipped from $727,504 in July to $561,000 in August, according to the Minnesota U. S. Internal Revenue Collector. The drop was attributed to the polio quarantine. This year's admission tax collection for August still was $100,000 above August of last year, however.

Avert SPG Threat

Negotiators for the Screen Office and Professional Employees Guild and the Screen Publicists Guild are reported to have reached an agreement with company representatives, thus averting a threatened strike in New York. Terms of the agreement are said to contain a compromise.

Goldman Loss Is Put at $125,000 By District Court

A ruling by Judge William H. Kirkpatrick last week in the U. S. District Court, Philadelphia, cleared the legal way for the William Goldman Theatres, Inc., of Philadelphia, to seek $375,000 from 12 film companies for alleged monopolistic practices.

Judge Kirkpatrick ruled that Goldman suffered a loss of $125,000 by closing its Erlanger theatre in Philadelphia from September 1, 1941 to December 8, 1942, when it was unable to obtain first run pictures.

Under the Clayton Act attorneys for Goldman now may petition the U. S. District Court for an award of treble damages, amounting to $375,000 and for an injunction to halt the alleged monopoly.

Still Has Claim

Goldman still has a claim for losses sustained since December 8, 1942. The Goldman circuit originally filed suit for $1,350,000 damages against the producers and distributors, charging conspiracy under the anti-trust law. Judge Kirkpatrick, who tried the case, dismissed in April, 1944. He held there had been no restraint of interstate commerce.

Goldman theatres moved to the U. S. Circuit Court of Appeals, which, in August, 1945, reversed Judge Kirkpatrick and sent the case back to the lower court for a determination of damages suffered. In fixing the Erlanger's loss, Judge Kirkpatrick used the profit made by the Mastbaum, a Warners' house a block away, as the standard.

"I have no hesitation in making the finding that had the Erlanger operated in free competition during the damage period, it would have made profits," Judge Kirkpatrick said. "I also think the evidence offered by William Goldman Theatres, Inc., the plaintiff, is sufficient to enable the court to estimate the amount of probable profits with a reasonable degree of accuracy, which is all the law requires," he continued.

12 Companies Cited

The 12 companies cited in the Erlanger suit are: Loew's, Paramount, 20th Century-Fox, Columbia, Warner Brothers, Vitagraph, Warner Brothers Circuit Management Corporation, Stanley Company of America, Universal Corporation, Universal Film Exchanges, Inc., and United Artists Corporation.

Still pending is a second suit by Goldman against a number of producers and distributors for refusing to give first run pictures to Keith's theatre, and the Karlton theatre, both under Goldman management. (The Karlton recently started its first run policy with the first Philadelphia showing of "O.S.S." Goldman is operating the Goldman theatre, new first run house).

"March of Progress Drive" For Monogram Exchanges

Monogram will conduct a "March of Progress Drive" in all U. S. and Canadian exchanges during the last 12 weeks of 1946, it has been announced by Samuel Broidy, president. Object of the drive is the liquidation of accounts on 1945-46 and all previous season's programs. Field captains have been appointed for all districts, each to work under the supervision of an executive in New York. District meetings are being arranged for a ways and means discussion. Prize awards will be made in all districts. The drive starts October 12 and closes December 28.

Universal Holds Final Session

The third and final of a series of regional sales meetings of Universal-International Pictures was held at the Waldorf-Astoria Hotel, New York, Monday and Tuesday, with W. A. Scully, vice-president and general sales manager, presiding.

District and branch managers from New England, New York, Pennsylvania, Ohio and Washington, D. C., as well as home office officials heard Mr. Scully outline the plan under which Universal-International expects to market its pictures. The plan was first revealed at the initial regional meeting in Denver recently.

Attending the New York meetings were J. J. Scully and M. Feltman, Boston; G. E. Schwartz, Philadelphia; H. J. Martin, Washington; Dave Miller, J. J. Spandau, Buffalo; E. Vogel, Albany; P. T. Dana, Max Cohen, Cleveland; Arthur Greenfield, New Haven; Dave Levy and Nat Goldberg, New York.

From the home office: A. J. O'Keefe, E. T. Gomersall, Fred Myers, F. J. A. McCarthy, Adolph Shimel, Maurice Bergman, J. J. Jordan, M. Alin, J. Huber, Frank Mooney, Ray Coyle, Milton Schneiderman and F. T. Murray. Also, W. J. Heineman, general sales manager of the J. Arthur Rank Organization and B. G. Kranze. From Empire-Universal, Canada, A. W. Perry, M. J. Isman and M. Plottel.

DuPont Purchases Smith & Aller

DuPont has purchased Smith & Aller, Ltd., west coast distributors of DuPont motion picture film for approximately 20 years, it was announced this week. It was further announced that the DuPont photo products department would open a west coast district sales office at Hollywood coincident with the transfer. Myron A. Hatfield, who has been branch manager of Defender-DuPont in Los Angeles, will be in charge of the new office as district manager of the photo products department. Also appointed to the new office were H. A. Gladden, district X-ray sales manager, and A. H. Bertholf, district trade sales manager.

Portugal Studies Regulations to Protect Trade

by JOAO DE MORAES PALMEIRO
in Lisbon

The Portuguese Government currently is studying and soon will issue special regulations designed to protect the Portuguese film industry in its expansion.

Although no particulars on the regulations have been released yet, Felix Ribeiro, director of the Film Section of the Government's Office of Information, has indicated that foreign distributors have not very much to fear from the conditions of the new legislation which, he said, would in no way conflict with the interests of foreign pictures in Portugal. This, because native production is still on a scale too small to compete with foreign films.

▽

The announcement of this impending legislation was made by Antonio Ferro, national Secretary of Information, when he addressed a large assembly of film people invited to witness the awarding of prizes by the Office of Information to various actors, directors and producers.

Declaring that motion pictures "fit the human understanding much easier and more persuasively than any other media," he praised the U. S. indutsry but said that Hollywood product was far from entirely fitted for the Portuguese screen.

Current Portuguese production, he said, suffers from too much talking and from poor rhythm—which he compared to a train continually stopping on its journey.

The Secretary of Information declared that special care and attention must be devoted to the film industry's expansion and suggested that producers and directors should choose their stories from the country's literature. Further, he said, Portugal's Prime Minister, Oliveira Salazar, was devoting his attention to the industry's problems.

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The forthcoming cinema season, which begins in Portugal in October, will offer American, French, English, Italian, Spanish and Swedish product. This, together with a backlog from last season, will total several hundred. At least eight Portuguese productions will be ready for distribution and a number of weeks of the best playdates doubtless will be occupied with the screening of these pictures. The limited number of first runs in Lisbon and Oporto will not be sufficient to handle all the pictures which 31 distributors are offering.

Preview Bank Film

"Watson Wakes Up," an 18-minute picture featuring Noah Beery, Jr., and Virginia Christine, produced in Hollywood for the New York State savings banks, was given its preview last week at the Normandie theatre in New York.

ABRACADABRA

or

How to make people happy

(A sort of fairy tale)

Once upon a time we asked a very wise old man if there was any surefire way of making a lot of people happy.

That's an awfully tough question, but this old man was so very, very wise, people said he was—at least—a wizard.

The old man showed his wisdom too. He scratched his head while his fourteen apprentice wizards ran up and down and stroked his beard. Then he spoke as follows:

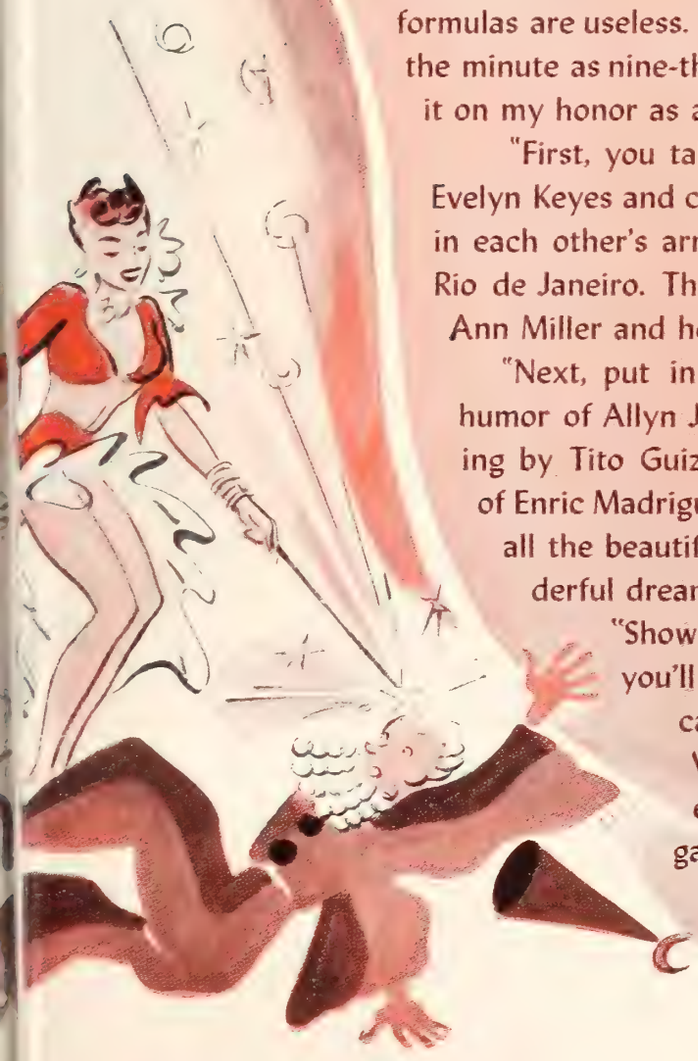
"Making people happy is a very important and wonderful thing to do. Old signs and symbols won't do it. Ancient formulas are useless. Here, though, is a formula as up to the minute as nine-thirty tomorrow morning. I guarantee it on my honor as a member of Sorcerers' Local 983.

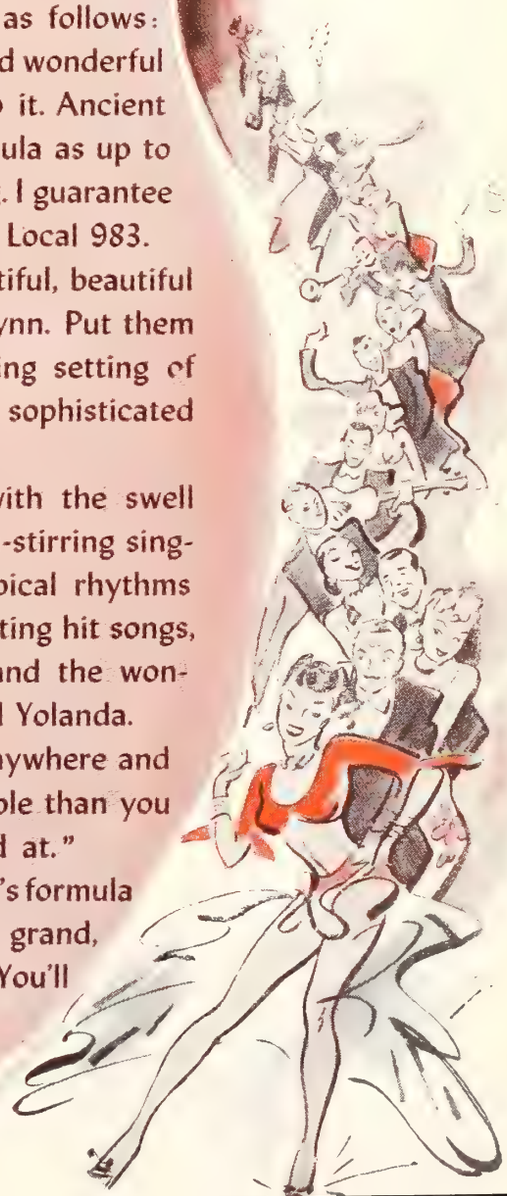
"First, you take equal parts of beautiful, beautiful Evelyn Keyes and clever young Keenan Wynn. Put them in each other's arms in the lush, throbbing setting of Rio de Janeiro. Then add a lot of lovely, sophisticated Ann Miller and her toe-tingling dances.

"Next, put in some loud guffaws with the swell humor of Allyn Joslyn and some swoon-stirring singing by Tito Guizar. Get the torrid tropical rhythms of Enric Madriguera's Orchestra, five lilting hit songs, all the beautiful girls you can find, and the wonderful dream dancing of Veloz and Yolanda.

"Show all that on a screen anywhere and you'll have more happy people than you can shake a magic wand at."

We followed the old man's formula exactly and we made a grand, gay, musical movie. See it. You'll agree that the old wiz is very, very wise.





Screenplay by Allen Rivkin,

OF BRAZIL

starring

EVELYN KEYES

KEENAN WYNN

ANN MILLER

ALLYN JOSLYN

TITO GUIZAR

VELOZ AND YOLANDA

AND

ENRIC MADRIGUERA

AND HIS ORCHESTRA

COLUMBIA'S SILVER ANNIVERSARY 1946

Devery Freeman · Directed by S. SYLVAN SIMON · Produced by SIDNEY BIDDELL

THE TROPICAL

Tune-and-Talent Topper

OF THEM ALL!

EVELYN KEYES

TITO GUIZAR

KEENAN WYNN

VELOZ & YOLANDA

ANN MILLER

AND

ENRIC MADRIGUERA AND HIS ORCHESTRA

ALLYN JOSLYN

They're all THE THRILL OF BRAZIL

PRINTED IN U.S.A.

Author Authority Proposal Fought By Writers Units

The American Writers Association, a newly-formed literary group, plans legal action against the proposed American Authors Authority, it was indicated in New York last weekend.

The action will be taken if the Screen Writers Guild, Authors Guild, Dramatists Guild and Radio Writers Guild cannot be persuaded to abandon their project to organize the Authors Authority which would centralize copyright material, on the ground that the Authority violates trust laws.

Name Rene Kuhn, Waldman

Tuesday, the Writers Association designated Rene L. Kuhn, novelist, and Louis Waldman, lawyer and author, to present its opposition to the proposed organization at a meeting Wednesday of the Authors League. In an exchange of letters and telegrams, Elmer Rice, president of the league, said he would welcome Miss Kuhn but could not grant the request that Mr. Waldman attend as the meeting was not "a legal matter."

Officers named by the Writers Association include Rupert Hughes, Irene Kuhn and Benjamin Stolberg, vice-chairmen; Richard Rimanoczy, treasurer, and Suzanne LaFollette, executive secretary.

The proposed organization's plans, as outlined by James M. Cain, screen writer and novelist, would do away with the outright sales of literary material to film companies and substitute a system of leasing. It would also put an end to buying material from writers who are not members of one of the four guilds and would copyright, in its own name, all material produced by writers, whether for motion pictures, stage, book, magazine or radio, except on salary.

The Writers Association, including Louis Bromfield, Katherine Brush, John Erskine, Benjamin Stolberg and Clarence Buddington Kelland among its members, has sent 300 letters to other leading authors in the country claiming that the proposed Authors Authority would put a stranglehold on all literary production and use.

Cites Acceptance

In a 15-page article in the July issue of *The Screen Writer,* organ of the Screen Writers Guild, Mr. Cain, in discussing the plan, said: "The authority will then say, 'We shall copyright for assignment no works except from writers who have become members of the proper guild."

Mr. Cain also pointed out that when the Sale of Original Material Committee of the SWG reported in favor of this system, "it was thought radical; within a short time it was being accepted on all sides as the way the thing will be done. What the independents (film producers) will accept the majors must agree to."

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 5—London Conference seeks solution for Palestine problem. . . . "Monty" of Alamein welcomed here. . . . French prisoners in religious pilgrimage. . . . Aviation: Navy's "harness" test. . . . Fashions for Brazil. . . . Human icicle. . . . Sports: model plane meet, boomerang throwers.

MOVIETONE NEWS—Vol. 29, No. 6—Nazi Gang in last plea. . . . More trouble in Trieste. . . . Destroying Siegfried line. . . . Giant C-54 catches fire. . . . Modernistic Baptism. . . . Rodeo spills. . . . Salmon Derby. . . . Water babies.

NEWS OF THE DAY—Vol. 18, No. 203—President welcomes Montgomery. . . . Nazi torture camp victims in pilgrimage to Lourdes. . . . Planes in head-on crash as dummy pilot escapes. . . . London squatters seize homes of aristocrats. . . . French quadruplets. . . . Smallest auto. . . . Flying icicle.

NEWS OF THE DAY—Vol. 18, No. 204—War crimes swan song. . . . Our martyred fliers home as Trieste tension mounts. . . . Siegfried line goes boom. . . . Presenting Miss America. . . . U. S. Tennis stars win Davis Cup.

PARAMOUNT NEWS—No. 6—Mark Clark reports on Austria. . . . Howard Hughes flies again. . . . "Monty" makes first visit to the U. S. . . . Lourdes—Prisoners' pilgrimage. . . . Dodgers vs. Cardinals.

PARAMOUNT NEWS—No. 7—Labor crisis grips U. S. . . . Crash landing: burning plane lands safely. . . . World's fattest man. . . . Aftermath of the Yugoslavia incident. . . . World Series fever.

RKO PATHE NEWS—Vol. 18, No. 8—U. S. fleet's goodwill visit to Greece. . . . France gives peace delegates a party. . . . "Monty" visits West Point and Washington. . . . Former Nazi captives give thanks at Lourdes. . . . General Mark Clark home to discuss Austria. . . . Howard Hughes flies continent in a B-23.

RKO PATHE NEWS—Vol. 18, No. 9—Camera catches crackup of C-54. . . . Wilhelmina 66, feted by Dutch. . . . Land yacht, hotel on wheels. . . . LaGuardia tells of Europe. . . . Amphibian plane for family picnic. . . . Ted Bishop, national amateur golf champion.

UNIVERSAL NEWS—Vol. 19, No. 537—U. S. greets "Monty". . . . Death of a sea queen. . . . Venetian regatta. . . . Japs man U. S. ships. . . . The flying icicle. . . . French swimming meet. . . . Northwest rodeo. . . . New Pike's Peak record.

UNIVERSAL NEWS—Vol. 19, No. 538—Air victims come home. . . . Heaviest man in the world. . . . Egg brings home bacon (author signs millionth copy of book). . . . Orphans of the wild, Tom Thumb playground. . . . World of sports: golf, swimming, motorcycle racing.

Seven Majors File Percentage Suits

Ten suits involving percentage pictures have been filed by seven major companies. Loew's Twentieth Century-Fox and Paramount have filed separate suits in Federal District Court, Los Angeles, against William E. Cox, operator of the Forum theatre, Barstow, Cal. In the Federal District Court in Superior, Wis., Paramount, RKO, Universal, Loew's, United Artists, Warner Brothers and Twentieth Century-Fox have filed separate suits against George Miner, Miner Amusement Company and Isle Theatre Company, involving 10 theatres of the Miner circuit. In all cases punitive damages are sought, in addition to damages for the losses allegedly sustained by reason of allegedly inaccurate reports submitted on percentage engagements.

RCA Servicing National

Contract service to more than 300 theatres of National Theatres Amusement Corporation will be provided by RCA under a renewal contract recently signed. The pact covers the eleventh consecutive year that RCA has serviced this group of theatres.

20th-Fox to Open "Razor's Edge" At Roxy Nov. 19

Darryl F. Zanuck's production of W. Somerset Maugham's "The Razor's Edge" will have its world premiere in New York at the Roxy theatre on the evening of November 19, it was announced in New York Tuesday by Spyros Skouras, president of Twentieth Century-Fox. The opening will be formal and admission will be by invitation.

According to present plans Mr. Zanuck will arrive in New York from California November 17 bringing the prints with him. The picture will be nationally released Christmas week, when it will open on a day and date basis in some 300 key cities.

A meeting to coordinate plans for the premiere was held Monday at the Roxy among Charles Schlaifer and his advertising and publicity staff, A. J. Balaban, general manager, Irving Lesser, assistant general manager. An NBC television broadcast will be one of the features of the opening night program. There will also be broadcasts from the lobby as well as newsreel coverage. Searchlights will flood the marquee and lobby.

Critics from leading newspapers throughout the United States will be brought to New York by Twentieth Century-Fox and in the invited audience also will be representatives of New York newspapers, trade papers and magazines and radio commentators in addition to industry executives and state and city officials.

The picture stars Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Clifton Webb and Herbert Marshall. Edmund Goulding directed.

May Fine Atlanta Theatres On "Scarlet" Screenings

The Atlanta City Attorney's office is studying the possibility of bringing legal action to collect as much as $22,000 in fines from those theatres which exhibited "Scarlet Street." Following a ruling of the State Supreme Court that Miss Christine Smith, Atlanta censor, was acting within her rights when she banned the picture, there remained the question of whether the exhibitors who showed the picture to record crowds after a Fulton Superior Court ruling in their favor were liable for fines. Maximum fine for showing a picture in violation of the censor's order is $500. Miss Smith has estimated that the film was shown a total of 44 days in various Atlanta theatres.

Retitle British Picture

The British Technicolor maritime melodrama, "Western Approaches," has been retitled "The Raider" and will be released in the United States by English Films, Inc.

Ten Pictures Started In Studio Spurt; 50 In Work for Week

Hollywood Bureau

Despite the threat of a new jurisdictional dispute which, if long-continued, would have the effect of stalemating production, the total number of pictures in work increased slightly last week. Ten new films went before the cameras, and work was completed on seven others. At the weekend, the shooting index stood at 50, compared with the previous week's level of 47.

Columbia led the field with four new pictures. "Twin Sombreros," produced in Cinecolor by Harry Joe Brown, and directed by George Waggner, has a cast composed of Randolph Scott, Dorothy Hart, Bruce Cabot, Forrest Tucker, Charley Grapewin, John Miles and Grant Withers.

Chester Morris and Constance Dowling have the leads in "Inside Story," which Ted Richmond is producing and Robert Gordon is directing.

"Cigarette Girl" features Leslie Brooks and Jimmy Lloyd. William Bloom is the producer; Gunther Fritsch the director.

"West of Dodge City" stars Charles Starrett as the "Durango Kid," with Smiley Burnette and Nancy Saunders in supporting roles. Colbert Clark produces; Ray Nazarro directs.

RKO Starts Dog Story With Sharyn Moffett

RKO Radio's new venture is "Banjo," a dog story starring nine-year-old Sharyn Moffett, with Jacqueline White, Walter Reed, Una O'Connor, Louise Beavers and Lanny Rees featured. Lillie Hayward is the producer; Richard Fleischer the director.

Monogram launched "Valley of Fear," a Western starring Johnny Mack Brown with Raymond Hatton and Christine MacIntyre. Charles Bigelow is supervising production; Lambert Hillyer directing.

Hal Roach started work on "Who Killed 'Doc' Robin?" a comedy whose juvenile cast includes Larry Olsen, Eilene Janssen and Dale Belding. Robert McGowan produces; Bernard Carr directs.

Sol Wurtzel's latest production for 20th Century-Fox release is titled "Backlash." Jean Rogers, Richard Travis, Larry Blake, Louise Curry, Robert Shayne and John Eldredge are cast. Eugene Ford directs.

Two films destined for Screen Guild release went into work, one under the Affiliated banner, the other a Screen Art production. William Berke is producing and directing the former, titled "Renegade Girl." Alan Curtis, Ann Savage and Edward Brophy have been signed for leading roles.

"Queen of the Amazons," initial Screen Art film, is being produced and directed by Edward Finney. Heading the cast are Robert Lowery, Myra Moustafa, John Miljan, Cay Forester, Vida Aldana and Jack George.

Incidental News of Pictures and People

Robert Mitchum, a winner in MOTION PICTURE HERALD's recent Stars of Tomorrow poll, has been assigned a stellar role in RKO Radio's forthcoming version of Geoffrey Homes' best-seller, "Build My Gallows High." Simultaneously, Jacques Tourneur was signed to direct the new offering, which will be produced by Warren Duff under the executive supervision of Robert Sparks. The picture will be filmed on a more pretentious scale, and with a much higher budget than RKO's earlier suspense pictures.

George Raft and Sam Bischoff have formed a new producing company, to be known as Star Films, Inc., which will make three pictures for United Artists release during the next two years. Raft will star in the projected pictures, and Bischoff will direct them. . . . "Every Other Sunday," a dramatic love story by Arthur Nordhem, has been purchased by Monogram as a future starring vehicle for Gale Storm. Jeffrey Bernerd has been assigned to handle production.

To Make Animated Films For State Department

To inform foreign audiences of American political, social and economic thought, the State Department has contracted for two animated films, which will be made by United Productions. The first deals with the function of public opinion polls in America, and the second with the historical development and present position of labor unions in the United States.

Universal-International has acquired the screen rights to the Edvard Grieg operetta, "Song of Norway." It will be filmed in Technicolor. . . . Bill Williams has been assigned the role of Laraine Day's brash young brother in RKO's screen version of the Booth Tarkington classic, "Alice Adams," which Bert Granet will produce. . . . "The Old Spanish Trail," an original story by Gerald Geraghty, has been purchased by Republic as a starring vehicle for William Elliott.

Whorf's Young Son Signed For Bogeaus Film Role

David Whorf, 12-year-old son of MGM actor-director Richard Whorf, has been signed by Benedict Bogeaus and Burgess Meredith for a role in their current production, "A Miracle Can Happen." . . . Seymour Nebenzal has purchased the screen rights to Pierre Benoit's book, "Atlantida," the story of a lost city in the Sahara Desert, and has engaged Maria Montez for the leading feminine role.

Nathaniel Curtis has been engaged by William Cagney to direct "The Stray Lamb," Thorne Smith novel in which James Cagney and Eddie Bracken will be starred, the latter portraying by turns a horse, a dog, a kangaroo, and a timid stock broker. . . . Screen Guild Productions have acquired the screen rights to "Judy," an original story by William Berke, which he will produce and direct for Affiliated Productions. . . . Ewing Scott, who has made pictures at the Arctic and the Antarctic, as well as in the South Seas, Europe and Africa, has been signed by Barney Briskin to direct "Tarzan and the Huntress," starring Johnny Weissmuller and Brenda Joyce.

William Clemens has been signed by Columbia to direct "The Hunter Is a Fugitive," next in the studio's series of suspense films based on radio's "Whistler" character. . . . 'Doc' Merman, production manager for Pine-Thomas, and William B. David have formed a new producing company, to be known as Merman-David Pictures, Inc. Two of the new company's forthcoming features will be filmed in Cinecolor. . . . Dan Bailey, Jr., has been assigned the leading male role opposite Betty Grable in "Mother Wore Tights," which will be produced for 20th Century-Fox by Lamar Trotti.

Enterprise Buys Story

Enterprise Productions, Inc., has concluded negotiations with Fannie Hurst for the purchase and production of her story, "She Walks in Beauty." Production date will be on next year's schedule.

Acquire "The Velvet Well"

Julian Roffman and Ben Kerner have acquired the motion picture rights to "The Velvet Well," a mystery melodrama by John Gearon recently published by Duell, Sloan and Pearce.

Bernhard Quits Sperling Unit

Joseph Bernhard and Milton Sperling, ho formed United States Pictures, Inc., st year to produce several pictures annual- for release through Warner Bros., an- ounced jointly Tuesday that Mr. Sperling acquiring Mr. Bernhard's interest in the ganization and will become president. Mr. perling has been vice-president and execu- ve producer.

In announcing his withdrawal, Mr. Bern- ard said his future plans were not deter- ined. Meanwhile, he will continue to look ter distribution matters for the first two leases, "Cloak and Dagger," which goes to general release September 28, and Pursued," now in production.

Plans for the expansion of United States ictures activities will be announced short- , Mr. Sperling said. The company will in- ease its production schedule and build an stern organization. The third United tates Pictures production, "The Aspern apers," starring Lilli Palmer, will go be- re the cameras in October, while "White ights," starring Joan Crawford, is slated r spring production. Two additional pic- res are scheduled for 1947 production.

Four Los Angeles Theatres Show Paramount Reissues

An extensive program of double bills omposed entirely of Paramount reissues has een lined up by four theatres in Los An- eles in observance of the company's "34th nd Greatest Year Celebration." The ouses are the Picfair, Arlington, Vermont nd Cinema and the bookings are "Waikiki Wedding" and "The Ghost Breakers," Lives of a Bengal Lancer" and "The Glass Key," "The Virginian" and "Rhythm on the Range," "Bluebeard's Eight Wife" and Death Takes a Holiday," "Wells Fargo" nd "The Last Outpost." The four the- tres, operated by different circuits, have oined forces for the operation.

PREVIEWS OF TRADE SHOWS

Paramount's "Blue Skies", a Technicolor musical drama featuring the songs of Irving Berlin, will be tradeshown September 25. Starring Bing Crosby, Fred Astaire and Joan Caulfield, Sol C. Siegel produced and Stuart Heisler directed.

"Nobody Lives Forever", Warner melodrama featuring John Garfield, Geraldine Fitzgerald, Walter Brennan and Faye Emerson, was tradeshown September 20. Robert Buckner produced and Jean Negulesco directed.

COMPLETED

COLUMBIA
Lone Wolf in Mexico (formerly "Lone Wolf's Invitation to Murder")
Alias Mr. Twilight
Johnny O'Clock
Blondie's Big Moment

PARAMOUNT
My Favorite Brunette

RKO RADIO
Katie for Congress

UNITED ARTISTS
Monsieur Verdoux (Chaplin)

STARTED

COLUMBIA
Twin Sombreros
Inside Story
Cigarette Girl
West of Dodge City

INDEPENDENT
Who Killed "Doc" Robin? (Roach)

MONOGRAM
Valley of Fear

RKO RADIO
Banjo

SCREEN GUILD
Renegade Girl (Affiliated)
Queen of the Amazons (Screen Art)

20TH CENTURY-FOX
Backlash (Wurtzel)

SHOOTING

COLUMBIA
They Walk Alone
Last of the Redmen
My Empty Heart

EAGLE-LION
When the Devil Drives

ENTERPRISE
Arch of Triumph

MGM
Romance of Rosy Ridge
Merton of the Movies
It Happened in Brooklyn
Life's for the Loving
This Time for Keeps
Summer Holiday
Unfinished Dance

MONOGRAM
It Happened on Fifth Avenue

PARAMOUNT
Big Haircut
Dear Ruth
Golden Earings
Emperor Waltz
Desert Town (Wallis)
Unconquered (DeMille)

PRC
Return of Rin Tin Tin

RKO RADIO
They Won't Believe Me
Trail Street
Bachelor and the Bobby-Soxer
Time to Kill (Hakim-Litvak)

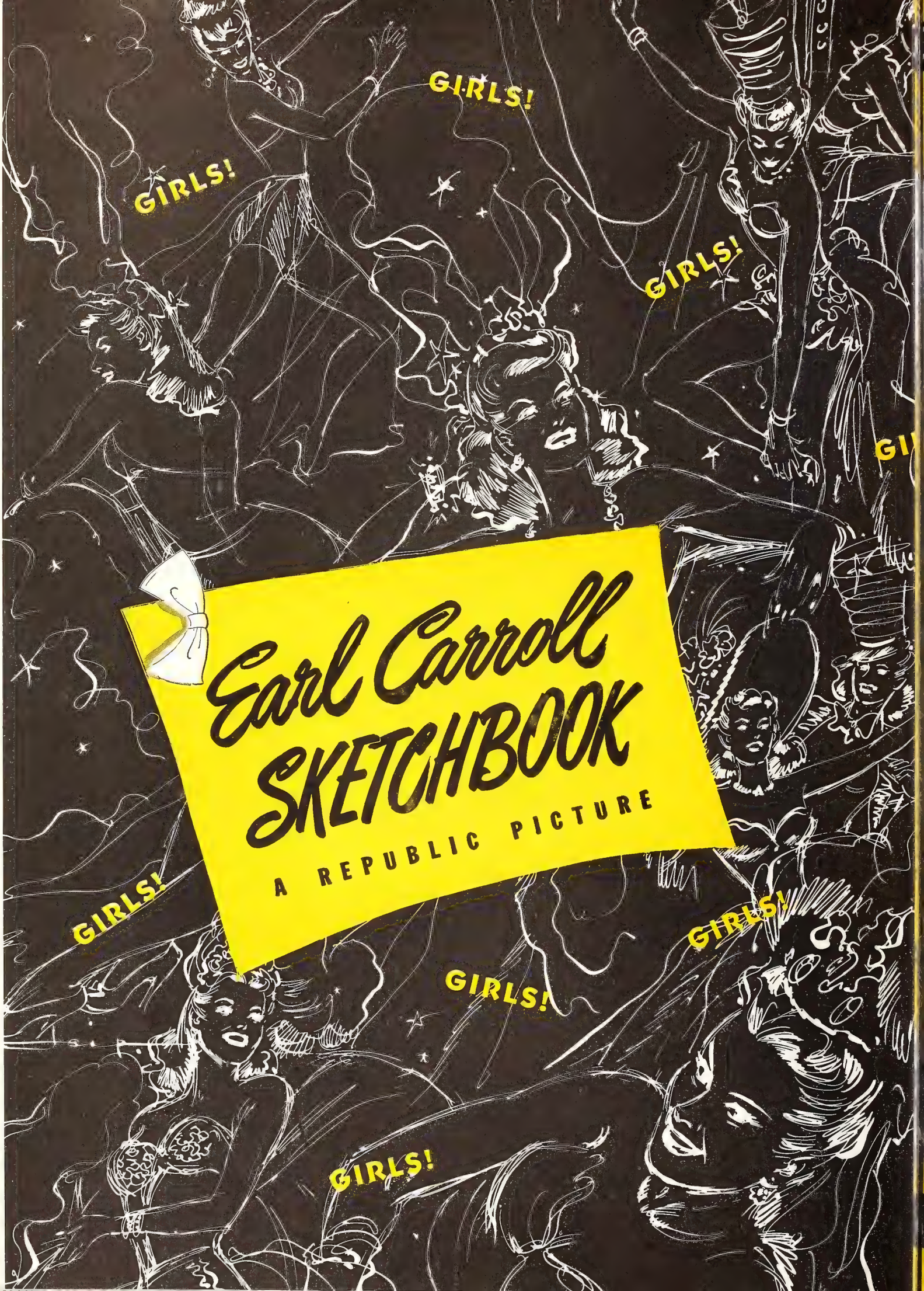
REPUBLIC
Hit Parade
Apache Rose

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Brasher Doubloon

UNITED ARTISTS
Vendetta (California)
Carnegie Hall (Federal)
Fabulous Dorseys (Rogers)
Miracle Can Happen (Bogeaus-Meredith)

UNIVERSAL-INTERNATIONAL
I'll Be Yours
Slave Girl (formerly "Flame of Tripoli")

WARNERS
Love and Learn
Possessed
Deception
Pursued (U. S. Pictures)


GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
Earl Carroll
SKETCHBOOK
A REPUBLIC PICTURE

verything it Takes to Make a Musical Great!

EARL CARROLL SKETCHBOOK

Co-Starring WILLIAM MARSHALL
CONSTANCE MOORE

Featuring
BILL GOODWIN • JOHNNY COY
with VERA VAGUE • EDW. EVERETT HORTON
HILLARY BROOKE

Directed by Albert S. Rogell • Screen Play by Frank Gill, Jr. and Parke Levy
Original Story by Frank Gill, Jr. • Associate Producer, Robert North
A REPUBLIC PICTURE

ROMANCE!

COMEDY!

MUSIC!

Songs
By Jule Styne and Sammy Cahn
"I've Never Forgotten"
"The Lady with the Mop"
"What Makes You Beautiful, Beautiful?"
"Oh Henry"
and more!

NCING!

GIRLS!

New Dancing Sensation! Johnny Coy

Tuneful Delight for Audiences Everywhere!

Mexican Studios Face Directors' Threat of Strike

by LUIS BECERRA CELIS
in Mexico City

Another strike is in the offing which threatens to halt production. The industry's unionized directors, including practically all of those in Mexico, have filed notice with the Federal Board of Conciliation and Arbitration that they intend to go out on strike unless the producers yield to their demand for a minimum salary per picture of from $3,000 to $6,000.

The directors told the Board that they must have this increase because of soaring living costs and because directors now have far more responsibility. The two sets of higher minimum figures—$3,000-$6,000—are for the two types of directors working in Mexico; the lower figure for those accepting a higher percentage of the picture's profits, the higher for those who take a lower percentage.

According to the directors, the drastic action of a strike threat was forced upon them by the aloofness of the producers, who failed to attend a meeting called August 29 to discuss the increases.

▽

Success is claimed for Mexico's first television station, operated by the Mexican Radio Experimenters League. The station functions once a week, largely for the diversion and study of the League's members. The sending and receiving apparatus was made in Mexico.

▽

During the first eight months of 1946, 51 Mexican pictures were released. Only eight of these were released in August.

▽

International-RKO's "The Stranger" established an opening-day house record here with a gross of $3,350 at the Cine Bucareli, which seats only 1,900. The picture played at 65 cents from 1 to 4 P.M., and at 85 cents after 4 P.M.

Preview Documentary For Jewish Relief

"Home Are the Hunted," a 16mm sound documentary, partly in color, was previewed at the Commodore Hotel, New York, September 12, by United Palestine Appeal before an invited audience of officers, members and guests of various Jewish relief organizations. The film shows the civic and industrial activity of Jews in Tel-Aviv and the Jordan River territory and points out the opportunities there as a home for displaced European Jews. The scenario was written by Meyer Levin, edited by Elizabeth Wheeler, photographed by Lazar Dunner, with Ralph Bellamy as narrator. Running time is 23 minutes. It will be used by Jewish fund-raising groups.

Short Product in First Run Houses

NEW YORK—Week of September 16

CAPITOL: Hick Chick ..... ***MGM***
Feature: Holiday in Mexico ..... MGM
CRITERION: Army Football Champions ..... ***Columbia***
Feature: I've Always Loved You ..... Republic
GLOBE: Little Red Walking Hood ..... ***Warner Bros.***
Feature: Scandal in Paris ..... United Artists
HOLLYWOOD: Facing Your Danger ..... ***Warner Bros.***
Racketeer Rabbit ..... ***Warner Bros.***
Men of Tomorrow ..... ***Warner Bros.***
Feature: Night and Day ..... Warner Bros.
PALACE: Flicker Flashbacks ..... ***RKO***
Courtship to Courthouse ..... ***RKO***
Feature: The Crack-Up ..... RKO
MUSIC HALL: Steeplechasers ..... ***RK***
Feature: Notorious ..... RK
PARAMOUNT: Rocket to Mars ... ***Paramou***
Feature: Monsieur Beaucaire ..... Paramou
RIALTO: Team Work ..... ***Mayer-Burst***
In Dutch ..... ***RK***
Feature: The Last Crooked Mile ..... Republ
RIVOLI: Choo-Choo Amigo .... ***United Artis***
Palmetto Quail ..... ***RK***
Feature: Till the End of Time ..... RK
ROXY: Winning the West ..... ***20th Cent.-F***
Diving Dandies ..... ***20th Cent.-F***
The White House ..... ***RK***
Feature: Home Sweet Homicide .... 20th Cent.-F
STRAND: Ranch in White ..... ***Warner Bro***
Minstrel Days ..... ***Warner Bro***
Great Piggy Bank Robbery ..... ***Warner Bro***
Feature: The Big Sleep ..... Warner Br

Michael Mindlin, Theatre Operator, Dies at 54

Michael Mindlin, 54, motion picture theatre operator in New York and producer of stage productions, died at his home in New York last Friday, September 13. His first success on Broadway came in 1922, when, with Michael Goldreyer, he produced "The Last Warning." A few years later he acquired the Fifth Avenue Playhouse and launched a drive to popularize the art theatre with foreign and unusual plays. He also operated the Little Carnegie and other small theatres.

Mr. Mindlin was one of the first producers to bring out a film scoring Adolph Hitler. In 1934 his "Hitler's Reign of Terror" was shown in New York. Another of his importations was the original French version of "Meyerling."

He is survived by his widow, a son, Michael, Jr., of Warner Brothers home office publicity staff, and two daughters.

George A. Spring

George Aloysius Spring, 68, former owner and operator of the Pantomime theatre, Columbus, O., one of the first motion picture houses in Central Ohio, died September 15 at his home in Columbus. Mr. Spring also had owned the Arch City theatre, one of the first Columbus neighborhood theatres, and later owned and managed the Toledo Stock Company. Surviving are his wife, two sons a brother and two sisters.

Dennis Quinn, Jr.

Dennis Quinn, Jr., 37, formerly associated with RKO theatres in Trenton, N. J., died in New York September 15. His brother, William, is general manager of Raybond Theatres. Services were held Wednesday at St. Sebastian's, Queens, New York.

"Outlaw" Withdrawn

Howard Hughes' "The Outlaw" was withdrawn from Loew's theatre in downtown Toronto where it was to have been shown last week. There was no explanation offered for the cancellation.

Two UA Distric Meetings Held

Eastern and western district meetin were held last weekend by United Artists the Copley-Plaza Hotel in Boston and t Lenox Hotel in St. Louis. Among the su jects discussed were the Grad Sears C Drive, sales policy and current and fort coming product.

Clayton Eastman, New England distr manager, conducted the two-day sessic September 14-15 in Boston, with Edwa M. Schnitzer, eastern sales manager, a Abe Dickstein, his assistant, attending t meeting.

The St. Louis session was conducted C. W. Allen, district manager for the Louis, Omaha and Kansas City branch Maury Orr, western sales manager, w present at the meeting. Mr. Schnitzer, his talk, stressed the company policy of pr motion from within the ranks.

Seven RKO District, Branch Chiefs Meet with Mochrie

Seven RKO Radio district and bran managers arrived in New York last wee end for the first of a series of unit confe ences inaugurated by Robert Mochrie, vic president in charge of domestic distrib tion. Headed by H. H. Greenblatt, midwe ern district manager and R. J. Follia eastern district manager, the group inclu the following branch managers: Sam Go lick, Chicago; Lou Elman, Milwaukee; J. Dressell, Minneapolis; Morris Lefl Pittsburgh, and Joe Brecheen, Washingt

New Australia Warner Branch Opened

Warner Brothers will open its sixth bran office in Australia this month. It will located at Launceston and will serve state of Tasmania, previously covered by company's Melbourne branch. George Prin former salesman at Sydney, has been pointed Tasmania manager.

Two of the Ten Top Stars of Tomorrow

selected in this year's nation-wide exhibitor vote just announced by Motion Picture Herald, are under contract to and are featured in

HAL WALLIS PRODUCTIONS

Released Through Paramount

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

RAIN: Joan Crawford—This old natural did O.K. It still socks solid and business good. Played Friday, Aug. 23.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Best gross in a long time and pleased everyone. Outstripped pictures like "Adventure," "Gilda" and "Sentimental Journey." This is the kind that helps the good cause. Played Sunday, Monday, Aug. 4, 5.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

BLAZING THE WESTERN TRAIL: Charles Starrett, Tex Harding—One of the top Western series here. They liked the plain action stories and the type of music furnished by Bob Wills. Look forward to an excellent Saturday with one of these every six weeks.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

GILDA: Rita Hayworth, Glenn Ford—Rita Hayworth's best picture to date. Did nice business here. Nice comments. Played Sunday-Tuesday.—George Clanton, Daw Theatre, Tappahannock, Va.

GILDA: Rita Hayworth, Glenn Ford—Like all of Rita Hayworth's pictures, it is well made. Good direction and great supporting cast. Audience enjoyed it. Business better than average. Played it a bit late, but the age of a subject doesn't matter, if it is good. Played Thursday, Friday, Aug. 29, 30.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—This was the first time I had played a "Blondie" picture and now I see what I have missed. Definitely good fare for midweek and my customers are asking for a sequel soon. Played Thursday, Aug. 22.—Harold J. Pederson, Roxy Theatre, Clearbrook, Minn.

NIGHT EDITOR: William Gargan, Janis Carter—Much better than the usual program picture. It is considerably different and it made an ideal Saturday night show due to the story material. It held the interest of better than usual attendance. On any other playdate play it on the bottom half. Played Saturday, Aug. 24.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—A light comedy which just got by. Less than average business. Played Saturday, Sunday, Aug. 17, 18.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

RENEGADES: Evelyn Keyes, William Parker—A good color Western. Very much worth time on your screen. Business excellent. Shouldn't be passed, especially in small towns. A good story which was well acted. Played Sunday, Monday, July 14, 15.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

RENEGADES: Evelyn Keyes, Willard Parker—Good Technicolor action Western. Business bigger the second day than the first. Hope Columbia keeps this kind coming as often as possible. Played Monday, Tuesday, Aug. 26, 27.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

RETURN OF RUSTY, THE: Ted Donaldson, Barbara Wooddell—This is an outstanding child's picture. It is a good picture for all children. This is the type of picture that the parents want their children to see. More power to Columbia for putting out decent pictures for children to see. Good crowd and everyone was pleased. Played Thursday, Aug. 15.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

ROARING RANGERS: Charles Starrett, Smiley Burnette—These new Columbia Westerns with Starrett and Smiley Burnette are growing fast in popularity. They are fine. Columbia should be congratulated on nabbing Smiley. He makes a fine partner for Starrett. Played Friday, Saturday.—George Clanton, Daw Theatre, Tappanhannock, Va.

TALK ABOUT A LADY: Jink Falkenberg, Joe Besser—Good little musical with a different twist. Audience enjoyed it. Business fair with rain storm. Played Sunday, Aug. 25.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

Film Classics

FIT FOR A KING: Joe E. Brown—Doubled with "God's Country" to above average business. Joe has the audience almost in hysterics. A very old picture but far ahead of the new ones. Priced right and made us some money, and that's good! Played Friday, Saturday, Aug. 30, 31.—Jack Hammond, Hart Theatre, Ferndale, Cal.

Gaumont-British

THIRTY-NINE STEPS, THE: Robert Donat, Madeline Carroll—Reissues! They should have saved it. People disliked it immensely. Box office below average. Not fit for even a double bill. Weather nice. Played Wednesday, Thursday, Aug. 28, 29.—Stanley E. Robinson, Roxy Theatre, Coleraine, Minn. Small town and rural patronage.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—I was afraid of this one from what I read and heard but it did swell. Gable is still tops here and Miss Garson helped plenty. It is a good film. Played Sunday, Monday, Aug. 25, 26.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—Give us more like this. It is a natural for small towns. Don't miss this one. Good comments from all. Played Monday, Tuesday, July 22, 23.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—For my town, this is just what the doctor ordered. There is plenty of action, laughs and the Beery and Miss O'Brien combination is very good. Sold right, too! Thanks Metro. Played Thursday, Friday, Aug. 29, 30.—Temple Summers, Palace Theatre, Glen Rose, Texas.

GREEN YEARS, THE: Charles Coburn, Tom Drake—Here is truly one of the great pictures of the year that topped anything Metro has had in the past six months. An excellent family type film that pleased all ages. Many came back to see it the second time and the third time. Coburn's role as "Grandpa Gow" is in the Academy Award class. A good story which is well produced. Business above average. Played Sunday, Monday, Aug. 25, 26.—Frank Aydelotte, Ritz Theatre, Britton, Okla.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—This may be a big production but it proved quite small at the box office. For some reason, which I cannot understand, all the pictures the company calls big my customers don't care to see. Played Saturday, Sunday, July 27, 28.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

HOODLUM SAINT: William Powell, Esther Williams—This is a good picture, but how could I enjoy it sitting there by myself? Business was far below average on this one. William Powell is out in the small towns, in my opinion. Played Wednesday, Thursday, Aug. 7, 8.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

POSTMAN ALWAYS RING TWICE, THE: Lana Turner, John Garfield—Played to about average business. Some walkouts, but it seemed to satisfy generally. Not for kids. Played Sunday, Monday, Aug. 25, 26.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—This one will bring them in from everywhere. Business was up the second night. The postman really did ring twice on this one. Play it by all means. Played Wednesday, Thursday, Aug. 28, 29.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—This was a good picture that gave general satisfaction. Played Saturday, Sunday, Aug. 31, Sept. 1.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

TWO SISTERS FROM BOSTON: Kathryn Grayson, June Allyson—A very exceptional picture at the box office here. Large crowds came to see it and they all went away happy. The picture is entertaining all the way. Played Wednesday-Saturday, Aug. 14-17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UP GOES MAISIE: Ann Sothern, George Murphy—Maisie went up, but the grosses came down on this one. Played Monday, Tuesday, Aug. 26, 27.—David Kerr Fort, Orpheum-Carolina Theatres, Oxford, N. C.

UP GOES MAISIE: Ann Sothern, George Murphy—This is a good little picture which pleased all my customers. All "Maisie" pictures draw well here. We need a few more pictures with simple plots and good acting. Played Tuesday, Wednesday, Aug. 13, 14.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—This was poor. Too bad to waste all that good color on something that meant nothing. Many walkouts. Played Tuesday, Wednesday, Aug. 20, 21.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—This was a grand picture and everyone liked it, although it did not draw well the second night. Played Wednesday, Thursday, July 24, 25.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—Had more walkouts on this picture than on any we have played yet. Our customers really were disappointed. An all Fred Astaire picture which really hurt at the box office. Played Sunday, Monday, Aug. 4, 5.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—Definitely not for a small town. I had plenty of walkouts. Small town people don't go for such finery. As an exhibitor, I think the film was too long, but I realize that it cost plenty to produce it. Played Tuesday, Thursday, Aug. 20-22.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

Monogram

LIVE WIRES: Leo Gorcey, Huntz Hall—Played this one day with a hillbilly band and everyone was well pleased. Played Tuesday, July 30.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

SUNBONNET SUE: Gale Storm, Phil Regan—A swell show that pleased everyone. Good for any part of the week. As for the business, it was poor. People just didn't come to see it. Played Sunday, Monday, Aug. 25, 26.—K. A. Spears, Roxy Theatre, Winlock, Wash.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—A really good crook picture which was well played. But there are too many of this class today. Played Sunday-Tuesday, Sept. 1-3.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—It is a comedy and it is good for laughs and box office. Miss Stanwyck is good. Business excellent and it must not be passed by. The young and the old were all pleased and felt

(Continued on following page)

(*Continued from preceding page*)

that they had been entertained. Played Tuesday-Thursday, Aug. 27-29.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

FOLLOW THAT WOMAN: William Gargan, Nancy Kelly—This was a good programmer that seemed to please. Played Tuesday, Wednesday, Aug. 27, 28.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

KITTY: Paulette Goddard, Ray Milland—This is very poor. Even the operator took the second night off. Played Wednesday, Thursday, Aug. 21, 22.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

MASQUERADE IN MEXICO: Dorothy Lamour, Artura de Cordova—Another role or two like this and Dorothy Lamour will lose her following. Although the picture got a few laughs, we had a few walkouts. Business below normal. Played Tuesday, Wednesday, Aug. 27, 28.—Frank Aydelotte, Ritz Theatre, Britton, Okla.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—Fair picture. Silly in spots. Not quite a Sunday picture, but it was O.K. It would be better on Family Night or top of a double bill. Played Sunday, Monday, Aug. 25, 26.—Temple Summers, Palace Theatre, Glen Rose, Texas.

ROAD TO UTOPIA: Bob Hope, Bing Crosby, Dorothy Lamour—For those who care for 90 minutes of sheer but delightful nonsense this is the answer. Business was good and there were no complaints. Played Sunday, Monday, Aug. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROAD TO UTOPIA: Bob Hope, Bing Crosby, Dorothy Lamour—This is by far the worst in the series. Business was off too, so that proves the patrons hear about the pictures also. Played Sunday, Monday, Aug. 4, 5.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

WELL GROOMED BRIDE, THE: Ray Milland, Oliva deHavilland—This is a very entertaining picture. I saw it twice myself, but business was bad. I believe the title hurt this one. It is fun all the way through. Played Sunday, Monday, Aug. 18, 19.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

PRC

DANNY BOY: Robert "Buz" Henry, Sybil Merritt—This is another one of the good children's pictures that PRC makes. We had a good crowd. We need more of these pictures for the children. Our hats are off to the company that is making decent pictures for the kids. Played Thursday, Aug. 1.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

ENCHANTED FOREST, THE: Edmund Lowe, Brenda Joyce—This is the type of picture my customers go for. Not even the infantile scare kept them away. If the producers would put one-half the effort in the simple down-to-earth pictures they put into the super-dupers, everybody would be happier and make more money. I notice even Republic has gone highbrow on this and is trying to make supers. Played Saturday, Sunday, Aug. 24, 25.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

I'M FROM ARKANSAS: Slim Summerville, El Brendel—Picked up this old one and played it on a double feature night to turnaway business. Would have singled it, if I realized the draw it had. Corny, but it seemed to please. Played with "Madonna's Secret," which was too good for them to walk out on. Could have used some walkouts in order to take care of more business. My judgment was not good when I booked this program. Played Tuesday, Wednesday, Aug. 27, 28.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SONG OF OLD WYOMING: Eddie Dean, Jennifer Holt—this was the first of this series we played and it went over very well. This Magnacolor is not to be compared with Technicolor, but it does look better than black and white, especially in the outdoor picture. Played Saturday, Sunday, Aug. 10, 11.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

RKO Radio

BELLE OF THE YUKON: Randolph Scott, Gypsy Rose Lee—Fell on our face on this one. Good story and nice color but very dumb acting. We suggest that Gypsy Rose Lee stick to burlesque and Dinah Shore to the radio. Played Sunday, Monday, Aug. 25, 26.—Jack Hammond, Hart Theatre, Ferndale, Cal.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont—We need more than Ginger Rogers to draw them to this one. Seemed to satisfy those who came,but it didn't satisfy our box office. Business was bad. Played Monday-Wednesday, Aug. 19-12.—David Kerr Fort, Orpheum-Carolina Theatres, Oxford, N. C.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—This one was only a repetition of much that already has been done too often. Business poor. Played Wednesday, Thursday, Aug. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—Hardly up to the "Tarzan" standards but there is enough action, animals and comedy to give is above average Saturday gross. The kids liked it and they brought their parents, whose comments were fair. Played Saturday, Aug. 24.—Frank Aydelotte, Ritz Theatre, Britton, Okla.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—This was one of the best Westerns we have had here in some time. Business fair. Played Friday, Saturday, Aug. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

BELLS OF ROSARITA: Roy Rogers, Dale Evans—Despite a weak plot this picture did fair with the parade of Republic stars as a highlight. Drew an average crowd with harvesting time and the infantile scare keeping them away. Roy Rogers is solid here. Played Saturday, Sunday, Aug. 31, Sept. 1.—Harold J. Pederson, Roxy Theatre, Clearbrook, Minn.

CORPUS CHRISTI BANDITS: Allan Lane, Helen Talbot—Exceptionally well made semi-historical Western which in one day outgrossed the last two-day Rogers booking. Satisfied 100 per cent. It pleased those who are not Western addicts. Played Saturday, July 20.—E. D. Fisher, Star Theatre, Willow Springs, Mo.

GAY BLADES: Allan Lane, Jean Rogers—Why are pictures like this made? They are a waste of money and playing time for the exhibitor. Played Sunday, July 21.—Cleo Manry, Buena Theatre, Buena Vista, Ga. Small town and rural patronage.

GREAT STAGECOACH ROBBERY: Bill Elliott, Bobby Blake—It seems to me that this has a mighty poor title. The trailer got lots of laughs. Business was good enough on it. Glad I have a whole series of these to go before they are discontinued. Played Saturday, Aug. 23.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

MADONNA'S SECRET, THE: Frances Lederer, Gail Patrick—Played with "I'm From Arkansas" to turnaway business, which is very unusual here. Credit this with none of the draw, but it certainly held the attention of the audience drawn here by the other feature. It was exceptionally well produced and kept a large crowd extremely quiet, which means something considering the type of audience drawn here by the other feature. Played Tuesday, Wednsday, Aug. 27, 28.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

PHANTOM OF THE PLAINS: Bill Elliott, Bobby Blake—All you could ask for in the Red Ryder series. A sock Western. Business the same. Played Saturday, Aug. 24.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

SONG OF ARIZONA: Roy Rogers, Dale Evans—This fell below "Navajo Trail." They didn't seem to like it much. Believe Republic's efforts at musical production numbers in Westerns are not appreciated here. With the exception of Columbia's "Hotshot" series, I notice the straight action Western is steadily overtaking the musical variety. The Rogers aren't really Westerns any more. Played Friday, Saturday, Aug. 2, 3.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—O. K. Rogers. Brought in the rural trade and it seemed to please. Played Saturday, Aug. 31.—Temple Summers, Palace Theatre, Glen Rose, Texas.

UNDER FIESTA STARS: Gene Autry—I was almost afraid to play this old timer, both from the standpoint of business and for fear I'd get a bad print. I was very much pleased by both results. Business was up 50 per cent or more and I got a good print. Don't be afraid of this one, fellows. Autry fans will eat it up. Played Friday, Saturday, Aug. 16, 17.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Maureen O'Hara—Truly a big Western in Technicolor. Audience ate it up. Business good. Anybody's Western does it here. It is an action town. Played Monday, Tuesday, Aug. 19, 20.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—Cannot say much for this. Many walkouts. Those who remained to the end in order to see the other feature on its second run, did not seem too happy about it. Played with "Tangier." Played Tuesday, Wednesday, Aug. 13, 14.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

DOLL FACE: Carmen Miranda, Perry Como—I went down and took the full count on this picture although I judged it very entertaining. They don't go for this type of picture here in the north woods country. Played Saturday, Sunday, Aug. 31, Sept. 1.—Harold J. Pederson, Gonwick Theatre, Gonwick, Minn.

DO YOU LOVE ME?: Dick Haymes, Maureen O'Hara—This color musical was good light entertainment which pleased our patrons. They came out with a smile. Dick Haymes is popular. Average business. Played Sunday, Monday, July 28, 29.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

DRAGONWYCK: Gene Tierney, Vincent Price—Starved on this one. Good picture, but dynamite for the small town exhibitor. Why these small towns have to play these percentage with a guarantee is beyond me. Played Tuesday, Wednesday, Aug. 27, 28.—Jack Hammond, Hart Theatre, Ferndale Cal.

FALLEN ANGEL: Alice Faye, Dana Andrews—Another good picture wasted in a small community. Nylon hose plus other giveaways failed to produce a crowd on this one. Played Thursday, Aug. 29.— Jack Hammond, Hart Theatre, Ferndale, Cal.

SMOKY: Fred MacMurray, Anne Baxter—We could not hold the crowd due to our limited capacity. The picture brought them in from everywhere, including the hills. The picture stands up to every expectation of the audience and sends them out happy. Played Sunday, Monday, Aug. 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SMOKY: Fred MacMurray—"Smoky" is almost a box office gold mine. Did terrific business for us on the first three days and held up to average on the fourth. Excellent picture from all angles. Played Monday-Thursday, July 29-Aug. 1.—David Kerr Fort, Orpheum-Carolina Theatre, Oxford, N. C.

SON OF LASSIE: Peter Lawford, Donald Crisp—This is what the doctor ordered for box office blues. A good theme, Technicolor and superb acting sent the patrons home happy. Wish I could have an animal picture every week. Played Saturday, Sunday, Aug. 24, 25.—Harold J. Pederson, Gonvick Theatre, Gonvick, Minn.

WALK IN THE SUN: Dana Andrews, Richard Conte—This would have made a good show if it was cut to one hour. But as it is it is too draggy and slow. It is not good for preferred playing time and not worth more than average rental. Played Tuesday, Wednesday, Aug. 24, 25.—K. A. Spears, Roxy Theatre, Winlock, Wash.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—The young and old liked this one very much. Box office receipts went up. We did extra advertising on this one and it paid off. It is a small town natural. Played Tuesday-Thursday, Aug. 6-8.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

Universal

BLONDE ALIBI: Tom Neal, Martha O'Driscoll—Used on week end of double bill. No draw and no interest. Played Friday, Saturday, Aug. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Well, I don't know what to say about this one. It is supposed to be a fairy tale and you can't very well get serious about something like that, but this one baffles me. We doubled it with "Dressed to Kill" to try and get some business, but all feel well below the season's average. The audience didn't seem pleased with it. Played Sunday, Monday, Aug. 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Nice picture. The Technicolor was pretty and the patrons seemed satisfied. Business average on Monday and very poor on Tuesday. Kept looking for Paradise, but never saw any of it. Played Monday, Tuesday, Aug. 12, 13.—David Kerr Fort, Orpheum-Carolina Theatres, Oxford, N. C.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Not a picture for a small town. It was far fetched and we had several walkouts. Beautiful color but the story was hard to follow. Played Sunday-Tuesday.—George Clanton, Daw Theatre, Tappahonnock, Va.

NIGHT IN PARADISE: Merle Oberon, Turhan Bey—Beautiful color. Good acting. Perfect weather and bad business. My patrons don't go for this type of picture. The sooner I learn this, the better off I will be. Played Wednesday, Thursday, Aug. 14, 15.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—Joan delighted everyone. She was different not all comedy and nonsense. Well received by all. Played to above average business. It is worth playing. Played Tuesday-Thursday, July 2-4—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

SO GOES LOVE: Myrna Loy, Don Ameche—This one held the patrons' interest. It is humorous, yet it has its serious moments. Everyone loved it. Average business on an above average picture. Played Sunday, Monday, Aug. 25, 26.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

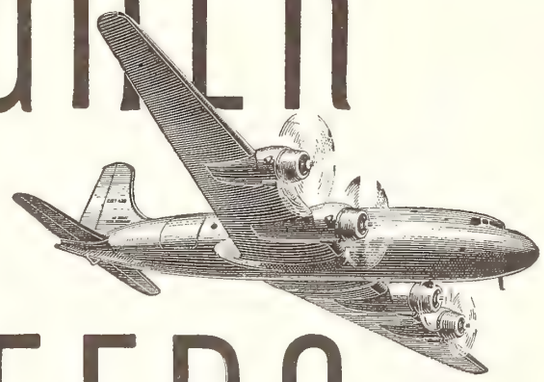
SO GOES MY LOVE: Myrna Loy, Don Ameche—A very entertaining picture of early Brooklyn. It drew very moderately at the box office, but all who came were satisfied. The musical score is its greatest asset. Played Wednesday, Thursday, Aug. 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Warner Bros.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—Fair picture. This is a reissue from Warner Bros. Business about average. Played Thursday, Aug.

(*Continued on following page*)

HIGHER SPEEDS LOWER RATES!



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MORE PLANES, MORE FLIGHTS — FOR EVERYBODY
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MANY SHIPMENTS now travel at air-speeds up to five miles a minute in the swift new planes that have joined the Airlines' fleets — bigger planes that make more space available for all kinds of traffic.

LOW RATES include special handling — pick-up and delivery — in all major U. S. towns and cities. (Often same-day delivery.) Rapid air-rail schedules to and from 23,000 off-airline communities in the country.

FOREIGN SERVICE direct by air to and from scores of countries — the world's best service, in the world's best planes.

RATES CUT 22% SINCE 1943 (U. S. A.)

AIR MILES	2 lbs.	5 lbs.	25 lbs.	40 lbs.	Over 40 lbs. Cents per lb.
149	$1.00	$1.00	$1.00	$1.23	3.07¢
349	1.02	1.18	2.30	3.68	9.21¢
549	1.07	1.42	3.84	6.14	15.35¢
1049	1.17	1.98	7.68	12.28	30.70¢
2349	1.45	3.53	17.65	28.24	70.61¢
Over 2350	1.47	3.68	18.42	29.47	73.68¢

INTERNATIONAL RATES ALSO REDUCED

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(*Continued from preceding page*)

8.—David Kerr Fort, Orpheum-Carolina Theatre, Oxford, N. C.

HER KIND OF MAN: Zachary Scott, Janis Paige—This was a good picture for a change. Good to get back to the roaring twenties for an evening. This pleased all. Played Saturday, Sunday, Aug. 24, 25.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—A light and airy comedy romance that pleased our patrons and created some word-of-mouth comment which made our second-day gross above average. Warners, at last, must realize what they have in Dennis Morgan and Jack Carson. Both are becoming box office favorites. Played Sunday, Monday, Aug. 4, 5.—Frank Aydelotte, Ritz Theatre, Britton, Okla.

SAN ANTONIO: Errol Flynn, Alexis Smith—Very fine outdoor attraction. Flynn is very good in this type of role. Let's have more. Played Saturday, Sunday, Aug. 17, 18—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

STOLEN LIFE: Bette Davis, Glen Ford—The best Bette Davis gross in the history of this theatre. We did swell on this one and almost everyone said it was one of the best they had seen this season. It was baffling to watch the two Bette Davises on the screen at the same time and try to figure how it was done. Glenn Ford is excellent in the picture. Played Sunday, Monday, Aug. 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—The "Princess O'Rourke" theme, this time with a man. Did better than expected at the box office and the comedy situations were genuinely funny. Pleased all and the unusual ending left them laughing. Played Thursday, Friday, Aug. 29, 30.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

Short Features

Columbia

UNCIVIL WAR BIRDS: All Star Comedies—Fairly good for broad laughs. This comedy made a hit here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

Metro-Goldwyn-Mayer

NORTHWEST HOUNDED POLICE: Technicolor Cartoons—An above-average cartoon. However, Metro usually makes good ones but not enough of them. Lots of laughs and comments were good.—Frank Aydelotte, Ritz Theatre, Britton, Okla.

THE HICK CHICKS: Technicolor Cartoons—A very fine cartoon which drew plenty of laughter here when we played it with "Two Sisters from Boston."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

Twentieth Century-Fox

ATOMIC POWER: March of Time—Very interesting and informative. It gave the patrons an insight into atomic power. Well explained for the subject it dealt with.—Charles H. Tintey, Monte Theatre, Monticello, Iowa.

NIGHT CLUB BOOM: March of Time—This number has more entertainment than usually found in this series. Well received here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE GYPSY LIFE: Terrytoons—Good color cartoon. It is funny, interesting and makes the audience like classical music. Good cartoon town.—Charles H. Tintey, Monte Theatre, Monticello, Iowa.

Universal

APPLE ANDY: Lantz Color Cartunes—A good Andy Panda cartoon featuring the song, "Up Jumped the Devil in the White Nightgown." It might teach the kids not to eat green apples.—David Kerr Fort, Orpheum-Carolina Theatres, Oxford, N. C.

TINY TERRORS OF THE TIMBERLANDS: Special Featurettes—Excellent two-reel film starring three bear cubs. It is funny and entertaining.—David Kerr Fort, Orpheum-Carolina Theatres, Oxford, N. C.

Scientific Films Sought

For the Ninth Annual Congress of Scientific Films to be held in Paris in October, 16mm and 35mm prints are requested by M. Jean Painleve, organizer of the Congress. Companies or individuals who have scientific films for showing are advised by the Motion Picture Association to send the titles and brief descriptions of the contents to the French-American Bureau for Educational Research, 934 Fifth Avenue, New York 21, N. Y.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Long Delayed

For years theatremen have been seeking ways to enlarge juvenile patronage. It has been difficult to get product with appeal to the youngsters.

Lately there has been a notable expansion in the number of cartoon shows promoted throughout the country. Now theatre managers are to have a new facility to assist development of child patronage.

Last week, Eric Johnston, president of the Motion Picture Association, announced that a Children's Film Library has been made available for special kiddie shows. The project, a joint undertaking of ten distributing companies, has provided 28 feature reissues selected as appropriate for juvenile audiences.

As Mr. Johnston pointed out, a new generation has grown up since most of these films were released. Theatremen have learned that, where the youngsters are concerned, we have a new generation coming in every two years. Experience has also proved that children do not mind seeing their favorite films over and over again.

Typical of the theatreman's satisfaction over Mr. Johnston's announcement is a letter received from Dillon Krepps, division manager for the Skouras Bergen County theatres in New Jersey. Mr. Krepps writes:

" . . . The children's film library was sweet music to my ears and I know to thousands of fellow exhibitors . . . good juvenile entertainment will be a boon to our industry and appreciated by our children.

"We have worked out a plan to which we will add the selected features and believe that our plan shows the definite public support which any manager can get, and that the civic, religious and patriotic support of a genuine children's program will reflect credit on the exhibitor and the industry."

The theatres under Mr. Krepps' supervision began a series of Community Club Shows last Saturday. Each theatre program follows a general pattern, beginning with the singing of our National Anthem, Oath of Allegiance to the Flag and a short prayer by a selected priest, minister or rabbi who also relates a short, human interest story. After special awards have been made to honor school students, the regular program of shorts and a songfest is concluded by a special stage presentation.

One interesting feature of these shows is that each will be sponsored by an educational, civic or service group. Last week, the Boy Scouts; this week, Veterans of Foreign Wars; next week, the Mayor and City Council; then Fire Department, Y.M.C.A.-Y.W.C.A., Lions, Kiwanis, Board of Education, American Legion, etc.

Besides the active support and interest of these organizations, the schedule has received enthusiastic support from parents and the children.

Addition of feature attractions from the Children's Film Library to the program is just what is necessary to assure complete success.

Mr. Johnston first proposed his idea of the Library in July. The industry has been waiting exactly 50 years for it to get under way. Happily, Mr. Johnston's proposal was endorsed in only three months. Theatremen can hardly afford to wait even one day more to participate in this worthy project.

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Tricks in the Trade

Last week in Lexington, Ky., Howard Dietz, director of advertising, publicity and exploitation for M-G-M, took the wraps off his latest exploitation device.

William Ferguson, the company's chief exploiteer, had a horse down there. The horse, Bess — a misnomer, she's a gelding — does tricks. The tricks are guaranteed to draw gasps of amazement from witnesses because Bess is probably the most intelligent animal on earth.

Bess can add, subtract, identify people by their clothes a handkerchief, cane, spectacles. She, we mean he, has an endless list of accomplishments and can do everything but talk. It may yet.

M-G-M is sending Bess on a tour as advance ballyhoo for the new production, "Gallant Bess". It is one of the best advance ballyhoos we have ever seen.

Scores of theatre managers are going to see this horse with the human mind before playing the picture.

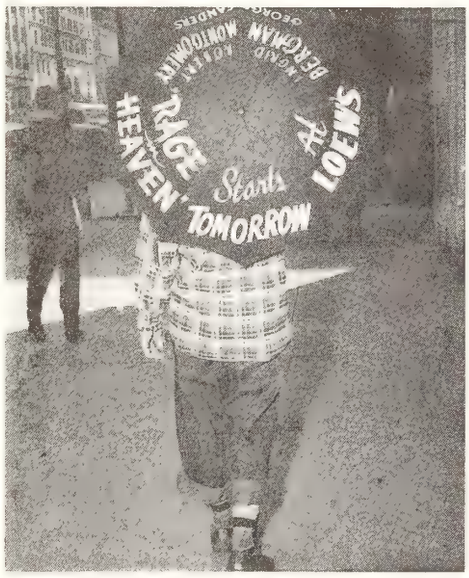
This is one time we can honestly recommend a horse as a sure winner. She will create more publicity for you than any promotion you have ever had. She will also sell plenty of tickets for you.

As a matter of fact, if Bess can squeeze into your box office, you can even use her in place of the regular cashier.

—CHESTER FRIEDMAN

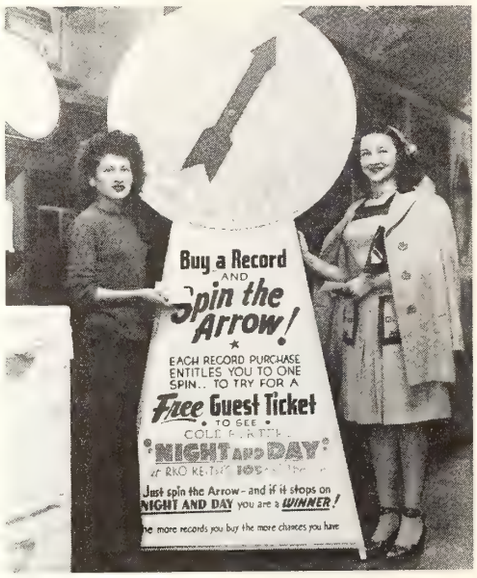
MarqueeMode For "Make Mine Music"

— constructed of laths and plastic boarding, did an excellent selling job for manager A. W. Arkell on "Make Mine Music" at the Regal Cinema, Walham Green, in London. A 30-foot single span bridge was erected on the canopy, while mounted on the bridge was a replica of a trellis gate, attached to which a signpost pointed to the Regal. Small cut-out figures of characters in the film were fixed in position along the bridge. Quad boards on the sidewalk served to produce a colorful and highly effective showpiece. Arkell also tied up with local hotels to display posters reading: "Make yours Guinness (a well-known brand of beer) — but 'Make Mine Music'."



Joe Sloan, relieving manager Bill Reisinger at Loew's, Dayton, Ohio, had one of his staff parade the downtown city streets with this umbrella carrying announcement on "Rage in Heaven". Stunt was carried out in broad sunshine.

Plaza theatre in London, premiering "Monsieur Beaucaire", had this attractive canopy display and facade sign during the current run. Credit Max Gayton, manager of the Plaza.



Exploitation for "Night and Day" at the RKO 105th Street theatre, Cleveland, included a tieup which manager Ed Pyne made with a local record store. Record buyers were given a free spin and a pass if arrow stopped on titles.

At the Parsons theatre, Parsons, Kans., manager Arthur Turner used this novel ballyhoo to exploit "Janie Gets Married". Bridal couple in bannered car with shoes and tin cans toured city streets, followed by sound truck.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

BLUE SKIES (Paramount): Starring Bing Crosby and Fred Astaire, this musical production in Technicolor is based on the music of Irving Berlin. The prolific Berlin is said to have written some 800 songs. Hold a contest with sponsorship by radio or newspaper whereby listeners or readers could compile lists of the composer's tunes. Guest tickets could be awarded to the first 10 persons sending in the longest lists.

Fred Astaire's dance routine suggests a one-day contest for newspaper or herald. In this contest readers are asked to identify former dancing partners of Astaire from stills reproduced in the newspaper or herald. They include such stars as Ginger Rogers, Rita Hayworth, Lucille Bremer and Paulette Goddard.

A radio program of Crosby recordings of Berlin tunes could be worked out that would have more than the ordinary appeal. Another radio suggestion is a song identification contest, in which the record jockey plays Berlin tunes and the listeners are asked to identify the numbers. The most complete list turned in earliest wins a pair of guest tickets.

For street ballyhoo place a man in an empty lot with a telescope pointing at a wall some distance away. On the wall are head photographs of Crosby, Astaire and Joan Caulfield, feminine lead of the picture. When pedestrians look into the telescope, they see a sign reading: "See the brightest stars of all in 'Blue Skies'."

The kids can help ballyhoo this picture with kites and balloons imprinted with playdate copy. A giant balloon attached to the marquee could be used for a theatre stunt. Balloons also might be used as giveaways if they are available locally.

The title, "Blue Skies", suggests the possibility of utilizing the weather ear of the local newspaper to promote the picture. Copy might read: "Rain today; tomorrow, 'Blue Skies' at the . . . " etc. The weather report gag can also be used for radio. If possible, line up a spot directly after the weather report.

CLOAK AND DAGGER (Warner Bros.): This initial United States Pictures production fictionally deals with the activities of the OSS in spiriting an atom bomb scientist out of Italy toward the end of World War II. For street ballyhoo, a "Cloak and Dagger" man, armed with a camera, could rove the streets taking photos of passers-by. A sign around his hatband informs spectators to watch for the photos in the theatre lobby. This stunt also is adaptable to a newspaper promotion, with the paper publishing each day's crop of photos. Lucky winners could be circled and guest tickets awarded.

Under newspaper sponsorship, a woman dressed in a cloak with an ornamental "dagger" jewelry piece, prominently displayed, could visit leading department stores at prescribed hours. The newspaper timetables these visits and invites any reader recognizing the "Cloak and Dagger" woman to identify her by getting her autograph on the current edition of the sponsoring newspaper. Each autograph wins two guest tickets. Have the department stores involved cooperate with special ads.

The title is a natural for the readers of the numerous action magazines sold on local newsstands. Hit for this large audience with reprints of the story inserted in as many of these publications as possible. Follow through with newsstand tackcards and news truck posters.

Most women's specialty shops and jewelry stores feature costume jewelry with a dagger motif. Arrange for these stores to select appropriate items for special newspaper ads and windows.

Set up a "Cloak and Dagger" variation of the popular dart game in a corner of the lobby. For a target use a silhouetted cloaked figure with a red heart as the bull's-eye. For the week prior to opening, invite each patron to have a try at hitting the "cloak" with a "dagger". Guest tickets could be awarded for hitting the bull's-eye.

Grasps Opportunity to Exploit "Two Guys"

Manager Leo Rosen was quick to take advantage of a novel exploitation opportunity presented during his playdate of "Two Guys From Milwaukee" at the Strand theatre, Albany, N. Y. Rosen met the three milk maidens, who were travelling by milk wagon from Detroit to New Orleans, outside of town and escorted them into the city. The slogan for the stunt was "Three Girls from Detroit welcome 'Two Guys From Milwaukee'." The girls appeared on the stage of the Strand and were presented with gifts.

Stunt Helps Exploit "Claudia"

Manager George E. Freeman invited all husband and wife combinations whose first names are Claudia and David to be guests of the management as part of his exploitation on "Claudia and David" at the Poli theatre, Springfield, Mass.

Ackery Promotes Profitable Tieup With Merchant

An extensive campaign highlighted by a most advantageous tieup with a department store was arranged by manager Ivan Ackery to exploit his date on "Courage of Lassie" at the Orpheum theatre in Vancouver, B. C.

The tieup was made with the Hudson Bay Company store on a Teen-Age Back-to-School Fashion Show. The store paid for all the expenses of a 14-piece orchestra, a stage act, the setting, 30 models, broadcasts over three radio stations a week in advance and full-page cooperative ads in the three Vancouver newspapers. Window and counter displays, tying-in with the picture, also were used by the Hudson Bay Co.

Ackery promoted an essay contest in the *Daily Province*. The contest was based on Metro-Goldwyn-Mayer's country-wide competition for the best essay on the question: "Why I'd Like to Own Lassie?" The prize is an oil painting of Lassie.

For street ballyhoo, Ackery tied-in with the housing shortage by using dog "houses" in front of the theatre and downtown. Copy read: "Our contribution to the housing shortage. For married men in the dog house." 50,000 coupons imprinted with playdate copy were distributed by a street photographer.

Omaha Chamber of Commerce Aids Short Promotion

"Ranch in White," short subject filmed on a famous ranch near Omaha, received some unusual promotion from the Omaha Chamber of Commerce in connection with the film's opening at the Brandeis theatre in that city.

Through the efforts of manager Will Singer of the Brandeis, a bulletin was sent to all Chamber members by that organization, calling attention to the theatre engagement. Members of the city's Executives Association also advised their respective employees of the playdate.

Radio stations KOIL, KBON and KOWH and the *World Herald* devoted special features to the short.

THE PICTURE DIDN'T "LAY AN EGG"

Included in the lost and found list during the playdate of "Badman's Territory" at the State theatre, Harrisonburg, Va., was an unbroken egg. Manager Cy Mee's explanation is that the egg rolled out of a shopping bag, but he cannot explain why it wasn't trampled underfoot. He is sure of one thing, however: the picture didn't "lay an egg".

Who said that ain't hay? It certainly is. It's the main course at the first official Horse Banquet in honor of "Gallant Bess." The Kentucky newspapers got this straight from the feed bag and gave it to readers on page one.

Led by the band and students of Kentucky University bearing cards which spelled out "Gallant Bess," the parade heads down the main street to the county courthouse for Bess' official welcome by the mayor of Lexington.

SCHINE JUBILEE STARTS MGM TOUR FOR BESS

by CHESTER FRIEDMAN

Marking the first tour of its kind in 15 years, MGM last week began an elaborate city to city visit for Bess, the equine star of "Gallant Bess" in Lexington, Ky., where a unique program of activities preceded the world premiere of the picture at the Kentucky theatre September 19.

The campaign was keyed to the Schine Circuit Silver Jubilee, which got under way the same day. A three-day series of promotions engineered by a staff of field men under the direction of William Ferguson, exploitation manager for MGM, tied in with the theatre campaign, which was put on by Lew Hensler, Kentucky zone manager, Bob Cox, city manager, and Seymour Morris, circuit public relations director in Gloversville, N. Y.

Merchants Cooperate With Welcome Displays

For many days in advance, merchants displayed signs and banners welcoming Bess and the picture with congratulations to the Schine circuit.

More than 40 downtown shops displayed 40 x 60 color enlargements of scenes from the picture with theatre and playdate mention. Three hundred three-sheets announcing the premiere were spotted in and around the city; a banner was stretched across the main downtown thoroughfare and tack cards and lamp post placards blanketed Lexington.

Donald Curtis, Hollywood star featured in the picture, made several personal appearances in the city in connection with the campaign. Curtis headed a parade of bands, cars, floats and the equine cavalcade which is to tour the country. The parade ended with a demonstration on the steps of the county courthouse, where several thousand citizens had collected to see the wonder horse receive an official welcome from the mayor and go through its paces. The event was broadcast over WLAP.

One promotion which led to wide news coverage and publicity was a novel horse banquet staged at the famous farm of Henry Knight. In the presence of a large group of radio and newspaper men and prominent townspeople and officials, Bess tendered a luncheon to champion horses of the turf. News of the Day recorded the event for the newsreels.

Another interesting promotion which netted attention from the press was a series of appearances the horse made at veterans' and children's hospitals. Curtis also delighted the audiences and presented autographed photos to the invalids. He also appeared on several radio interviews with the picture and theatre coming in for repeated plugs.

The Lexington daily newspapers carried front page stories and photographs of Bess for days before the opening.

Beginning a month in advance, newspaper teaser ads which build up to large display advertisements herald the arrival of Bess. These ads will be used as part of the advance campaign in every city where Bess is scheduled to appear.

Local Schine Theatres Also Participate

With the Schine circuit inaugurating its Silver Jubilee Celebration the campaign took on a broader perspective. All six of the local Schine houses used special displays, trailers and marquee signs welcoming the picture with additional accessories marking the circuit anniversary date.

In connection with the Jubilee, J. T. Robeson, manager of the Ben Ali theatre promoted an oversize birthday cake from a local concern which was placed in the lobby with an invitation for theatre patrons to get a portion on the kick-off day of the celebration.

Congratulatory messages from merchants and civic officials were displayed in the various theatres and newspapers devoted editorials and publicity to the occasion.

Plays Up Shorts Program

Considerable extra business for a recent playdate was attributed by manager Willis E. Shaffer to an exploitation campaign that played up a 30-minute shorts program devoted exclusively to subjects featuring "The Screwy Squirrel." The shorts program was billed as "Krazy-Kagey-Kapers." Shaffer manages the Orpheum, Atchison, Kan.

Merchant Tieup Aids "Searching Wind" Playdate

Five cooperative newspaper ads, including a full page in the Cincinnati *Enquirer,* highlighted a most successful department store tieup in conjunction with the playdate of "The Searching Wind" at the Albee theatre in Cincinnati. The tieup was arranged by manager Joe Alexander and RKO publicist Nate Wise.

The tieup was a fur and coat fashion show sponsored by H. & S. Pogue at the theatre. The store whipped up a collection valued at $100,000, with some fur creations especially designed by famous national furriers. The store also furnished 20 attractive professional models to display the garments.

Newspaper Art Layouts

In addition to the cooperative ads. the *Enquirer, Times-Star* and *Post* carried three and four-column art layouts, as well as feature stories on the show. Pogue's held a luncheon for the press on the day of opening, after which the press attended the premiere showing. The newspapers followed through with regular feature reviews on the women's pages.

All the display windows of the store were devoted to publicizing the show with playdate mention for "The Searching Wind." The store also exploited the occasion on its radio program.

Nashville Window Tieups Aid "The Green Years"

Five windows, tying in with the book, were arranged by manager Tommy Delbridge to promote "The Green Years" at the Vendome theatre, Nashville, Tenn. The novel, "The Green Years," was awarded to participants on a man-on-the-street broadcast over station WLAC. Book mark blotters were placed with the city libraries and book stores for distribution.

Ferguson Offers Free Prizes

A highly successful kiddie show was recently put on by manager Franklin Ferguson at the Whalley theatre, New Haven, Conn. A special juvenile attraction was booked and surrounded by a program of cartoons. Ten scooters and many other prizes were given away to holders of lucky door numbers.

Co-Op Ad Promoted in Buffalo

A three-column 14½ inch cooperative newspaper ad was promoted by Charles B. Taylor, advertising director for Shea's Buffalo theatres, to exploit "Caesar and Cleopatra" at the Buffalo theatre, Buffalo, N. Y. The ad was paid for by the Kay Jewelry Company and featured a picture of Vivien Leigh in the role of "Cleopatra."

Exhibition of Radar Equipment Exploits Telenews Attraction

A world of comment and considerable extra business resulted from manager Charles E. Shutt's exhibition of radar equipment in conjunction with "The Secret Battle" at the Telenews theatre, San Francisco, Cal.

For the exhibition, said to be the first public showing of its kind in California, the radar equipment was placed into actual operation with an antenna on top of the marquee from where electrical impulses were bounced off various tall buildings. The impulses were received on a radar screen set up in the downstairs lobby of the theatre. The equipment was manned by members of the United States Navy.

The exhibit tied-in with the Navy's campaign to recruit men for its school of electronics.

Ballyhoo Draws Attention To Feldman's Engagement

Dressed in a heavy fur coat on one of the hottest days of the summer, an usher paraded the downtown streets of Syracuse, N. Y., to exploit manager Richard Feldman's engagement of "Our Hearts Were Growing Up" at the Paramount theatre there. The usher also carried an umbrella and a sign, which read: "Crazy? Not Me! I'm on my way to see, etc." The ballyhoo was used a day in advance and on opening day.

For his date on "Wife of Monte Cristo," Feldman arranged a tieup with the Welch Grape Juice distributor. The company furnished 200 standees which were imprinted with theatre and playdate copy and distributed to 200 grocery, drug and other stores selling the Welch product. Guest tickets were awarded to any person who had an original copy of the Dumas book. A three-paragraph story was planted in the *Post-Standard.*

Screening Launches "Boys' Ranch"

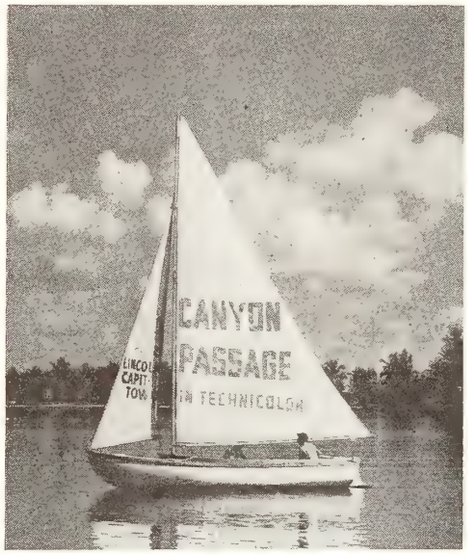
To launch his campaign on "Boys' Ranch", manager Ward Kreag of the State theatre, Altoona, Pa., arranged a screening for representatives of leading organizations, schools, city officials, women's clubs, Boy Scouts and civic groups. Following the screening, comment cards were signed and each representative pledged full support in publicizing the film.

DO YOU WANT TO HIRE A 100% EXPLOITATION MAN... AND THANK YOURSELF FOR DOING SO?

Am an exploitation specialist and showman who can sell pictures intelligently — expert layout man on programs — eye catching lobby displays — extremely keen knowledge booking pictures — good student of human nature — know how to handle people pleasantly and humanely — can arouse enthusiasm in people — very cooperative — thorough in all details — 25 years picture business — 20 years with same company — excellent reasons for desiring change — finest references — thanks for considering me.

BOX 2021, MOTION PICTURE HERALD - Rockefeller Center, New York 20

Ballyhoos Spark Florida Opening Of "Passage"



Motorists and bathers were reached through this sail boat which cruised off the Florida beaches.

An all-out effort marked the highly successful campaign designed for the triple opening of "Canyon Passage" at the Capitol, Lincoln and Town theatres, Miami, Fla. The campaign was arranged by manager Sonny Sheppard of the Lincoln and Mark Chartrand, director of public relations for Wometco Theatres.

A large sail boat with "Canyon Passage" painted on the sails was used for ballyhoo at the beach, in the bay side park and near the two causeways. The boat was anchored so that it could be seen by people bathing, basking in the sun and riding in automobiles.

Considerable newspaper publicity was garnered in advance and currently. Three advance breaks were planted in the *Herald*. A six-column still of the film's fight sequence ran in the Sunday *Herald*. A four-column art story appeared in the Sunday *News*. In addition the *Herald* carried a news story and picture of a free marriage license stunt. For this stunt the first 10 couples on line at the Marriage Bureau on the designated day received free licenses and a slice of a wedding cake. In addition, a wedding ring or other prize was awarded to the couples.

Screening for Newsboys

A special screening was held for the *News* delivery boys, which resulted in a story and picture. A cooperative newspaper ad was arranged with Kirby Tuttle in connection with the Maytag washer. The ad featured a picture of Susan Hayward, star of the picture.

An animated display was placed in the American Express Travel office, showing modes of travel tied in with "Canyon Passage." Another display was arranged in the Hobby Shop, consisting mainly of archery equipment. An archery display also was set in Sears Roebuck.

Four window displays were arranged. They were set with Firestone, the Associated Stores, Maytag and Liggetts. Gold painted bricks imprinted with playdate copy were placed at all newsstands in the downtown section and used for paper weights. Taxicabs in Miami and Miami Beach carried bumper strips, reading: "Take this cab to 'Canyon Passage'." The mirror in the foyer was painted with coming announcement in book form. 10,000 travel tickets were placed in travel agencies and distributed from the downtown theatres.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ART ABLESON
Lake, Devils Lake, N. D.

IVAN ACKERY
Orpheum, Vancouver, B. C.

MARK ALLEN
Lido, Bronx, N. Y.

A. W. ARKELL
Regal Cinema
Walham Green, London, England

JIM BARNES
Warner, Memphis, Tenn.

BILL BRERETON
Lafayette, Buffalo, N. Y.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

A. M. CARPENTER
Gaumont Palace, Barnstaple,
North Devonshire, England

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

LOU COHEN
Loew-Poli, Hartford, Conn.

M. CROWLEY
Exchange Cinema,
Northampton, England

MAURICE DRUKER
Capitol, Harrisburg, Pa.

SHIRLEY G. FISHMAN
RKO Palace, Cleveland, Ohio

CARL FLINT
Metro Avenida,
Medellin, Colombia, S. A.

ARNOLD GATES
Stillman, Cleveland, Ohio

W. RAY GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

BILL HARWELL
Palace, Lorain, Ohio

ROY HILL
Le Claire, Moline, Ill.

BOB HYNES
Criterion, Oklahoma City, Okla.

LEONARD KLAFTA
Paramount, Kankakee, Ill.

GEORGE KRASKA
Loew's State, Boston, Mass.

ARTHUR KROLICK
Century, Rochester, N. Y.

LARRY LEVY
Loew's Colonial, Reading, Pa.

BILLIE LOVELL
Odeon, Kingswood,
Gloucester, England

P. E. McCOY
Miller, Augusta, Ga.

T. A. MacDOUGALD
Ritz, Talladega, Ala.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

HARRY MURRAY
Odeon, Bristol, England

J. P. NEWBY
Picture House, Walsall, England

LOUIS NYE
Hoosier, Whiting, Ind.

MILLARD OCHS
Strand, Akron, Ohio

FERGUS O'RYAN
Savoy, Dublin, Ireland

A. G. PAINTER
Center, Oak Ridge, Tenn.

GEORGE PAPPAS
Roxy, Peru, Ind.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

ED PYNE
Keith's 105th St., Cleveland, Ohio

G. RAY
Regent Cinema, Bradford,
Yorkshire, England

FRED REETH
Capital, Madison, Wis.

ALEC REID
Plaza, Southfields,
London, England

BILL REISINGER
Loew's, Dayton, Ohio

TED RODES
Pilgrim, Bronx, N. Y.

LEO ROSEN
Strand, Albany, N. Y.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

E. C. H. ROWLAND
Surrey County Cinema,
Sutton, England

JAMES C. SANDERS
Palace, Leesburg, Fla.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

EWAN S. SHAW
Queen's Motion Picture
West Bromwich, Staffordshire, Eng.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

PERCY SINGH
Royal-Rivoli, Port of Spain,
Trinidad, B. W. I.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

E. F. STAHL
Rialto, Melrose, N. Mex.

D. T. STALCUP
Gem, Etowah, Tenn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kans.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton Cinema, Great Barr,
Birmingham, England

H. WARD
Regal Cinema, Watford, England

BROCK WHITLOCK
Capitol, Washington, D. C.

NATE WISE
RKO Palace, Cincinnati, Ohio

ARTHUR WOLFSON
Rex Cinema, Salford,
Lancashire, England

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

LEE ZWIEBEL
Sierra, Susanville, Calif.

Public Libraries Aid Promotion of "Green Years"

Cooperation from the Chicago public library system, endorsement of the film by the Society of American Florists, which resulted in window streamers being placed with 200 florists, and assistance from the Better Films Council aided the publicity campaign on "Green Years" at the United Artists theatre in Chicago. Jimmy Savage, publicity manager for the theatre, assisted by Bill Green, M-G-M exploiteer, were responsible for the tieups.

Fifty-nine branches of the public library distributed 40,000 bookmarks announcing the picture. Railway express trucks carrying two-sheets and four-sheets, sniped with theatre playdates, gave the picture 16 days advance billing. Better Films Council sent 1,400 letters to its members with glowing comment by the Council's director.

Gets Newspaper Column Space

The Chicago *Daily Tribune's* Inquiring Reporter posed the question, "Do you prefer to read the book first, before seeing the film version, or would you rather see the film, then read the book?" The question was asked in front of the United Artists theatre, with pictures of interrogated persons and their answers appearing in the paper on opening day.

Numerous window displays supported the attraction, including Marshall Field's, Brentano's, Grant's, Woolworth's—and an important costumer used articles of apparel such as are worn in the film production as the focal point of an attractive display.

Animated lobby display created by Bill Nicholson, manager of the Patio theatre, Brooklyn, N. Y., featured revolving turntable with scene stills from coming hit, "Green Years", as the focal point which attracted unusual attention from patrons as they entered the main lobby.

NEW CAR MAKES GOOD BALLYHOO

Ernie Grecula, advertising and publicity director for the Hartford theatre circuit, recently noticed a number of people looking at his new car when it was parked out in front of the Colonial theatre building, Hartford, Conn. Taking advantage of the situation with alacrity, Ernie put a window card, featuring circuit attractions, on the front seat. More people than ever looked at the car.

Classified Ad Contest Draws

A classified ad contest was promoted with the *Times Star* to exploit the playdate of "Night and Day" at the Palace theatre in Cincinnati. The promotion, arranged by RKO publicist Nate Wise, was a large factor in the success of the engagement.

The newspaper ran three display ads, totaling more than 1,100 lines. For the contest, song titles of popular Cole Porter hits were scattered throughout the classified section. Readers were requested to find the song titles and write a 50-word letter on their favorite Porter song, and why.

Considerable newspaper publicity was garnered, highlighted by a full page cooperative newspaper ad. The ad was paid for by Jenny's, a specialty store. Leading music stores downtown and department stores used window displays, featuring the music from the picture.

All five radio stations devoted one or more 15 minute or half-hour programs to the hit tunes from the picture, with theatre credit. Twelve audience participation spots were promoted.

Reisinger Promotes Co-Op Ads for "Caesar"

A full page cooperative newspaper ad was promoted by manager H. W. Reisinger to publicize his playdate on "Caesar and Cleopatra" at Loew's theatre, Dayton, Ohio. The full page ad, which was paid for by the Home Store, was devoted to perfumes and featured a photo of Vivien Leigh, star of the picture, in costume. In addition the Home Store ran a two-column by 10 inch co-op ad in the Sunday edition of the *Daily News*. Reisinger also promoted a co-op ad with Mayors Diamond Store in the *Herald*.

Sets Nine Window Displays

To publicize "Lost Weekend" at the Gem theatre, Petersburg, Va., John G. Vaughan, manager, arranged for the placement of nine window displays in stores adjacent to the state controlled liquor stores. This proved to be a good eye-catcher and received many comments from theatre patrons.

Plants Stooge On Line for "Down Missouri Way"

J. T. Ghosen, manager of the Uptown theatre in Sedalia, Mo., and Wayne T. Jenkins, publicist, landed unusual publicity breaks in the Sedalia *Democrat and Capital* in connection with their date on "Down Missouri Way." The two theatremen arranged to have a man placed in a chair on the sidewalk in front of the theatre 24 hours before the opening of the picture in order to get the first ticket for the picture. Meals were served to the "stooge," a barber shaved him and he was made comfortable all through his stay. The newspapers ran pictures and stories with full theatre credits.

To ballyhoo the picture away from the theatre, a mule team and hay wagon with several boys and girls toured the downtown section, with banners announcing the film opening.

Ten window tieups on the main street, 25 cards posted on the side doors of taxicabs, and tack cards on light poles aided the general exploitation. Radio announcements also heralded the engagement over local outlets.

Co-Op Ad, Story Aid Kleper

A cooperative newspaper ad and a three-column fashion break on the same page of the *Sunday Herald* considerably aided manager Sid Kleper's playdate on "Heartbeat" at the College theatre, New Haven, Conn. The co-op ad was paid for by Lee's.

How To Manage A Theatre

Learn about MOTION PICTURE THEATRE MANAGEMENT. Also ADVERTISING and EXPLOITATION. Book JUST OFF THE PRESS. Endorsed by Theatre and Film Executives. Will Help Any Man or Woman; no other book of its kind available. Tells How to BUY and BOOK Motion Pictures. Explains how to BUILD UP YOUR ATTENDANCE; why some good theatres fail and so-called cheap theatres make money. How to build theatres with little finances. HELPS THOSE NOW IN THE BUSINESS.

Price $4.50, postpaid. Send check or money order to SAM CARVER, P. O. Box 3668, Highland Park, Mich.

SHOWMEN PERSONALS

In New Posts: J. G. Varnell, manager Ramona and Ritz theatres, Frederick, Okla. Hubert Haines, Monkland, Montreal. Tony Beninati, Capitol, Pinckneyville, Ill. Larry Stein, publicity director, Outdoor theatre, Chicago, Ill.

Changes announced by Century Circuit: Abe Goldstein transferred to Patio theatre, Brooklyn, N. Y. Paul Kalmus to Rialto, Brooklyn. Edward Freiberger, Fantasy theatre, Rockville Centre, L. I. Edward Schwartzbert, Elm; Sidney Nelson, Vogue; Albert Wasserman, Farragut; Loy McEachern, Kingsway; Helen Beckerman, College; all in Brooklyn.

Harold Leland, Island theatre, Hollis, N. Y. Harry H. Gleaves, Fredericksburg Road Drive-In, Dallas, Texas. J. Cox, Trail Drive-In, San Antonio, Texas. Merrill Lucas, Strand, Watertown, N. Y.

Assistant Managers: Irwin Fredlyn, Loew's State, Newark, N. J. Humbert Rodomista, Loew's Valencia, Jamaica, L. I. Alfred J. Dutton, Broad theatre, Newark, N. J.

Birthday Greetings: Fred Bixby, R. V. McGinnis, Jack Zaitzow, C. L. Hollister, Max Reizes, Stuart Tomber, J. E. Spencer, William D. Hewitt, Clarence Littler, Albert Perly, Burr W. Cline, Eric Van Dyck, Joseph Levenson, Al Cooper.

Howard Mercer, Gerald Shaffer, Norman Stancliffe, Leonard Gordon, Jim T. Stroud, Tom W. Edwards, Leon E. Junette, E. M. Waltz, Mesho Triller, C. F. Couillard, A. W. Stanish, Nathan Cohen, Clyde Pratt, Thomas J. McCoy, Peck Westmoreland.

Arle Crites, Frank T. Le Page, Charles W. Hawk, Gus Lampe, Don Doberer, Jay G. Williams, Dave D. Samuels, Fred J. Dollinger, Harris L. Humphries, Robert Patterson, John J. Delson, Jack Tiernan, Alex C. Patterson, Bill Johnson.

Ernest C. Rogers, William J. Currie, Frank Slavik, Zollie Volchok, E. W. Fadal, Mark Allen, Auriel Macfie, Leonard Jarodsky, E. E. Seff, Carl E. Jones, William L. Perley, Upendranath Kantharia, Claude C. Norton, F. A. Zehringer.

Haney Exploits Sound Birthday With Contest

Institutional advertising was the predominant theme of manager Leo Haney's all out campaign to publicize the 20th anniversary of talking pictures at the Lido theatre, Maywood, Ill.

A special Warner Bros. display was used far in advance for a week in the lobby and a week in front of the theatre. Another Warner display also was used for a week in the lobby and a week in front of the theatre. The two displays were not used at the same time. A third display kept the celebration "alive" for a six weeks' period.

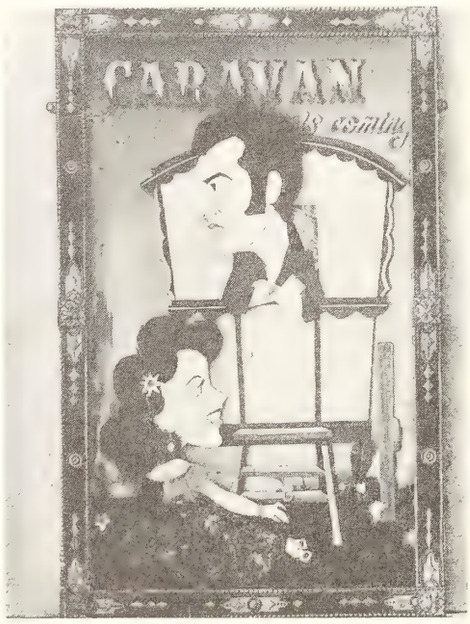
A general newspaper story was planted in the weekly Maywood *Herald* three weeks in advance, announcing the Lido's participation in the national celebration. The same story carried an announcement of an old phonograph or "Relics of Sound" contest. Following the initial story the *Herald* ran a weekly story on the celebration and contest. The old phonographs were put on display in the lobby.

Haney also arranged a "Name the Titles" movie contest, which was sponsored by the newspaper in cooperation with 10 local merchants. Each of the cooperating merchants used "Salute to Warner Bros." copy in their ads. Contestants were required to visit the merchants' stores for clues.

Coloring Contest Boosts Nye's "Badman's" Date

A coloring contest for children drew extra business for the playdate of "Badman's Territory" at the Hoosier theatre, Whiting, Ind. In addition to the contest, manager Louis Nye promoted a newspaper story.

For his date on "Up Goes Maisie," Nye used barrels jacketed with playdate copy on the street and in the lobby of the theatre. The barrel in the lobby was half filled with buttons. Copy read: "We will not be responsible for buttons missing from laughing so hard." Nye also had a man walk the streets carrying an umbrella with copy reading: "Don't stop for rain or shine, see. etc."



THREE DIMENSIONAL LOBBY display, created by Fergus O'Ryan at the Savoy in Dublin for "Caravan", employed the unique features of having human hair on the star caricatures, a piece of old carpet and an attractive lighting scheme which drew unusual comments from patrons.

Music Tieups Aid Date on "I Live In Grosvenor"

Concentrating on window and music tieups, because of the still current restrictions on paper, and lack of poster writers, helped the engagement of "I Live in Grosvenor Square" when that picture recently played manager F. A. J. Harman's Regal Cinema in Torquay, Devonshire, Englend. Harman arranged for the two principal dance bands at the Palm Court Hotel and the Marine Spa to feature the theme song from the film production, with cards provided for display while the song was being played.

To tie up with the Devon General Omnibus company, 100 bills were placed on buses in and around Totnes. Five tieups were made with merchants for window displays, with full theatre credits.

Three times daily, a week prior to opening, the theatre organist gave a recital featuring the theme song and using slides. Local mayors from surrounding towns, chairmen of urban district councils, and members of the press attended a special screening of the film prior to its opening. Harman also visited Rotary Clubs in the neighboring towns and brought the film to the notice of members.

Gillon Promotes Window Tieup

A window tieup was arranged by manager Francis C. Gillon with a local hardware and sporting goods store a week in advance of playdate to promote "The Wife of Monte Cristo" at the Esquire theatre in Davenport, Iowa. The display with highlighted by the figure of Lenore Aubert, star of the picture, in a fencing pose.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BOYS' RANCH (MGM)

Final Report:

Total Gross Tabulated	$53,200
Comparative Average Gross	54,600
Over-all Performance	97.4%

CINCINNATI—RKO Grand	103.4%
CLEVELAND—Loew's Ohio	130.4%
MINNEAPOLIS—Gopher	81.0%
PHILADELPHIA—Aldine	76.6%
PITTSBURGH—Warner	88.8%
SALT LAKE CITY—Utah	112.3%

ANNA AND THE KING OF SIAM (20th-Fox)

Final Report:

Total Gross Tabulated	$1,941,600
Comparative Average Gross	1,812,500
Over-all Performance	107.1%

BALTIMORE—New, 1st week	109.5%
BALTIMORE—New, 2nd week	114.2%
BALTIMORE—New, 3rd week	100.0%
BALTIMORE—New, 4th week	80.5%
BOSTON—Metropolitan, 1st week	110.1%
BOSTON—Metropolitan, 2nd week (DB) Deadline for Murder (20th-Fox)	121.0%
BUFFALO—Great Lakes, 1st week	109.9%
BUFFALO—Great Lakes, 2nd week	89.3%
CINCINNATI—RKO Albee	110.1%
CLEVELAND—Warner's Hippodrome, 1st wk.	119.4%
CLEVELAND—Warner's Hippodrome, 2nd wk.	84.5%
CLEVELAND—Warner's Lake, MO 1st week	127.7%
DENVER—Denver	109.2%
DENVER—Esquire	78.4%
DENVER—Webber	66.6%
DENVER—Aladdin, MO 1st week	117.0%
DENVER—Rialto, MO 2nd week (DB) Dark Horse (Univ.)	90.9%
KANSAS CITY—Esquire	111.7%
KANSAS CITY—Uptown	116.6%
LOS ANGELES—Chinese, 1st week	183.5%
LOS ANGELES—Chinese, 2nd week	136.0%
LOS ANGELES—Chinese, 3rd week	126.5%
LOS ANGELES—Chinese, 4th week	83.5%
LOS ANGELES—Loew's State, 1st week	153.2%
LOS ANGELES—Loew's State, 2nd week	100.3%
LOS ANGELES—Loew's State, 3rd week	83.9%
LOS ANGELES—Loew's State, 4th week	54.7%
LOS ANGELES—Uptown, 1st week	144.0%
LOS ANGELES—Uptown, 2nd week	118.4%
LOS ANGELES—Uptown, 3rd week	100.0%
LOS ANGELES—Uptown, 4th week	52.0%
MINNEAPOLIS—State	99.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	111.8%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	109.1%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	114.2%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	109.5%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	104.9%
NEW YORK—Music Hall.6th week (SA) Radio City Music Hall Stage Presentation	91.6%
NEW YORK—Music Hall, 7th week (SA) Radio City Music Hall Stage Presentation	97.2%
NEW YORK—Music Hall, 8th week (SA) Radio City Music Hall Stage Presentation	97.2%
PHILADELPHIA—Fox, 1st week	145.1%
PHILADELPHIA—Fox, 2nd week	103.7%
PHILADELPHIA—Fox, 3rd week	89.2%
PHILADELPHIA—Fox, 4th week	66.3%
PITTSBURGH—Fulton, 1st week	164.9%
PITTSBURGH—Fulton, 2nd week	111.3%
PITTSBURGH—Fulton, 3rd week	108.2%
PITTSBURGH—Fulton, 4th week	82.4%
PROVIDENCE—Fay's	107.6%
PROVIDENCE—Majestic	136.0%
PROVIDENCE—Carlton, MO 1st week	112.2%
SALT LAKE CITY—Centre	118.1%
SALT LAKE CITY—Capitol, MO 1st week	117.9%
SAN FRANCISCO—Fox, 1st week	130.8%
SAN FRANCISCO—Fox, 2nd week	76.9%
SAN FRANCISCO—St. Francis, MO 1st week	135.1%
SAN FRANCISCO—St. Francis, MO 2nd week	144.1%
SAN FRANCISCO—St. Francis, MO 3rd week	126.1%
ST. LOUIS—Ambassador	125.6%

THE KID FROM BROOKLYN (RKO)

First Report:

Total Gross Tabulated	$1,811,200
Comparative Average Gross	1,636,400
Over-all Performance	110.6%

BALTIMORE—Hippodrome	132.2%
BOSTON—Memorial, 1st week (DB) The Falcon's Alibi (RKO)	127.5%
BOSTON—Memorial, 2nd week (DB) The Falcon's Alibi (RKO)	98.7%
BOSTON—Memorial, 3rd week (DB) Danger Woman (Univ.)	102.8%
BOSTON—Memorial, 4th week (DB) Danger Woman (Univ.)	106.9%
BUFFALO—20th Century, 1st week	214.8%
BUFFALO—20th Century, 2nd week	148.1%
BUFFALO—20th Century, 3rd week	87.4%
BUFFALO—20th Century, 4th week	66.6%
CHICAGO—Woods, 1st week	184.3%
CHICAGO—Woods, 2nd week	175.1%
CHICAGO—Woods, 3rd week	198.1%
CHICAGO—Woods, 4th week	156.6%
CHICAGO—Woods, 5th week	124.4%
CHICAGO—Woods, 6th week	119.8%
CHICAGO—Woods, 7th week	115.2%
CHICAGO—Woods, 8th week	110.5%
CHICAGO—Woods, 9th week	105.9%
CHICAGO—Woods, 10th week	101.3%
CHICAGO—Woods, 11th week	115.2%
CHICAGO—Woods, 12th week	105.9%
CINCINNATI—RKO Palace, 1st week	168.9%
CINCINNATI—RKO Palace, 2nd week	101.3%
CINCINNATI—RKO Lyric, MO 1st week	148.1%
CINCINNATI—RKO Lyric, MO 2nd week	111.1%
CLEVELAND—RKO Palace, 1st week	117.1%
CLEVELAND—RKO Palace, 2nd week	70.3%
CLEVELAND—RKO Allen, MO 1st week	98.0%
KANSAS CITY—Orpheum, 1st week (DB) The Falcon's Alibi (RKO)	117.6%
KANSAS CITY—Orpheum, 2nd week (DB) The Falcon's Alibi (RKO)	92.4%
KANSAS CITY—Orpheum, 3rd week (DB) The Falcon's Alibi (RKO)	100.8%
LOS ANGELES—Hillstreet, 1st week (DB) The Falcon's Alibi (RKO)	168.2%
LOS ANGELES—Hillstreet, 2nd week (DB) The Falcon's Alibi (RKO)	100.4%
LOS ANGELES—Hillstreet, 3rd week (DB) The Gentleman Misbehaves (Col.)	86.4%
LOS ANGELES—Hillstreet, 4th week (DB) Inside Job (Univ.)	58.4%
LOS ANGELES—Pantages, 1st week (DB) The Falcon's Alibi (RKO)	172.8%
LOS ANGELES—Pantages, 2nd week (DB) The Falcon's Alibi (RKO)	112.3%
LOS ANGELES—Pantages, 3rd week (DB) The Gentleman Misbehaves (Col.)	91.5%
LOS ANGELES—Pantages, 4th week (DB) Inside Job (Univ.)	61.8%
NEW YORK—Astor, 1st week	198.3%
NEW YORK—Astor, 2nd week	181.5%
NEW YORK—Astor, 3rd week	159.2%
NEW YORK—Astor, 4th week	148.0%
NEW YORK—Astor, 5th week	117.3%
NEW YORK—Astor, 6th week	111.7%
NEW YORK—Astor, 7th week	131.2%
NEW YORK—Astor, 8th week	89.3%
NEW YORK—Astor, 9th week	69.8%
NEW YORK—Astor, 10th week	75.4%
NEW YORK—Astor, 11th week	81.0%
NEW YORK—Astor, 12th week	94.9%
NEW YORK—Astor, 13th week	80.2%
NEW YORK—Astor, 14th week	65.9%
NEW YORK—Astor, 15th week	65.9%
NEW YORK—Astor, 16th week	63.0%
NEW YORK—Astor, 17th week	60.1%
NEW YORK—Astor, 18th week	57.3%
NEW YORK—Astor, 19th week	60.1%
NEW YORK—Astor, 20th week	68.7%
PITTSBURGH—Fulton, 1st week	189.4%
PITTSBURGH—Fulton, 2nd week	131.5%
PITTSBURGH—Fulton, 3rd week	110.5%
PITTSBURGH—Fulton, 4th week	89.4%
SALT LAKE CITY—Rialto, 1st week	127.9%
SALT LAKE CITY—Rialto, 2nd week	127.9%
SALT LAKE CITY—Uptown, 1st week	110.6%
SALT LAKE CITY—Uptown, 2nd week	106.0%
SAN FRANCISCO—Warfield, 1st week	171.2%
SAN FRANCISCO—Warfield, 2nd week	112.8%
SAN FRANCISCO—Warfield, 3rd week	73.9%
SAN FRANCISCO—Warfield, 4th week	77.8%
SAN FRANCISCO—St. Francis, MO 1st week	90.0%
ST. LOUIS—Shubert, 1st week	153.8%
ST. LOUIS—Shubert, 2nd week	153.8%
ST. LOUIS—Shubert, 3rd week	184.6%

Venezuela Boom In Oil Benefits Theatre Gross

by MONA LONDON CALDWELL
in Caracas

Since the expansion of the oil industry, Venezuela is enjoying a boom as great as any gusher town in Oklahoma. The entire country, with a population of less than 4,000,000, boasts 304 theatres and 25 motion picture clubs sponsored by the oil companies. In Caracas, with a population of a little more than 200,000, there are 50 theatres, all of which are reporting satisfactory business.

Six first run theatres have been built recently in Caracas and a new and lavish second run house will soon open here.

▽

The idea of auction selling is not new in Venezuela. This has long been spot-booking territory since most theatres are independently owned.

At one time there were some first run contracts which, after being fulfilled, were never renewed, due to dissatisfaction of the theatre owners. All attempts of distributors to make contracts with second run houses in Caracas and in the interior have met with failure.

▽

Admission to the first runs range from 90 cents to $1.25. There are no double features or extra added attractions here. In Caracas there is an average of 25 showings a week, with few houses running continuously.

McCraw Will Attend Five Variety Club Functions

Robert J. O'Donnell, national chief barker of the Variety Clubs of America, has announced that William McCraw, national executive director of the clubs, will attend several functions. Tuesday Mr. McCraw was to attend the annual outing of the Dayton Tent; September 23 he, with Mr. O'Donnell, will go to Minneapolis for the dedication of the Heart Hospital sponsored by the Twin Cities Tent; September 28 to Atlanta for the charity football game; September 30 to Memphis for the reopening of that tent's recently decorated clubrooms, and November 11 to Charlotte, N. C., as guest of honor at the anniversary dinner there.

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OPERATOR, 10 YEARS' EXPERIENCE, WOULD like job in small town where I can do radio repairing as sideline. Prefer servicing my own sound and projectors. Have tools and test instruments to do the job. I don't drink. Married, we will go anywhere for a nice job among friendly people. Excellent references from people who count. BOX 2021, MOTION PICTURE HERALD.

LIVE-WIRE THEATRE MANAGER AVAILABLE September 24th. Single, age 27, 10 years' experience, best references, honest, ambitious, progressive, go getter, pleasing personality. Go anywhere. Write, wire or phone PEARCE PARKHURST, Manor Theatre, Wilmington, N. C.

PROJECTIONIST—4 YEARS' EXPERIENCE IN all types of theatres. Married, age 24, dependable and ambitious. Prefer Central States. Write or wire VERNON WAIBLE, 2625 N. Kentucky Ave., Evansville, Ind.

ASSISTANT MANAGER. EXPERIENCE throughout theatre. Graduate of Elmira Managers School. Have operator's license. Further information write BOX 173, Towanda, Pa.

USED EQUIPMENT

690 HEYWOOD VENEER BACK REUPHOLstered box spring Cushion Chairs, $6.50; 300 American ditto, $5.95; 1702 American heavy inserted panel back reupholstered box spring, $7.45; 220 Irwin tapestry upholstered padded back, reupholstered box spring metal lined cushions, rebuilt, $8.95; 225 rebuilt, reupholstered Stafford panel back box spring, $5.95; 104 American reupholstered velour padded back, box spring, $7.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

1,000 USED LEATHER SEATS FOR SALE, $1.50 each. H. SCHOENSTADT & SONS, 1014 S. Michigan Ave., Chicago 5, Ill.

THEATRE CHAIRS—3,000 USED SPRING CUSHioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Write for prices and photographs. Phone Lenox 3445, JESSE COLE, 2565 McClellan Ave., Detroit, Mich.

STILL SOME ARMY THEATRE OUTFITS REmaining—Complete Holmes professional latest sound projectors, 2000' magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor; 2 way Multicellular horn system, ready to go, $1,695.00. With regular amplification and single speaker, $1,295.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

900 STEEL FURNITURE SPRING SEAT. INserted panel. 1,000 Heywood-Wakefield box-spring, veneerback. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

COMPARE AND SAVE! PAIR HOLMES EDUcators, $895; pair Webers, $625; Simplex Mechanisms, rebuilt, $217.50; Powers, rebuilt, $109.50. Catalog available. STAR CINEMA SUPPLY COMPANY, 440 West 45th St., New York City 19.

TWO GENERATORS 4 H.P. 3-PHASE WITH rheostat, panel box and phase switch, 2 standard Simplex Heads, 2 low-intensity Peerless lamps. Excellent condition. Bargain. RIALTO THEATRE, Norway, Mich.

STUDIO EQUIPMENT

16-35MM. PRODUCTION EQUIPMENT—CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment or lists. Write your wants. CAMERA MART, 70 West 45th St., New York.

LATEST RCA 35MM. STUDIO RECORDER, rebuilt, $4,250.00; Depue Optical Reduction Printer, rebuilt, $2,995.00; Eyemo Spider Turret Camera, 3 lenses, $595.00; DeBrie Newsreel Camera, 3 lenses, 6 magazines, motor, tripod, $295.00; early Mitchell Camera, magazines, lenses, tripod, rebuilt, $2,450.00; Eyemo Turret, magazine, motor, 4 lenses, tripod, $1,095.00; Duplex 35mm. Printer, $495.00; Moviolas, $195.00; 2000W Studio Spots, $57.50; Akeley Newsreel Camera, Gyrotripod, $695.00. Send for listings. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

HELP WANTED

PROJECTIONIST-MANAGER, SALARY $40. GIVE all details in first letter. BOX 2023, MOTION PICTURE HERALD.

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THEATRE. SUBURBAN PORTLAND. 608 SEATS. Concrete stucco building included. New equipment. Newly redecorated. Owner shows over $2,700 gross per month. $55,000, half down. J. C. BUTLER, A. B. C. BROKERAGE COMPANY, 304 S. 4th Ave., Portland 4, Ore.

FOR SALE — ONLY THEATRE IN MENNO, South Dakota. $3,500 for equipment, rent only $30.00 per month. This is an opportunity to obtain an excellent theatre in the most prosperous community in South Dakota. Write NELSON LOGAN, owner, at Mitchell, S. D.

WANTED THEATRE, SMALL TOWN, NEW England or Eastern New York State. BOX 35, Ridgewood Station, Brooklyn, N. Y.

THEATRE WANTED UP TO $40,000—WASHINGton, Oregon or California. Write EUGENE HARWOOD, St. John, Wash.

VETERAN WANTS TO BUY OR LEASE THEAtre in town of 10,000 or more. Prefer Tennessee, Kentucky, Virginia, or West Virginia. Other states considered. BOX 2022, MOTION PICTURE HERALD.

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BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

PRINTING SERVICE

YOUR OWN OR THEATRE NAME ON matchbooks, napkins, Christmas cards, stationery. HARRY GANS, 326 W. 44th St., New York 18, N. Y.

NEW EQUIPMENT

IMMEDIATE DELIVERY — LATEST 16MM. Ampro Arc Projectors—include Strong High-Intensity Arc Lamp; Rectifier; 40 watt Amplifier; 2 heavy duty Loudspeakers; spares and accessories. Practically new. Single outfit, $1,350.00—Dual, $2,395.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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Writes S. J. Neyland, Jr., of Wallace Theatres, Lubbock, Tex.: "Thank you for receipt of our classified advertising. . . . I also wish to express our appreciation for handling this matter for us. The results were very good and we were indeed surprised by the coverage."

Live Action and Color Shown by CBS Television

Television again let itself be seen and heard last weekend, when Columbia Broadcasting System gave a press demonstration of live action color in the ultra high frequencies at its New York studios. Previous CBS color demonstrations consisted of films and slides.

The demonstration ranged from models in colorful attire, a singer, reproductions of famous paintings, to a swift boxing bout aimed at proving that color would not smudge or blur during rapid action as had been predicted by some.

The action came over clearly and it was generally felt that under equal circumstances, color would be more effective than black-and-white.

The show was viewed in an illuminated room on one floor of the building to which it was transmitted over special wires from another floor. It was originally planned to be transmitted over the CBS very-high-frequency station atop the Chrysler Building, but a breakdown in the studio-to-transmitter cables caused the switch. Dr. Peter C. Goldmark, director of engineering research and development, asserted the result would have been as good or better had the Chrysler tower been used.

The new live camera equipment, which uses an orthicon tube and is designed for studio work, was employed.

Frank Stanton, CBS president, said parallel tests had been under way using an image orthicon tube for color live pickup requiring only a fraction of light needed by the older type orthicon tube. As a result of the tests, it was announced, CBS now has under construction image orthicon mobile pickup equipment which will be used for full color broadcasting of outdoor sports for a variety of sporting events at Madison Square Garden. The new equipment is scheduled for operation at the end of the year.

In a statement issued simultaneously with the demonstration, Mr. Stanton said: "This live color television pickup for the ultra-high frequencies more than measures up to our most optimistic hopes. Once again we have convincing empirical answers to the theoretical questions raised in certain quarters concerning the practicability of color television as a broadcast service. This latest evidence clearly reaffirms our opinion, based on extensive experience with live color television pickup before the war, that full color is superior in every respect to black-and-white pictures."

Technicolor Sets Dividend

The board of directors of Technicolor Motion Picture Corporation have declared a dividend of 25 cents per share, payable October 15, 1946, to stockholders of record at the close of business September 30, 1946.

MOTION PICTURE HERALD

Better Theatres

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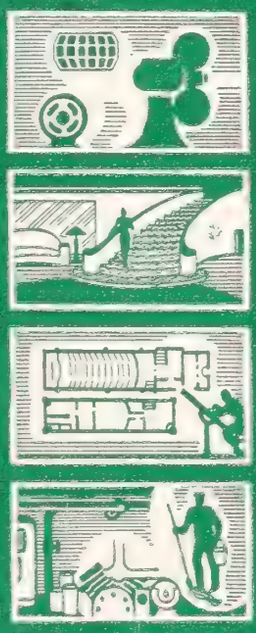

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PHYSICAL OPERATION · MAINTENANCE

SEPTEMBER 21, 1946

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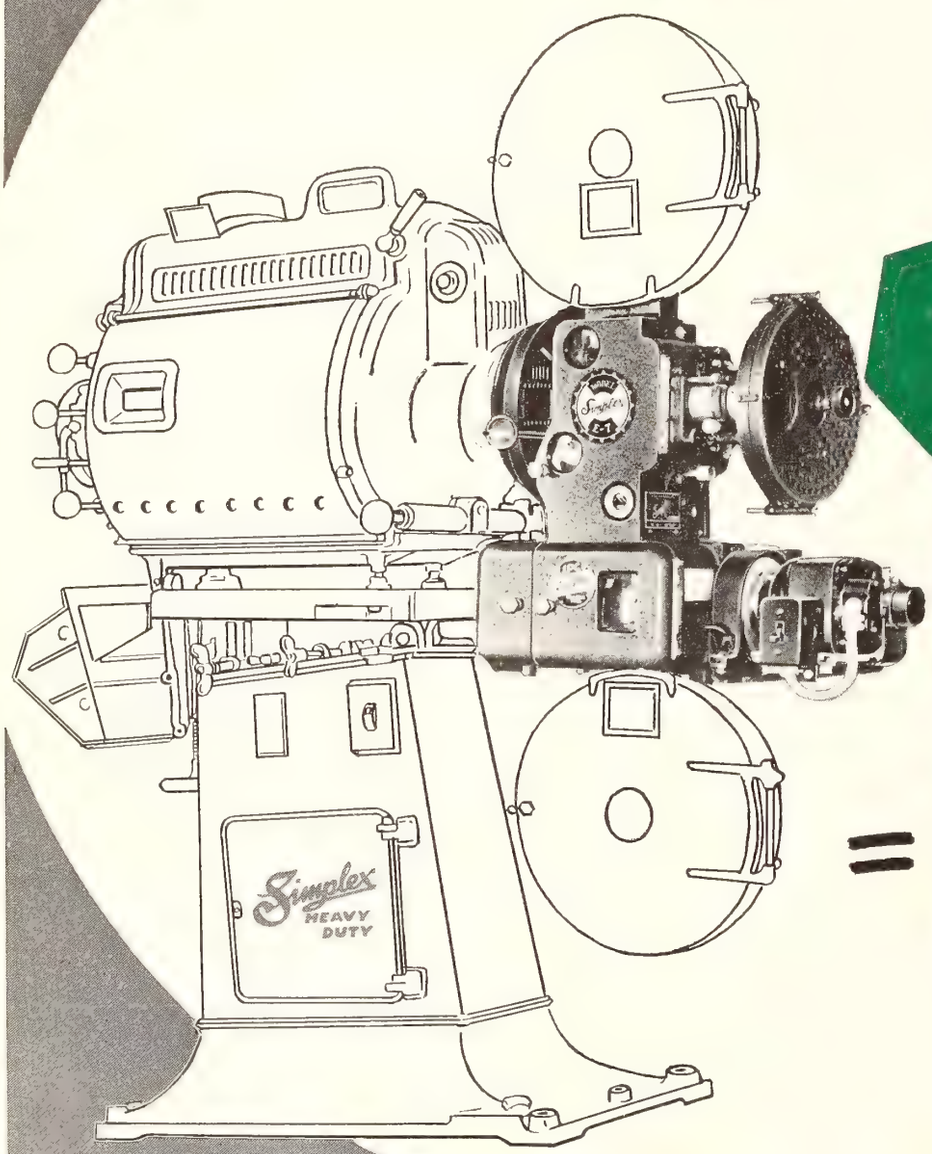

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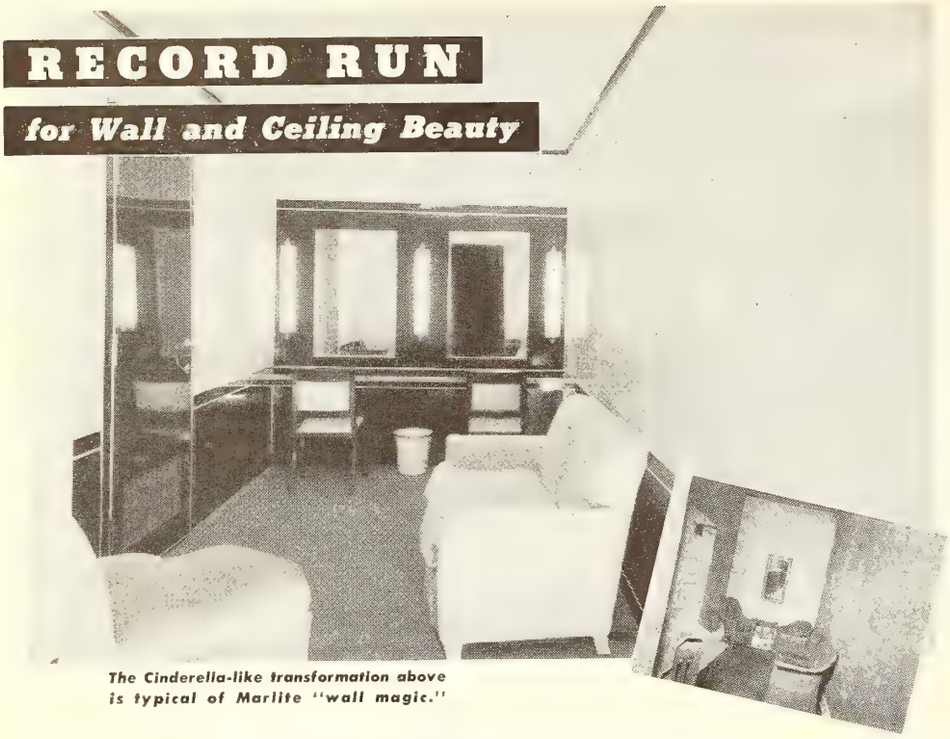
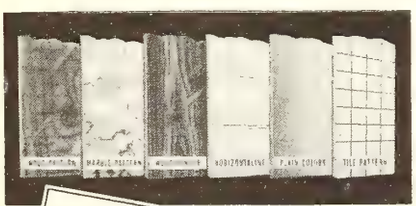


The Cinderella-like transformation above is typical of Marlite "wall magic."

Today, Marsh's usually prompt, nation-wide service has been slowed by unprecedented demand. However, Marsh mouldings and bathroom accessories are immediately available, and every effort is being made to bring all Marlite deliveries back to normal.

Install MARLITE plastic-finished wall and ceiling panels for the utmost in colorful, distinctive theater interiors where modern charm and long wear qualify equally for long-run success.

Large and flexible, the wall-size panels are installed over new or old walls quickly and easily, thus avoiding costly interruptions to normal operation. Once in place, the tough, lustrous Marlite wall is there to stay – and as easy to clean and keep clean as a china dish . . . because Marlite's beauty is **sealed in** by an exclusive high-heat-bake process which **seals against** penetration of dirt, grime, oil and grease. For interiors of lasting beaUTILITY . . . you're right with Marlite!



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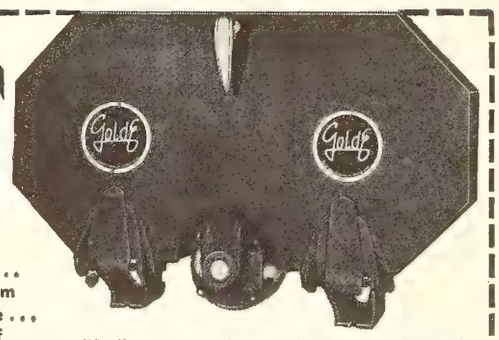

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about People of the Theatre

AND OF BUSINESS SERVING THEM

UNDERWOOD & EZELL added the 14th theatre to their group of Texas houses with the opening of the Capitan in Dallas on August 23rd. OSCAR H. RAY is managing the new theatre which seats 1,400 persons.

A drive-in theatre with a capacity for more than 650 automobiles has been opened in a suburb of Binghamton, N. Y., by NEIL HELLMAN of Albany. Mr. Hellman has an interest in the Fabian chain of two other drive-in theatres near Albany.

The Parkway theatre of Iowa Park, Texas, has been sold by W. E. GUEST of Fort Worth to J. B. BOYCE of Sherman, Texas, who has been associated with the Interstate Cotton Oil Company there.

Fire which did $200,000 damage to the business district of DeWitt, Ark., on August 11th, destroyed an unused theatre building owned by Mrs. R. M. DAVIS, in which a large amount of theatre equipment was stored.

ANTON F. BRUNS, for the past eight years affiliated with the MGM and RKO Radio studios in Hollywood, is the new projectionist at the Crenshaw, Los Angeles.

In two recent transfers of sales engineers at National Theatre Supply branches, DON ATKINSON has been shifted from Detroit to Baltimore, and OLLIE BRAND from Memphis to Oklahoma City.

GEORGE MONTERO, architect-contractor of Havana, Cuba (pictured here during a visit at the offices of Quigley Publications in New York), spent most of the month of August in the United States making arrangements for equipment to be installed in several theatres in both Havana and Santiago which he now has under construction or ready to be started. One of the Havana theatres is a 600-seat newsreel house in a large office building. Another, in Santiago, will seat several thousand.

GEORGE MONTERO

The Nabor, a new neighborhood theatre in Little Rock, Ark., has been opened by

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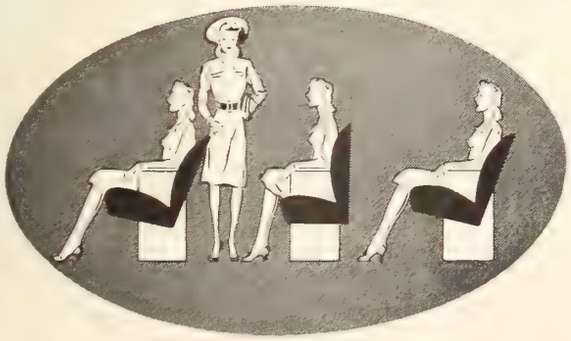

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KROEHLER *Push-Back* SEATS

For *Cleaner Air in your Theatre,* install..

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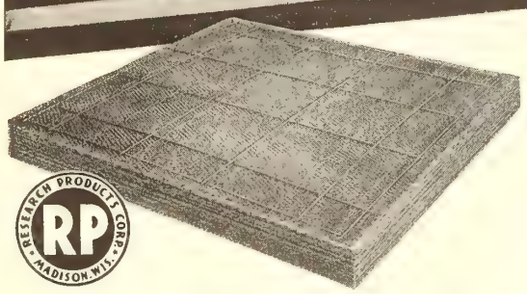

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Economical because the filter fabrics can be replaced after they pick up their full dust capacity. Wire grids are permanent equipment and can be used over and over.

Good air conditioning requires good filters . . . filters that will surely catch dirt and dust . . . filters that will not restrict the free flow of air. RESEARCH AIR FILTERS have proven themselves in leading houses all over the country. Write for bulletin No. 926 to see how Research Air Filters will improve your air conditioning and save you money.

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One way to keep posted—be a coupon clipper

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

SAM and MARIE KIRBY. The theatre has been under construction for nine months.

The Uptown theatre, Rensselaer, N. Y., has been purchased by JOHN M. MORAN, of Coxsackie, from WILLIAM E. FEATHERLY. Mr. Moran is returning to the motion picture business after an absence since the silent days when he owned a theatre in Coxsackie.

Construction of the new 1,800-seat Center theatre in Oklahoma City has been started by State Theatres, Inc., of which T. B. NOBLE is president. It will be located downtown and will cost approximately $500,000.

JOHN E. MCAULEY, president of the J. E. McAuley Manufacturing Company, Chicago, died Wednesday, August 21. Mr. McAuley, for many years one of the leading manufacturers of projection lighting equipment and one of the most prominent figures in the field of theatre equipment, had been in ill health for some time.

DON R. HALL, Griffith circuit city manager in Ponca City, Okla., has announced that JACK GORDON, Dallas theatre architect, is completing plans for a new 1,250-seat theatre for Ponca City which will replace Griffith's Roxy, a small theatre there.

JAMES FRANK, JR., New York branch manager for National Theatre Supply, recently returned from Los Angeles, where he was elected national president of the Zeta Beta Tau fraternity.

H. M. BESSEY, vice-president of Altec, has announced two promotions within the organization. F. M. NEWBORN has been named branch manager of the Seattle district under W. E. GREGORY, district manager, and G. E. WILTSE has been promoted to branch manager of the Dallas district, under C. J. ZERN, district manager.

The Cove theatre has been opened at Tulsa, Okla., by JOSEPH NOBLE, ex-serviceman and former manager of the Majestic theatre there. The theatre seats 600.

A number of changes in managerial posts in Atlanta, Ga., theatres have been announced by THOMAS H. READ, Georgia Theatres' city manager. H. L. DENMAN has been named manager for the Fox theatre, and J. E. SCOTT, former Fox manager, has been transferred to the Roxy. SAM GEORGE, former manager of the Capital, has been made relief man for the city circuit, and THEROM CROXTON has been transferred to Columbus, Ga., to take over the Georgia theatre there.

Construction of a 1,000-seat motion picture theatre will be started in Kenton,

★

No others afford such a gorgeous display!

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No others afford complete safety!

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Colors go all the way through. Cannot chip or scale. Never require painting.

4", 10" and 17" sizes.

Write today for free catalog
or see your theatre supply dealer.

- WINDOW-TYPE MARQUEE FRAMES
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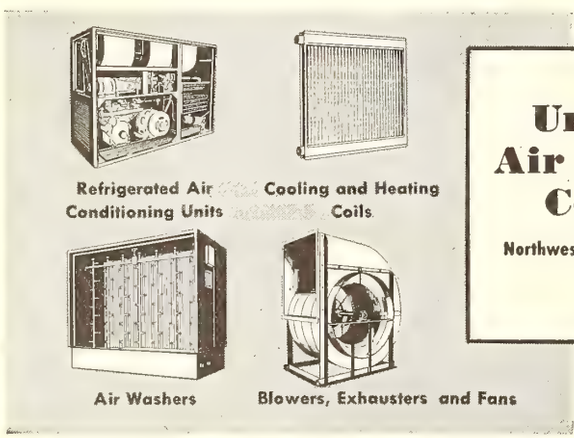
Air Conditioning for PROFIT!

● Every theatre exhibitor will agree that he *air conditions for a profit* . . . More profits in the form of more patrons to fill his house.

But . . . to make sure more patrons mean greater *net* box office profits, the air conditioning system must meet two requirements. *First*, low initial cost with an "A" rating for cooling performance. *Second*, provide minimum operating and maintenance budget. That's theatre air conditioning with real *earning power* for you!

Engineered to meet requirements for profitable air conditioning, USAIRCO theatre systems are the result of 20 years' experience in creating comfort for theatre audiences. Over 8,000 USAIRCO systems installed in theatres from coast to coast, testify to the earning power of USAIRCO air conditioning equipment.

Plan now to include USAIRCO in your *plans for more profits!*



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Makers of the most complete line of air handling equipment

Make "The Needle's Eye" your projection round table.

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Cable Address "GENISTER" NEW YORK

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THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION

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Ohio, soon by R. A. NORTON. Mr. Norton is also owner and operator of the Ohio.

The Pix, new motion picture theatre in Philadelphia, is scheduled to be completed sometime in November, SAMUEL CUMMINS, the owner, has announced. The theatre will seat 500.

Closed since early June, the Center theatre in Fall River, Mass., reopened recently with the same personnel, RAY ALLARD, manager, JAMES AUDET, assistant.

Phil Isely Theatres, Inc., have plans for a new suburban theatre in Dallas, Texas.

The Griffith Amusement Company has made formal application to the Borger, Texas, city commission for a permit to construct a new theatre building there.

WINNERS NAMED IN CHANGEOVER CONTEST

TO PROJECTIONIST Arthur L. Melton, Local 281, IATSE, went the $100 Victory Bond, and to the Columbia theatre, Paducah, Ky., a new pair of Strong Zipper Changeovers — awards made by L. D. (Larry) Strong, president of the Essannay Electric Manufacturing Co., Chicago, for the oldest operating Strong changeovers reported in a nationwide competition which closed August 1.

A. L. MELTON

The Columbia theater's changeovers were installed between August and December, 1928, and have been operated constantly ten hours a day, seven days a week, with the exception of about 60 days during the flood of 1937, according to R. H. Overstreet, manager of the Columbia. It is estimated that these changeovers were in use more than 70,000 projection hours, without a breakdown.

Honorable mention and supplemental awards are being made by Mr. Strong to Gerhard Hanson, Princess theatre, Eagle Grove, Ia., who reported 50,000 hours of operation for a pair of Strong changeovers purchased in 1929; to chief projectionist James Voschetti, Local 596, Greenfield, Mass., who reported 46,720 hours of operation in the York theatre, Athol, Mass.; to George W. Buss, Local 203, Easton, Pa., who reported using Strong changeovers for 17 years; and to Ray Brian, Local 434, Palace Theatre, Peoria, Ill., who used his Strong changeovers 17 years.

You can't tell people HOW they must sit . . .

But you CAN tell if they're sitting comfortably!

Selection of the proper *seat cushion* is the big thing. If everyone sat the same way in a theatre seat—right square in the middle, for example—that would be one thing. But they don't.

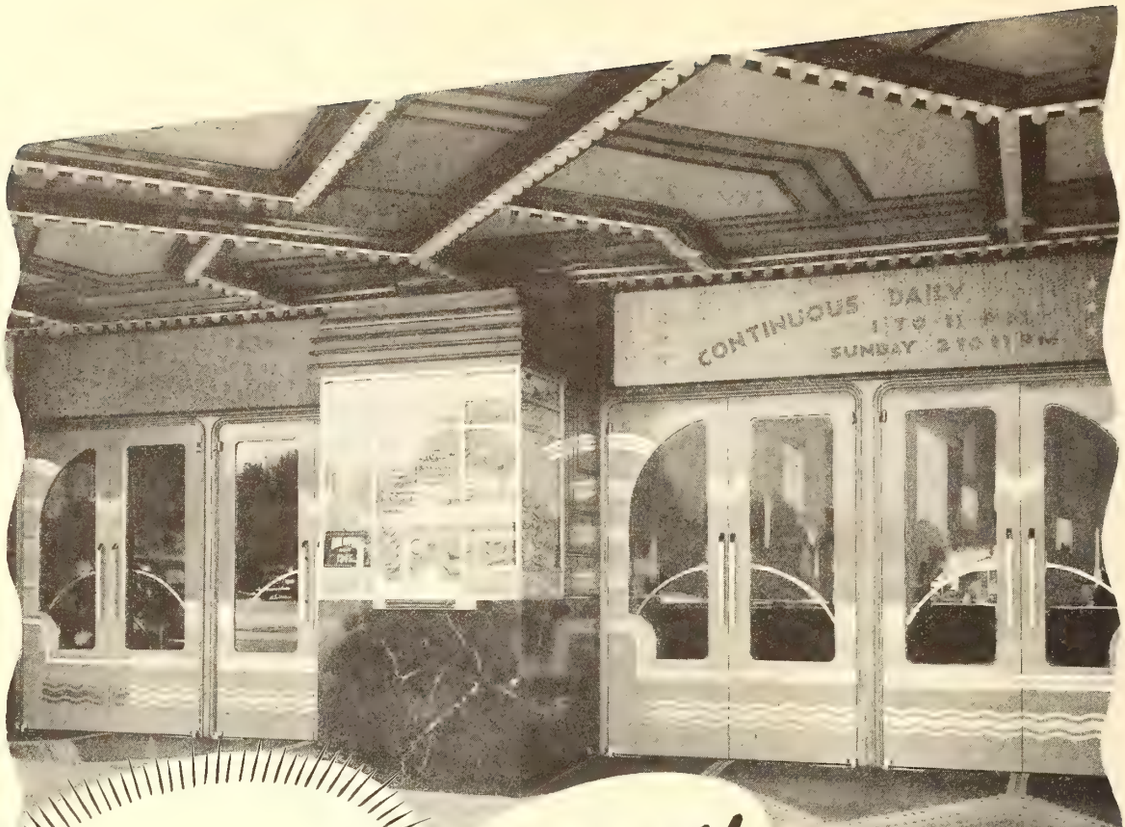
So, it is imperative that you select seats cushioned so that patrons will be comfortable no matter how they sit—perched on the edge or however . . . Such seats are the new Heywood-Wakefield models, like the one pictured above. This cushion is of full coil-spring construction, *plus* spring edge comfort built-in. Further, it has a steel frame which makes for unusual durability.

Easier, far easier, to re-upholster, too. No tacks or wood required when you re-cover; the saving in time and money is obviously considerable . . . In line and finish, too, these Heywood-Wakefield seats have that "wanted" modern look, and they harmonize well with your own scheme of decoration.

Helpful consultation service is promptly available through independent distributors or the Heywood-Wakefield sales offices in Boston, New York, Baltimore or Chicago.

HEYWOOD-WAKEFIELD
EST. 1826

Theatre Seating Division • 666 LAKE SHORE DRIVE, CHICAGO, ILLINOIS



BRIGHTER and EASIER TO CLEAN!

SURFACES covered with Formica about the entrance to the theater—ticket booth panels, doors, lobby wall paneling—are brighter and more theatrical, more thrilling than other available materials could make them.

They stay that way through years of uninterrupted use with a minimum of cleaning and attention. For this laminated plastic decorative material is non-porous and very easy to clean.

The surface is uninjured by washing with soap and water. Usually wiping with a damp cloth is sufficient to restore the original intensity and beauty of the colors.

These colors come in the widest range of shades and patterns. The material is simply and inexpensively installed by carpenters. No wonder the leading theater architects have fixed on Formica as the ideal modern decorative material for theaters.

FORMICA
TRADE MARK REG. U.S. PAT. OFF.

THE FORMICA INSULATION COMPANY, 4066 SPRING GROVE AVE., CINCINNATI 32, OHIO

Better Theatres

GEORGE SCHUTZ, Editor

Equipment Convention Seen Drawing Over 400

"THE BIGGEST event in theatre equipment this business has ever seen," is the way Oscar Neu put it. The president of the Theatre Equipment Manufacturers Association was commenting on the joint convention of the manufacturers' organization and the Theatre-Equipment Dealers Protective Association in Toledo November 8th through the 11th, in reply to an inquiry as to the prospective attendance and number of exhibits. Earlier estimates of an attendance of around 300 are now drastically revised to at least 400, with upwards of 500 entirely possible if developing interest penetrates to the more distant theatre owners and circuit executives.

"It is definitely indicated now," said Mr. Neu, "that this equipment convention will be attended by more theatre people than any other. We manufacturers want all the theatre people who can to attend."

Ray Colvin, president of the dealers' organization, reports that the members of his association will be at Toledo in force, with many having several representatives.

Manufacturers having exhibits are expected to swell the total attendance in much the same way, having two or more representatives at their booths The displays are expected to attract maintenance engineers, projectionists and architects as well. With all of the original exhibit space already taken, arrangements are being made for additional area adjoining it. Booths bought so far number 50, with 37 different exhibitors, and the convention committee has applications for enough booths to occupy all of the additional space likely to be available. Those who have already been assigned exhibited space are:

American Mat, Aero Metal, Automatic Devices, Ashcraft Lamps, Motiograph, General Register, Century projectors, Adler signs, Altec, Radiant Screen, Forest Electric, Reeves Instrument, National Super Service, Kneisley Electric, Switzer "black light" products, Kollmorgen lenses, RCA, Essannay Electric, Tele-Radio, Vallen curtain controls, Wenzel projectors, Ballantyne, Wagner signs, Ideal Seating, Weber sound equipment, Compco, J. E. Robin, Harold Wendt, Strong Electric, LaVezzi projector parts, Da-Lite screens, Neumade Products, DeVry Corporation, Owens-Corning-Fiberglas, U. S. Rubber, Blue Seal Cine Systems, Fontaine Manufacturing Corporation.

The exhibits will occupy the entire ballroom and adjoining rooms of the Secor Hotel, where the meetings of both associations will be held. The convention banquet, however, will be held at the Commodore Perry Hotel across the street.

Philadelphia's new Goldman theatre. Note screen with frame to the floor, there being no stage. At left the front, with opening day line.

Post-War America's First Theatre-Elegant

"THE FIRST MAJOR theatre to be completed in the nation since the end of the war," was the way William Goldman Theatres' new Goldman in Philadelphia was announced in publicity for the opening last month. It doubtless is the largest of the theatres opened thus far since the war, and certainly the most swellegant, to plagiarize Mr. Winchell. With David Supowitz of Philadelphia as the architect, a variety of costly designers and engineers labored to create an outstanding playhouse for the central business section of the Pennsylvania metropolis. The theatre seats 1500 on two floors.

A comprehensive and detailed description of the theatre is hardly effective without architectural photographs, so this account will notice only some of the news-

worthy features. Perhaps the color scheme, and especially the ideas behind it, merit first mention. As told in the publicity:

"Colors have been used in the new movie house on scales and standards laid down by scientists and psychologists as the most desirable for obtaining and maintaining audience ease and comfort. Walls and ceiling of the auditorium are done in a soft, caressing forest green. Thin gold striping on the ceiling marks its location and gives the theater patron height perception. The thick carpet . . . is in three shades of red. The new hammock seats [Kroehler push-back.—Ed.], used for the first time in Philadelphia, are done in three shades of blue—deep sapphire at the front of the auditorium to absorb spill light from the screen; a gentle, soft blue of lighter hue in the center, and a light blue tinged with green at the rear. Through light absorption, the various shades come closer to each other in the chromatic scale, and at the same time serve as a practical guide in patrons' selection of seats.

"Huge six foot hammered brass sidewall lights, filtering a soft glow from the fanlike top and bottom of the fixtures, enhance the richness of the sidewall and ceiling greens.

"In contrast to the soothing, gentle colors of the auditorium are the bright, lively tones displayed at the rear. Brilliant wall colors of red, yellow, green, blue, tan, brown and black are used on the back walls of the main floor and auditorium. Psychologists approved this motif to avoid possible eye-strain for patrons leaving the theatre; likewise, the contrast from auditorium colors tends toward speeding of sensation and movement to avoid exit-crowding."

Proudly William Goldman emerges from his theatre's auditorium.

The Kroehler auditorium chairs are covered in the same material used to finish the auditorium side walls, and this material is doeskin cloth. A number of kinds of fabric are employed, some of which may be seen in women's clothing! All floor areas are carpeted—under seating as well as traffic lanes.

For the sign a special ordinance had to be passed. It rises 72 feet, each letter a separate unit lighted in a different color, and each hinged to swing back so as to provide a platform for servicing, eliminating need for a ladder.

The building houses the Goldman circuit's offices and these quarters include a preview and a cocktail room.

National Theatre Supply Celebrates Its 20th Birthday

Members of the National Theatre Supply organization who have been with the company since its founding. Each received a gold 20-year pin. They are (top row, left to right) Walter E. Green, president; M. B. Smith, Los Angeles; F. J. Masek, Cleveland; O. S. Oldknow, Los Angeles; Louise Ferguson, Denver; (second row) Bertha Kreinik, Buffalo; Marian Oviatt, Kansas City; H. P. Hansen, Minneapolis; A. T. Crawmer, Minneapolis; J. J. Morgan, Denver; (bottom row) J. H. Kelley, Cincinnati; N. F. Williams, Pittsburgh; N. C. Haefele, Baltimore; G. C. Lewis, Philadelphia; C. A. Peterson, Minneapolis. Two other members of the N. T. S. 20-year club (not shown above) are B. A. Benson and G. J. Libera of the warehouse department. Gold 20-year pins were awarded at the home office and branches on September 3rd, following the playing of a recording of an address by Mr. Green, who is shown below as he was snapped from the control room while reading his address into the recording system microphone.

THIS BUSINESS has just been remembering the birthday of sound pictures, in 1926. Somehow that year comes readily to mind for a number of things, perhaps because it was the year in which we first saw New York, a town we had been reading about for a long time in backwashes of the Middle West. We remember it as the year in which Gertrude Ederle swam the English Channel. The year, too, in which the Cardinals won their first pennant and went on to win the World's Series in a stirring seventh-game finish at Yankee Stadium. The Paramount theatre on Broadway was opened that year, and the Roxy was on the way. And what the motion picture had become to a nation was revealed by the death of Rudolph Valentino.

Now we are reminded that it was also in 1926 that National Theatre Supply was formed. This far-flung theatre equipment distribution organization began business on September 3rd of that year.

Affiliated today with the diverse manufacturing and distributing interests of the General Precision Equipment Corporation, National Theatre Supply still has two of its original chief executives—and seventeen of its original personnel.

In 1926 Walter E. Green, who had been in film distribution for a number of years; Oscar S. Oldknow, who was associated with his father in both film and equipment distribution in the South; and H. A. R. Dutton, Chicago theatre supply dealer, put together thirty or more supply houses into one company, with Mr. Dutton as president, and Mr. Green and Mr. Oldknow as vice-presidents.

In 1928 Mr. Green became head of the organization. He's still in that chair. And Mr. Oldknow is executive vice-president with the Southern and Western branches in his immediate charge. Headquarters

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

A Name That Has Earned

TOP BILLING

Among the Theatres of the Nation

•

We join their host of friends from coast to coast in wishing them continued success on this their 20th Anniversary.

ALEXANDER SMITH & SONS CARPET CO.

SERVING THROUGH SCIENCE

Yes! "U.S." Plastic Naugahyde washes as easily as a hanky. Science saw to that. And here you have the secret why Naugahyde keeps its original beauty through the years.

It wears well through the years, too. For endurance, it's hard to beat! Whether it's scuffing, edge-wear, spilled alcohol, hair oil or perspiration...Naugahyde can take it... year after year!

That's why you can count on Naugahyde to keep your maintenance costs down. It's safe, too...even a "live" match dropped on it won't ignite it!

Distributors in all principal cities

"U.S." PLASTIC
Naugahyde
Reg. U. S. Pat. Off.

COATED FABRICS DIVISION MISHAWAKA, INDIANA

UNITED STATES RUBBER COMPANY

were originally in Chicago, but were removed to New York in 1930. Today the domestic branches number 28, while an export department carries NTS operations all over the world.

National Theatre Supply became a member of the General Precision Equipment organization with the formation of that family of companies in 1936. Many of its fellow members are manufacturers of equipment which it distributes—International Projector Corporation, New York, projectors and sound systems; Hertner Electric Company, Cleveland, motor-generators and motors; J. E. McAuley Manufacturing Company, Chicago, and the Strong Electric Corporation, Toledo, projection lighting equipment; the Ampro Corporation, Chicago, 16-mm apparatus. Altogether there are a dozen subsidiaries of General Precision Equipment, and additionally one devoted to industrial research.

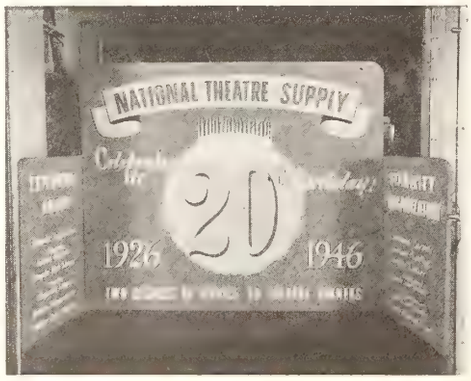
The departments of National Theatre Supply today indicate not only its own growth, but the intensification of effort that today's exhibition plant requires. Here is the personnel required to direct them:

John W. Servies, *district supervisor and manager of purchasing, carpet and warehouse departments;* Willard J. Turnbull, *sales promotion manager;* A. J. Lindsley, *advertising manager;* John E. Currie, *manager of drive-in theatre department;* Arthur E. Meyer, *manager of projection equipment department;* John S. Goshorn, *manager of seating department;* R. A. Richardson, *general accounting manager;* Allen G. Smith, *circuit sales manager;* A. F. Baldwin, *export manager.*

The branches and their managers are as follows:

Chicago, R. W. Dassow; *Cincinnati,* J. H. Kelley; *Cleveland,* F. J. Masek; *Des Moines,* A. C. Schyler; *Detroit,* C. Williamson; *Indianapolis,* B. N. Peterson; *Kansas City,* A. de Stefano; *Milwaukee,* A. J. Larsen; *Minneapolis,* A. T. Crawmer; *Pittsburgh,* W. C. Jervis; *St. Louis,* W. C. Earle; *Albany,* W. J. Hutchins; *Baltimore,* N. C. Haefele; *Boston,* H. J. McKinney; *Buffalo,* V. G. Sandford; *New Haven,* W. J. Hutchins; *New York,* James Frank, Jr.; *Philadelphia,* R. W. Pries; *Atlanta,* J. C. Brown; *Charlotte,* W. G. Boling; *Dallas and Memphis,* R. L. Bostick; *New Orleans,* T. W. Neeley; *Oklahoma City,* J. I. Watkins; *Denver,* J. J. Morgan and J. B. Stone; *Los Angeles,* Lloyd C. Ownbey; *San Francisco,* H. H. Randall; *Seattle,* O. L. Chiniquy.

Birthday parties were held at the branches on September 3rd, with awarding of gold 20-year pins at each branch having an employe with the organization from its founding. The parties were opened with the playing of a recording of an address by Mr. Green.



With banners and pennants and such window displays as this is National Theatre Supply marking its 20th year.

Resort theatre. The front of Max Greenwald's new theatre at Geneva-on-the-Lake, near Cleveland, a 1,000-seat house built sturdily enough of concrete blocks, but designed in a gay holiday spirit. On either side of the vestibule are open concession stands with gay protective awnings. These awnings are matched by others over porches which serve second-floor lounges. The house is located on the resort's Midway. George A. Eberling, of Cleveland, was the architect.

How to Make Friends for The Theatre—and Keep 'Em

JOHN A. SCHWALM, manager of the Northio Rialto theatre in Hamilton, Ohio, who entered the motion picture business so long ago as 1906, has handed a set of 28 rules to his employees "for maintaining goodwill." Here they are:

1: Be on time. Do not chew gum. Do not talk loud. Always be neat.

2: Be dignified in your behavior. Do not carry on unnecessary conversations.

3: Do not encourage flirtations with the patrons.

4: Never give short or flippant answers. Don't carry a grouch.

5: Stand erect at your post, and do not display listlessness.

6: Never lose your temper, and keep cool at all times.

7: Never argue. When anything is beyond you, refer it to the Manager.

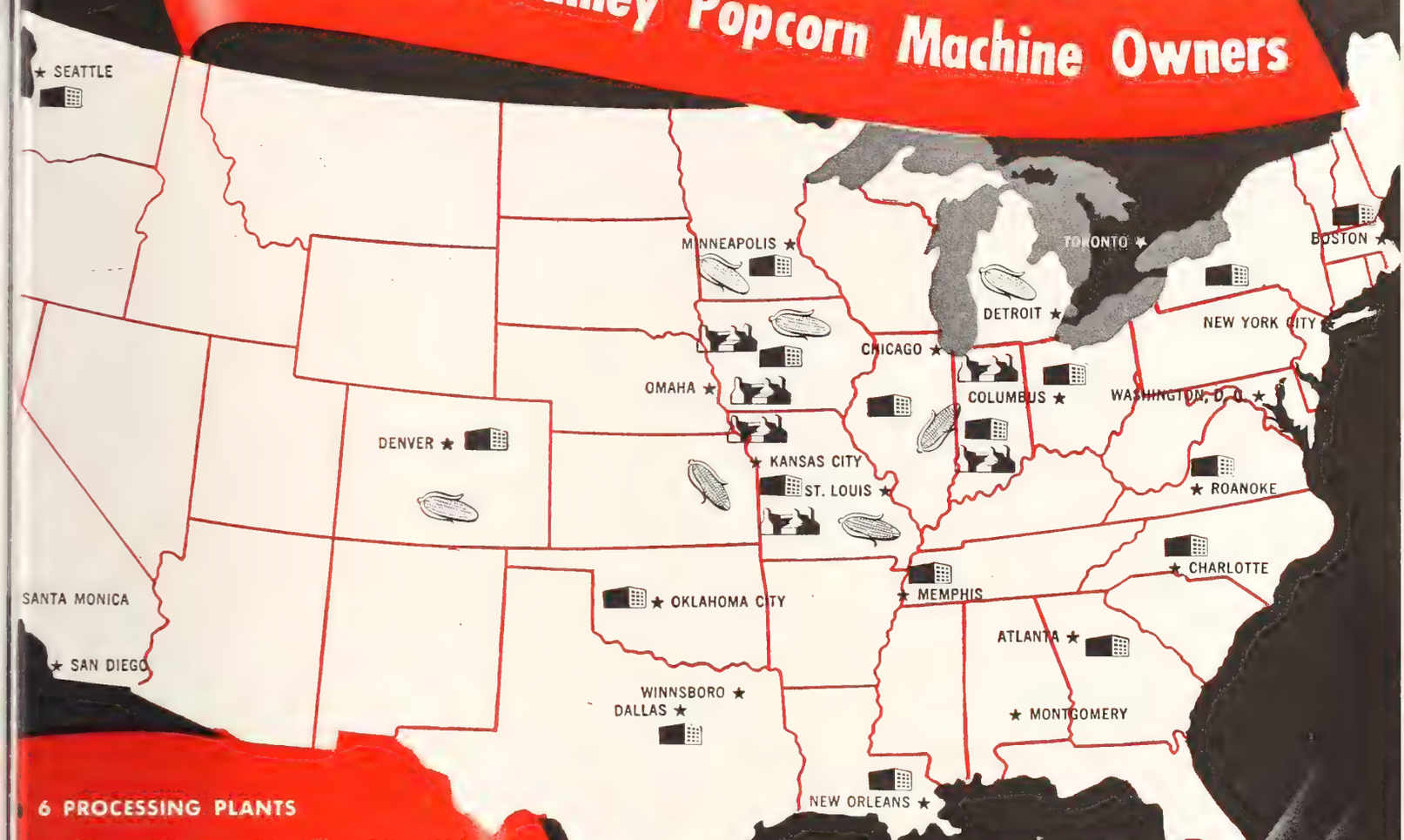
8: Quietness must be maintained at all times during the performance.

9: Special effort should be made to comfort elderly persons.

10: Report anyone changing seats more than once during the performance.

11: Never be discourteous. Grouchy

A Nation-wide Organization to Serve Manley Popcorn Machine Owners

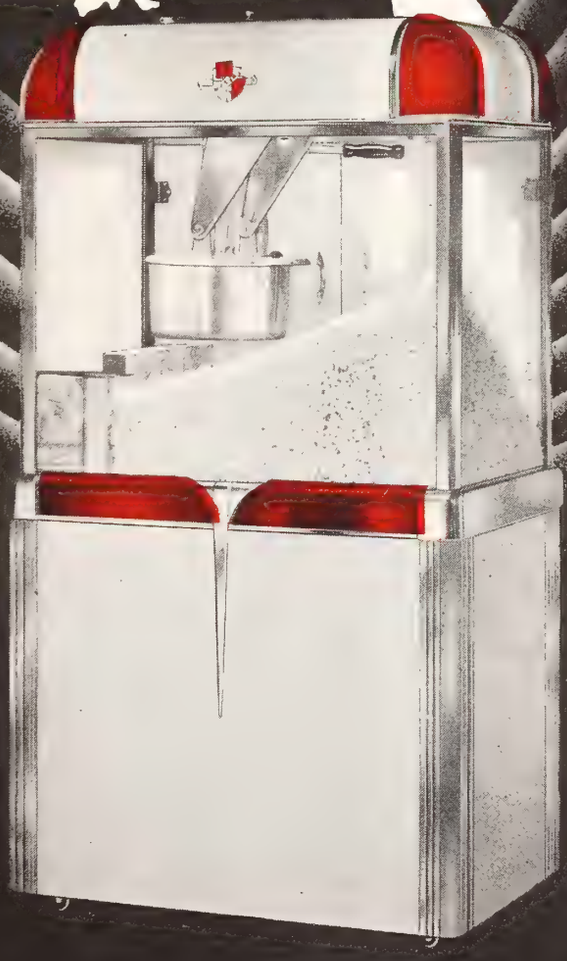


6 PROCESSING PLANTS

25,000 ACRES IN POPCORN GROWING AREA

18 WAREHOUSES

25 SALES AND SERVICE OFFICES



Manley is the one and only popcorn manufacturer to furnish a comprehensive sales and service program — complete in *every* detail — to its customers. From the Experimental Farm where the seed corn is tested . . . the 25,000 Acres in the heart of the popcorn belt . . . the six modern processing plants . . . the eighteen convenient warehouses . . . the twenty-five sales and service offices . . . to the scientific laboratories where the seasoning is developed . . . nothing is overlooked that will make the operation of Manley machines *more* profitable, *more* efficient.

Manley

(Formerly the Burch Mfg. Co.)

MANLEY, INC., KANSAS CITY, MO.

persons cannot stand up under kindness.

12: Always meet rudeness with unfailing politeness.

13: We sell good service just as we do good pictures and music.

14: Make an effort to always wear a cheerful smile.

15: Try to please and satisfy every patron as if you owned the theatre yourself.

16: You will not say "Yes" and "No," but "Yes, Sir" and "No, Ma'am," as the case may be.

17: "This way, please." "Thank you." "Kindly remove your arm." These are magic phrases. Always use them when speaking to patrons.

18: Mothers with crying babies should be asked to kindly step to the lobby until the child becomes quiet.

19: Remember that business, like friendship, is sensitive. It goes where it is best treated and stays where it is best served.

20: You, by your conduct, can make or break the theatre. It may take a hundred dollars worth of advertising to coax a new patron into the theatre, and you, with a surly, sulky word, can drive them away, never to come back.

21: Service and courtesy are paid with the money that buys an admission ticket.

22: Notify all hoodlums that the uttering of loud noise, talking, flirtation, and talking over the back of seats are not allowed in this theatre.

23: Ask the young couples to kindly refrain from showing their affection for one another while in the public theatre.

24: Always familiarize yourself with the order of program and scheduled time.

25: Make an effort to recover any lost articles reported to you.

26. Ascertain patrons' preference and endeavor to place them in seats they like.

27: Remember, the child of today is the man of tomorrow. Make him comfortable and at the same time keep him quiet.

28: Each member of our force is valuable to us only in proportion to his or her ability to serve our patrons.

What Sells Popcorn— By One Who Should Know

A COMMUNICATION the other day from Charles G. Manley, head of Manley, Inc., had something to say about his new model popcorn machine, and the following meaty observations on selling popcorn in theatres:

"Popcorn, among other things, is an impulse item. Ninety-nine times out of a hundred when a person comes into your theatre, popcorn is the one thing farthest from his mind. In all probability he is thinking about politics, the OPA, his job, or his wife's new hat. With these weighty problems on his mind, it takes much more than a thousand bags sitting on a counter to attract his attention. There must be action, and there must be beauty, and as many of his senses as possible should be acted upon. An attractive popcorn machine set in such a position that he must pass it on his way into the theatre will strike his eye. He will see corn popping, and the aroma of the popping corn permeating the atmosphere will cause him to hesitate longer than if he just saw the popcorn machine or a few bags of popcorn. If, in the instant he is attracted, the operator will say to him in a well-modulated voice, 'Popcorn, please,' the chances of making a sale are 100% better than if he just passed row upon row of popcorn boxes.

"Once you have made this initial sale you want that customer to come back the next time he is in your theatre. In other words, you want repeat sales. To get this you must furnish the best product it is possible to produce. Fortunately, there is enough profit in this business so that you can buy the best on the market, insofar as supplies are concerned. We appreciate the fact that today you must take what you can get in the way of seasoning, but

Can Colleges Train Managers?

THIS fall New York University begins its third year of training people for motion picture theatre management and thus is going ahead with a project begun in 1942 (the war forced suspension in 1943) with some misgivings. The motion picture theatre business, exploiting a brand new medium of entertainment, but growing up, in its essential methods and attitudes, out of many kinds of showbusiness, including the one-night-stand and the carnival, had developed into a sort of community recreational service, with a technology, both business-wise and physical, of its own. And it offered a broad field for a career, with opportunities for highly paid executive positions. But academic training was pretty alien to the traditions of showbusiness. Could a course in theatre management get acceptance from the business itself? Would it prove practicable?

By now the school has a pretty definite answer. A substantial number of the students in the course are already theatre managers, some of them having been in showbusiness for many years.

"The need for theoretical training in all phases of theatre operation continues to grow in proportion to the increasing specialization of motion picture exhibition," commented Michael Zala, director of the course, in pointing out the preponderance of theatre employees in the classes during a discussion of this training. The classes meet at NYU's Washington Square branch. It was while Mr. Zala was managing the Art theatre, on Eighth Street, just around the corner, that he was asked to organize the course, which first was offered only to undergraduates, but since has been made a part of the department specializing in adult education. After many years of managing theatres, Mr. Zala now devotes most of his time to his position as director of the course in Motion Picture Theatre Management, Advertising and Exploitation.

"The home offices of small and large circuits," he continued, "have been slowly relieving managers of many duties that were formerly within their province. This practice is resulting in a crop of managers possessing a very superficial knowledge of many important problems and functions dealing directly with theatre operation. In fact, some circuits do not permit the manager to prepare copy for his marquee!

"Duties, which were previously performed by the manager, and at present are handled by a specialist in the home office, do not preclude the probability that at some time or other the house manager may be called on to assume tasks foreign to him.

"For many years trade papers have attempted the job of education. They have devoted much space to information relative to management problems and methods. In many cases managers have utilized this information intelligently; however, there are individuals who find it difficult to absorb information from the printed page and translate it into action. For this very reason movies are being used more and more in modern education.

COMBINING STUDY WITH EXPERIENCE

"To overcome this problem, a course of study in conjunction with actual theatre work is highly advisable. Believing firmly in the advantages of specialized training for motion picture management, we at NYU publicized the course through trade publications. In addition to the heavy student registration, letters were received from all over the globe requesting information about the course.

"The majority of students who enrolled in the course were managers who believed that they were doing their job inadequately. Some had had from three to nine years of practical experience in management with large circuits. Assistant managers, chiefs-of-staffs, ushers and doormen, even a few projectionists, comprised the rest of the theatre people taking the course. Also included were bookers, film salesmen, home office executive secretaries, pub-

NYU Answers Yes—and Does It

city men, a writer for trade publications, and prospective theatre owners, including one who commuted from Baltimore weekly.

"Letters received were written evidence of the hunger for knowledge in the field of motion picture theatre management. Most letters were written on theatre stationery, signed by the manager or an assistant."

HOW COURSE IS ORGANIZED

The course in management meets once a week for two hours and continues for thirty weeks. The ideal method for taking this course, Mr. Zala pointed out, so far as serious students of exhibition are concerned, is to couple the theory taught in the classroom with a job in a theatre.

The first semester, he explained, is divided into two classifications: "The Theatre" and "The Show." "The Theatre" includes study and discussion of history, the theatre building and its equipment, architectural techniques, projection, sound, ventilation and heating, all theatre equipment and its maintenance. Construction and theatre law, leases, licenses and insurance are also discussed. The staff and their duties are thoroughly analyzed (including popular forms of chicanery).

"The Show" part of the course starts with a discussion of single- and double-feature operation, what is meant by audience acceptance, and how to arrive at a policy. A brief analysis of the English and other foreign film product follows. Short subjects, newsreels, trailers, special announcements and attractions, other than screen presentations, come in for extensive discussion.

How to "spot" a show, making up schedules, and how to properly evaluate weekend and midweek playing time is followed by an explanation of the personnel and functions of a film exchange. The methods used by branch offices booking to theatres and theatre booking are intertwined with an analysis of film contracts and buying. These are the highlights of the first semester.

Co-operating theatres are visited on "laboratory" trips. Here the director of the course, Michael Zala (extreme right) is shown with some students in a theatre compressor room.

In the second semester the entire course is devoted to advertising, publicity and exploitation. A thorough analysis is made of the press sheet. House programs, problems of layout, types of printing, editorializing and institutional copy are discussed.

Other topics covered are: the use of radio, merchant co-operation and "tie-ups", organization of civic co-operation benefits and their attendant evils. Emphasizing originality, the course offers assignments covering publicity outlines, advertising and exploitation campaigns. The class is shown a new picture, one never publicly exploited, and is expected to write a review of it, outline an exploitation campaign on it, and suggest lobby display treatment for promoting it.

"The success of the course in motion picture theatre management at New York University may well be the forerunner of similar undertakings sponsored by exhibitor organizations, locally and nationally," Mr. Zala suggested. "A recognized institution of learning should be selected, co-operation be assured, and graduates be employed by all co-operating theatres. It is encouraging to report that we receive many requests from theatres for men."

---

in normal times you should use only the best, because the proper seasoning is half of the secret of making the best popcorn.

"The other half is the quality of the popcorn itself. If you sell old maids and half-pops your customers will soon become disgruntled and your business will suffer. To keep your customers happy and satisfied you must give them quality merchandise.

"Popcorn is a food and should be handled like a food product. The people see this food made in front of them and they like it. It is fresh and clean. In keeping with this, your machine should be spotless, the operator clean and well groomed—*and he should, under no circumstances, put his hands in the popcorn.* You know yourself that your wife will not buy meat from a dirty, greasy meat counter, where the butcher puts his dirty hands all over everything, and you won't eat your supper in a 20-year old hamburger joint if you can afford a fancy restaurant.

"Now for the machine itself, the main factors to be considered in buying a popcorn machine are beauty and showmanship, ease and simplicity of operation, ruggedness and dependability, and operating efficiency. Before going overboard on any one particular type, you should run tests on all machines on the market and determine for yourself which has the most of the factors listed above.

"Next, you should conduct a thorough traffic analysis of your lobby, keeping in mind the fact that your machine should be located as close as possible to the spot where both incoming and outgoing traffic is the thickest, the place where the machine will stand out and yet not get in the way. If you can possibly locate your machine some 15 feet behind the box-office, in a spot the patron will pass before he has a chance to get his change in his pocket, you should have an ideal location.

CALCULATING VOLUME RATES

"After your popcorn machine has been in operation a week or two, determine as closely as possible your rush periods, and as nearly as possible the volume of business you do during those periods. This information you should use as a guide in determining how much popcorn you should pop ahead in order to keep traffic moving, and yet make the customer hesitate momentarily, and at the same time keep the machine popping at all times. It is an established fact that people draw more people, and a machine in operation with people around it is the machine that gets the business. To those who think this involves a little too much work, tell me this: What business goes very far without an accurate analysis of its operations periodically?

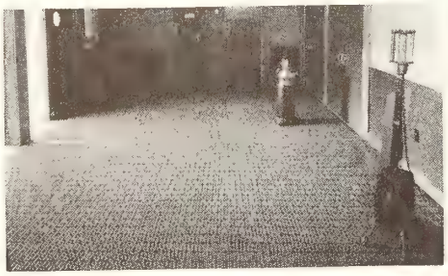
"There is no one thing that you can put your finger on and say, 'This is what sells popcorn.' We believe the necessary combination for maximum sales is the beauty of the display, the aroma of popcorn, the sight of popping corn, quality of the product, cleanliness of the machine and operator, and intelligent salesmanship on the part of the operator. To have sales, you must have salesmen. It is only by intelligently blending all of these factors that the maximum number of people will be reached. If the machine stops popping, two attractions have been lost and two senses will not be acted upon as much as they should be.

"It is an established fact that the aroma of popping corn, and action in and around the machine, is responsible for a good 50% of your business. If your machine is dirty, and the operator not neat, it detracts from, rather than blends with or adds to, the rest of the display. If the operator leaves the machine for a moment, the customer, though he might stop and look, will not bother to hunt for the operator, but will go on his way, and another sale is lost."

Basically, we'd say, Mr. Manley's factors of popcorn selling compare with those of attraction selling, except, occasionally, for the odor. —*G. S.*

FLOOR MATTING for Promoting Safety • Providing Comfort • Reducing Fatigue Furthering Sanitation

EZY-RUG RUBBER LINK MATTING



Traps all dirt at the door, keeps it out of sight and prevents tracking through the building, reducing cleaning costs and frequency of redecorating, necessitated by dirt whirled into the air by the heating system. Modernizes and beautifies entrances and lobbies. Beveled edge. Reversible, its durability is doubled. Available with lettering and designs.

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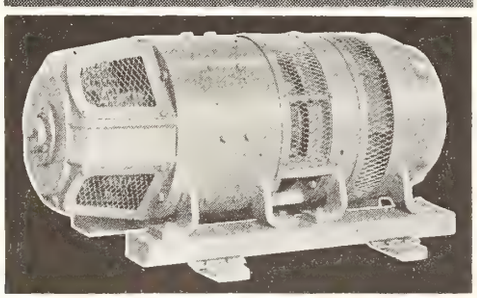

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Specs and Speculations

CONCERNING THE THEATRE BUILDIN

. . . how some things can be done and how some things might be done better.

by
BEN SCHLANGER
Theatre Architect & Consultant

FLOORING MATERIALS

The use of wood for floor construction or finish flooring should be avoided for any part of the motion picture auditorium where the public sits or walks. Wood construction, unless it is exceptionally heavy and expensive in design, will always have the disadvantage of creaking. In addition to this disadvantage, it is more difficult to maintain and keep clean than concrete and steel construction as to both exposed and concealed parts. These factors, plus the savings made possible in lower insurance premiums earned by concrete, indicate that wood construction in theatres, even small theatres, should be avoided.

The floor area immediately under a drinking fountain had best be finished in terrazzo, tile or some comparable material. Using the fountain as a radius point, this surface should extend over an area covering at least six feet in all directions before any carpeting is started. It would be practical as well as attractive to carry this finish up the wall behind the fountain.

•

Push plates on doors where there is heavy traffic must be sufficiently large to cover all of the area of the door that would be touched by hands. This requires that the push plates start not more than 42 inches from the floor and finish at not less than 60 inches from the floor. The shape of the plate may vary for design purposes, but the average width of the plate should be at least 12 inches.

•

ISOLATING BOWLING ALLEYS

There have been many inquiries regarding the feasibility of a combined bowling alley and motion picture theatre structure where the bowling alley would be above or below the theatre auditorium. The rumble of the ball on the alley creates a vibrating noise that will carry through the wall and floor construction and proves to be most disturbing to a theatre audience, especially when there are soft dialogue sequences in the presentation. Proper isolation of this noise is possible only with elaborate and expensive construction.

It is not sufficient to use sound absorbing materials on the walls and ceiling of the bowling alley. This treatment will reduce the noise level in the alleys but will n stop the noise from filtering into the the tre. The floor, walls and ceiling of t bowling alleys would have to be a separa and additional construction with an a space between it and the basic structur

The inner shell for the bowling all has to be acoustically isolated from t main structure by means of special spri or felt packed separators. This type work should not be attempted unless t advice of a competent acoustical engine is followed.

•

Wherever possible it would be desirab to avoid the use of built-in aisle lighti in the standards of the chairs. The wiri for these lights is both complicated a expensive and the results are very ineffe tive. Very little of the light energy co sumed finds its way to the surfaces requi ing the lighting. The intermittent spot lighting falling on the aisle is annoying the seated patrons along the aisle. Careful designed and concealed overhead lighti can light the aisles effectively.

•

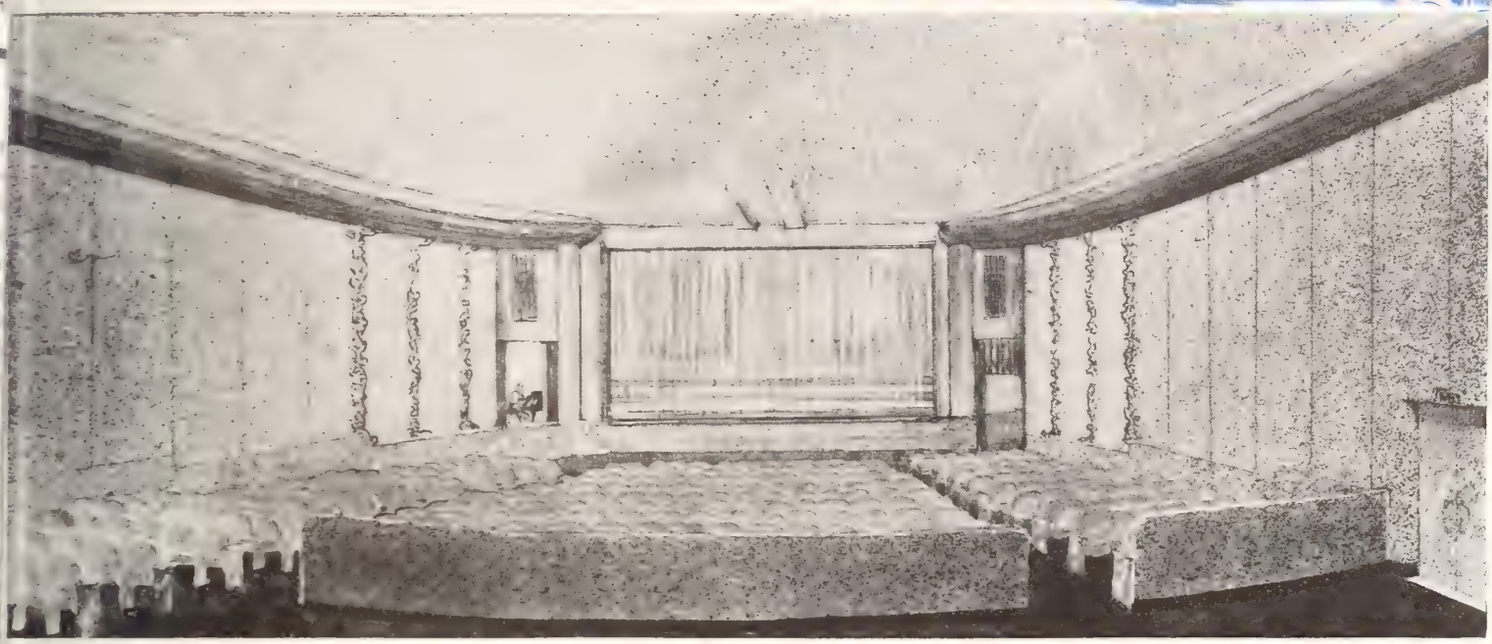
CHAIR BACKS IN BALCONIES

Where new seats are to be installed t angle of the back of the chair should fixed to suit the posture requirements f the various positions of seating in t auditorium. For example, the chair bac for upper level seating should be muc closer to the vertical than the chair bac for the seats nearest the screen on the mai floor. The chair should provide maximu flexibility in adjusting this angle.

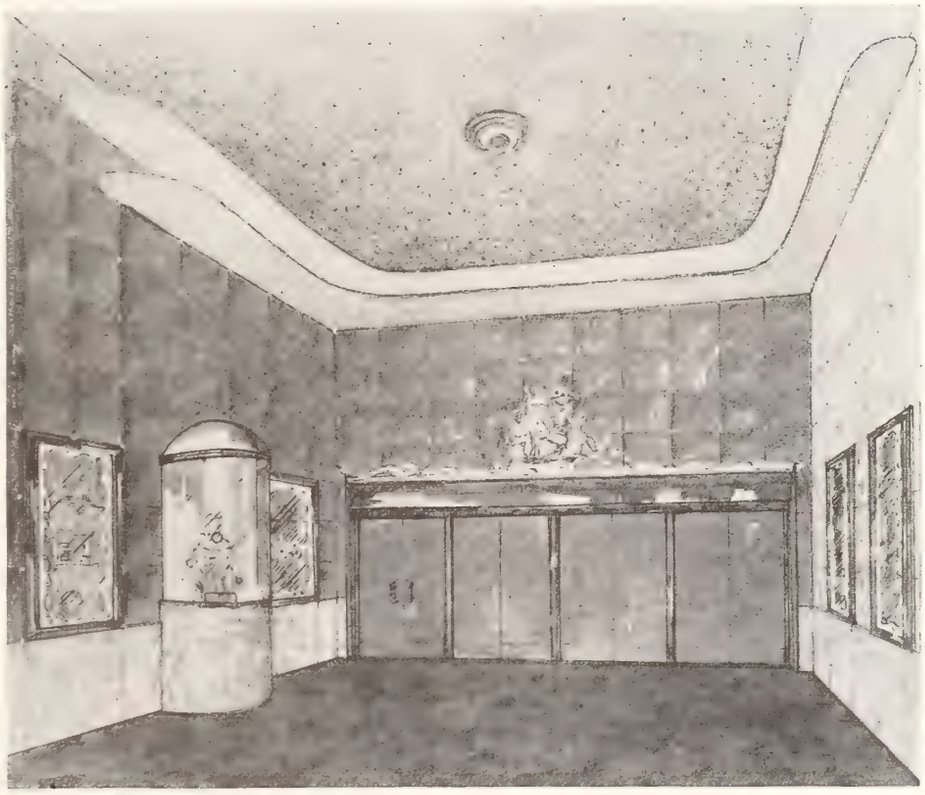
The greatest angle is required in the sea ing closest to the picture on the orchest floor, the smallest angle where the patro has to look most acutely downward.

There is usually a waste of passage spac in back-to-back row spacing on balcon levels because chairs are used which hav a back with too much of a reclining slop If this slope is adjusted to the positio where the back of the seated patron naturally apt to be while he is watchin the screen, the patron can then enjoy th support of the back, and further bette passing and knee space will be provide in the row behind.

For Park Avenue, By Subscription, Preferably



Renderings of the designs for the auditorium (above) and the lobby.



A MODEST capacity of 600 on some of the highest-priced land in congested Manhattan . . . over 40% of that capacity devoted to two-person settees available only in pairs of admissions . . . and to all of it applied a basic policy of reserving seats for each performance, preferably by annual subscription . . . two spacious lounges equipped for the serving of coffee, for reception of television broadcasts, for bridge and similar polite games. Such, most significantly, is the Park Avenue theatre which Walter Reade is constructing on the broad parked thoroughfare which is, as Fifth Avenue once was, symbolic of aristocratic life in New York.

Physically, the interior will be (to introduce a term from another of New York's celebrated streets) strictly "plush." Plush in the figurative sense, but also literally. Thickly carpeted floors throughout, including seating areas. Fine fabrics on walls. A tan and brown color scheme.

Occupying the major area of an office and shop building, the theatre is entered through an enclosed lobby of simple architectural treatment in which the walls are finished in aluminum plates. A box-office is located well inside this, at one side, to function (according to the projected policy) principally as a place at which non-subscribers may reserve available seats for a certain performance. Entrance from the lobby-foyer area is into the center of the auditorium. Here a broad aisle extends behind two banks of the main floor seating and in front of a mezzanine. From it the patron may enter the main floor rows, or ascend to the stadium-type mezzanine, or enter the main floor lounge beneath the mezzanine. Below is another lounge.

The mezzanine settees number 246. The main floor has 357 Ideal auditorium chairs. Row spacing is about 36 inches.

The theatre is scheduled to open in October. The architect is William I. Hohauser of New York.

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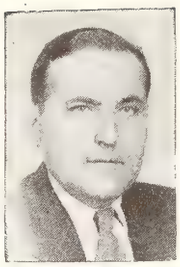


John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Conditioning Your Boiler To Save Trouble and Money

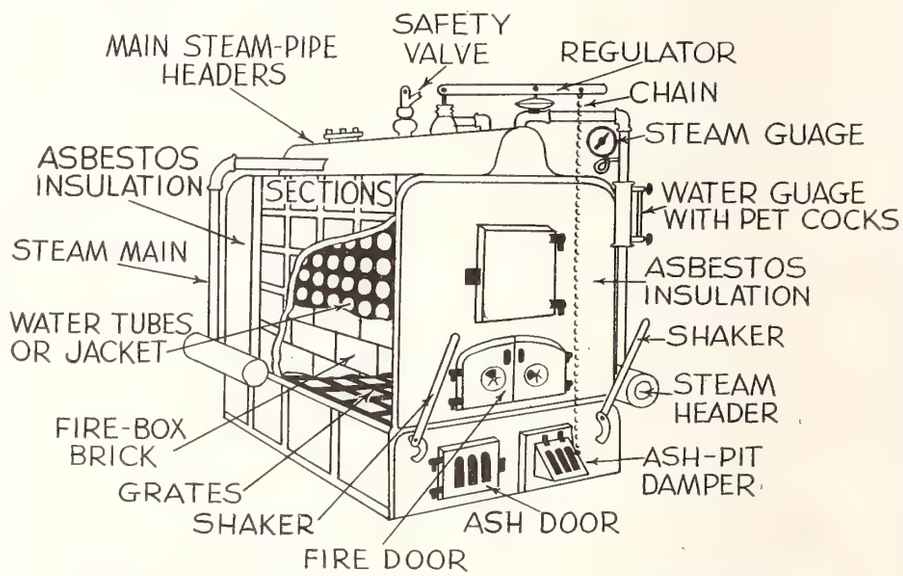
MORE ABOUT getting ready for heating the theatre. Last month we talked about the chimney. Now we'll try to give some helpful pointers concerning the boiler.

As with everything else in the theatre, cleanliness should be the watchword in and about the boiler room. It is surprising how much refuse can accumulate during the summer months. And while making the place clean, check for excessive dampness or water seepage into the boiler room; any leaks in walls or flooring should be found and stopped up now when there is plenty of time to do the work. (Waterproofing basement walls and floors will be dealth with next month.)

The floor drain should be checked to make sure that it is free of any ash or dirt so that it can rapidly carry away water, not only from possible seepage, but in case a water pipe should burst. Remember that with large amounts of stored coal there is always the possibility of spontaneous combustion in the bin when there is excessive dampness.

Before checking the boiler for defects examine the inner and outer surfaces for rust, dust and scale. In this way small cracks in the sections that are covered with the residue will be found.

A cracked boiler is dangerous. The only safe way to deal with one is to replace the defective section. Trying to fix up the crack will not only be a waste of money, but will be taking a chance that it will let go during the heating season. If there are many cracks, and such fractures seem to appear season after season, even in new sections, the main trouble is that the boiler is undersized. A boiler too small for the heating requirements of the theatre literally bursts at the seams and is useless as a heating plant. The only solution in such



Sketch of typical boiler partly "cut away" to show various internal components.

a case is to replace the entire boiler with one of adequate size.

In checking the present boiler, be it of the cast iron sectional or steel fire tube type, go over all of the parts thoroughly and *systematically*. First, open all clean-out doors and scrape off all ashes, soot, rust, etc., with either a stiff wire haired brush or special boiler scraper. Then clean out the accumulated residue in the up-take flue from the boiler to the smoke pipe. Check all the joints in the smoke pipe, making sure that they are air-tight and in good condition. Any sections found defective should be replaced, and any joints not holding tight should be refastened with Parker screws or rivets, or if not altogether bad, cemented tight with asbestos cement.

The scraped off soot should be dumped into a bucket for easy disposal and not left scattered over the floor. Where rust is starting to show on either the smoke pipe or combustion chamber, heat resisting paint should be applied over these areas, *but only after the rust has been scraped off as cleanly as possible.*

COMBUSTION CHAMBER

The combustion chamber of a steel fire-tube boiler, after being thoroughly cleaned, should be coated with a good grade of boiler lubricant. The firing, ashpit and damper doors should be checked for tight-fit, and if it is slightly warped it should be straightened out. If they are in bad condition, however, install new doors rather than try to fix them by filing or pounding with a hammer, as these remedies will be only short lived.

All dampers should be checked to see if they are working properly, for rust has a way of getting in during the off season. Any loose blades in the dampers should be tightened in place and their location checked to see if they have shifted in relation to the indicating handle on the outside of the pipe.

Grates should be looked over carefully to see if they are warped or broken as defective grates will waste fuel and cause the interior of the fire-box to deteriorate to a certain extent. Whenever it is found that the grates are in a very bad condition they should be immediately replaced with new ones.

What causes grates to warp or even crack is that either the fire is constantly kept close to them without a deep enough ashbed, or that a poker or iron rod had been used too roughly in loosening up the clinker bed. Also, in some cases, the use of improper fuel in the fire-box will have a tendency to warp the grates. If the grates always show defects after the end of each heating period, consult a heating expert for his advice on the type of fuel to be burned for that particular boiler.

Check the fire-brick lining of the boiler,

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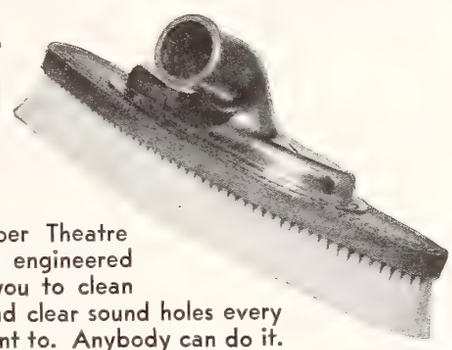

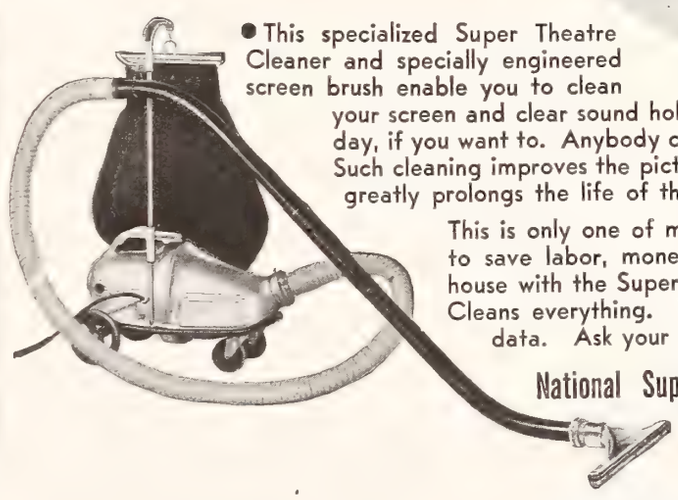

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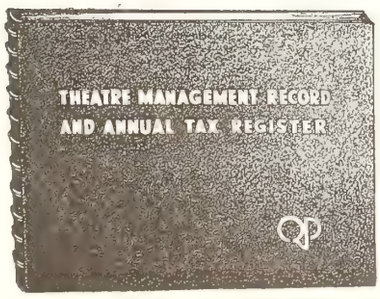

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and if any defects or loosenesses are found, new bricks should be installed so as to effect a safe repair.

Drain off all of the water from the boiler, and if found very dirty, flush the boiler with either a solution of sal-soda or any reliable patented water cleaner. If sal-soda is used, pour the solution boiling hot, if possible, into the boiler through the safety valve opening. Let it remain for several hours, then drain it off completely. In dirty boilers this process may have to be repeated many times before the water comes out clean.

The fusible safety plugs in the locker should also be checked for defects for after several times in use they can become inoperative and should then be replaced. If a vacuum pump is used, go over it very carefully to make sure that all parts are clean and in good working order. The packing in the glands should be replaced after about every other heating period, and the strainers be kept clean with the wire mesh in good condition. Also, make sure that the coupling between the pump and the motor is tight and properly fastened.

CONDITIONING GAUGES

All steam pressure gauges that have given the least bit of trouble during the heating period should be replaced unless an experienced man is available who knows the workings of these instruments. Defective steam gauges can be traced to dirt inside or to an indicating arm jarred loose or broken by some blow. These are delicate instruments and rather than take a chance in having them repaired, especially by an inexperienced handy man, new ones should be installed to avoid future troubles. The same applies to thermostats, which are even more delicate in operation than the steam gauges.

All indicating water gauges should be cleaned thoroughly and checked to see if the valves are in good condition and the washers are holding tight. Defective water gauges should be replaced as they are the only means of checking the make-up water in the boiler. Time should also be taken to check all of the piping between the boiler and the radiators, especially in hard-to-get-at places, where they are seldom examined for cracks.

Just to be on the safe side, all air valves in radiators, drain-off and hand valves and traps in piping should be taken off, especially if in use for some time, and soaked in a bath of carbon-tet or kerosene to make sure that they will be clean when the heat is turned on.

When an oil burner is used the entire fire-box should be cleaned out thoroughly of all accumulated dust, dirt and soot. This applies equally as well to the fan and to its housing. Check to see if the tip of the burner is badly burned. If found defective,

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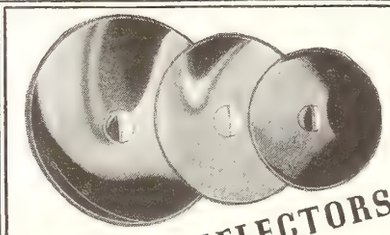
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World's Largest Manufacturer of Projection Arcs

next BETTER THEATRES:
The FALL BUYERS NUMBER
Completely revised manufacturer and dealer listings.
Issue of October 19th

replace it with a nozzle of the same size and make.

Inspect the fuel line and all joints between the burner and the oil tank for leaks or a badly bent portion that may restrict the flow of oil to the burner. Make sure that all electrical connections at the automatic controls are tight and in good condition, and that all contact points on the relays are clean and making good electrical connections. Incidentally, a cracked or improperly shaped fire-box will cause heat loss far greater with oil than with coal. For the highest efficiency, the fire-box should be absolutely free of air leaks, be of correct shape, size and surface in order to hold and reflect the heat of the fire back upon the atomized oil, thus causing rapid vaporization and instantaneous combustion.

Due mostly to the difficulty of obtaining fuel, or its cost, some theatre owners have contemplated installation of gas-conversion burners. Now a gas-conversion burner, if of proper design, and when installed in a heating system that has sufficient capacity, can work out quite satisfactorily. However, if the present heating system is undersized or otherwise inadequate in design, installation of a gas-conversion burner alone will not improve the system any. In such a case, all deficiencies in the present heating system must be corrected first. It should also be remembered that there are boilers designed for other fuels whose general makeup is such that a gas-conversion burner will not work at all when installed in it. Accordingly, a thorough investigation should be made and expert advice sought before any gas-conversion installation of this sort is made.

If Doors Stick, Maybe One Of These Methods Will Work

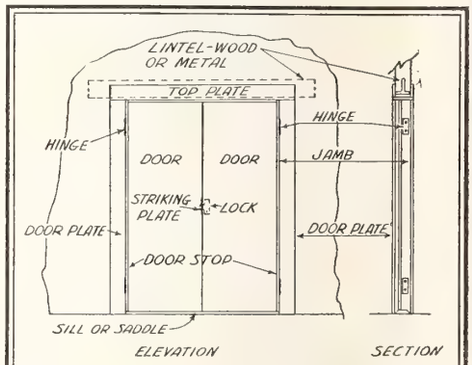
HOW ARE YOUR doors after the humidity of summer? Unless of course, you have air-conditioning throughout. If not, you very well may have some doors that bind. The easiest way to deal with them is to call in a carpenter. But some annoying faults of doors can be corrected in a jiffy by a member of the theatre staff —yes, and the exhibitor himself—if he's just a little handy with tools and has some idea of what a doorway consists of. Sometimes the trouble calls for a carpenter—it doesn't pay to tinker with a door which has structural defects just to try to save a few dollars. But here are some faulty conditions that an exhibitor or his handy man might be able to correct well enough and thereby get the job done promptly and inexpensively.

Whenever slight swellings are found they can be fixed by rubbing soap or wax where the edge strikes the frame, but if the swelling is considerable the edge giving trouble will have to be planed off. Make sure, however, that the exact spot is known where the binding occurs. This can be done by slipping a thin sheet of paper between the edge of the door and the frame until the spot is found where the paper sticks.

When the door sticks on either the top or on the edge having the lock or push-plate, repairs can be made without taking the door off its hinges. The amount to be taken off should be measured accurately with a rule, not by sight, as too much of the stock can be taken off, making the finished job just as bad if not worse than before.

When a door must be taken off the frame, remove any door checks, then pull or drive the pins out of the hinges, starting with the lower hinge. If the hinge is of the type that does not come apart, the holding plate must be screwed off the door frame. When rehanging a door always put the pin in the top hinge first, or screw on the top plate first.

When a door binds at the top and there is no loose metal or splinter, first unscrew the plate of the top hinge, then take a thin piece of wood (such as a shingle) and slip it between the plate and the frame, then screw the plate back in place. By doing this, the door will be thrown slightly forward and downward when the door is refastened,



Details showing average door make-up.

thus clearing the top frame. Of course, this cannot be done when there is too much of a bind at the top as in such a case the trouble is, in all likelihood, a defective lintel supporting the wall or masonry over the doorway. To remedy such trouble is a carpenter's and mason's job.

Binding of the doors at the bottom may

be due either to the screw holes in the door or frame becoming too large, or the screws in the hinges being loose or to the sill having swelled or shifted away from the door stops.

To remedy large screw holes, buy or make plugs of wood, coat them with glue, then gently drive them into the holes.

When the door binds at the hinge edge, take out the screws from the hinge plate and insert under it a thin strip of wood and reinstall the door. Be careful that the shim is not too thick.

Sometimes when the door binds at the edge where the lock is located the trouble can be remedied by simply tightening the hinges.

If the lock edge of the door is swollen, measure accurately the amount that must be taken off so as not to change the position of the lock.

To prevent doors from rattling under the suction of the ventilating system, natural building vibration or air movements, the strike plate of the lock should be set just so that when the door is closed it will allow the latch to move *inward* and force the edge of the door tightly against the door stop, thus preventing any movement outward.

In too many cases the saddle of an exit door is barely above the level of the outside grade line, with the result that water can flow through during stormy weather. It is far better to cut off a little of the bottom of the door and install a new saddle than to have even the slightest amount of water come in, for mere dampness can be highly destructive in time.

have you heard?

that wax, if applied to foyer and lounge furniture, should be removed only by dissolving a special wax remover in lukewarm water and then washing the furniture?

that to remove blood stains use only cold water and a little ammonia if necessary? The use of hot water or soap tends to set these stains, making removable impossible.

that strong scrubbing solutions or untried floor oils should not be used on composition flooring, as some decompose the surface?

that a good way to remove chocolate stains from carpets or fabrics is to scrape off the excess with a flat piece of wood or dull knife, sprinkle the stain with powdered borax, and then apply cold water? Clean with a damp cloth, after which brush off the borax when the material is dry.

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1946 Inspection and Inventory Record

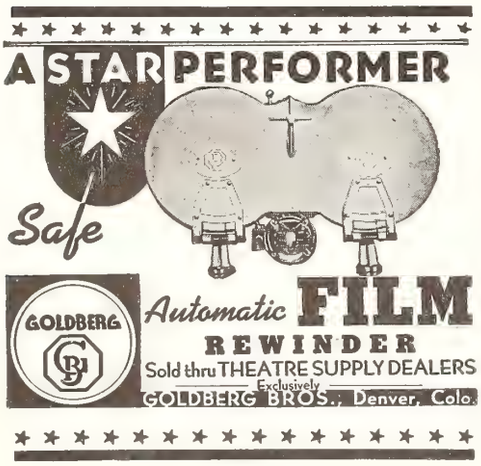
A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: GENERAL FIRE & HAZARD DESCRIPTION

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	OR P
1. Coal Burning Boiler									
2. Vacuum Water Pump									
3. Steam Gauges									
4. Grates									
5. Damper Draft Control									
6. Air Valves									
7. Oil Burners									
8. Indirect Heating Coils									
9. Air Filters									
10. Automatic or Motorized Valves									
11. Automatic Dampers									
12. Thermostats									

THEATRE _____ MANAGER _____

LOCATION _____ INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	



The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Trouble-Shooting Bulb Type Rectifiers

RECENT INQUIRIES concerning bulb rectifiers have served to strengthen our impression that we have received more requests for information about the operation and servicing of bulb rectifiers than about any other single type of equipment. Typical of the questions asked are these:

From J. W. Spriggs of the Pythian theatre in Columbus, Ohio:

"How far can rectifiers be placed from the projectors for good results?"

From the purchasing agent of a large circuit: "In some of our theatres we have in use 4 tube rectifiers using 15-amp bulbs for Suprex lamphouses. Some of our operators believe that whenever one bulb goes bad they should all be changed at that time to equalize the load.

"I would appreciate it if you would advise me concerning this situation and just what procedure to use in order to secure good projection and at the same time maximum life from each rectifier bulb."

And then we have had several letters which merely ask us to publish facts about bulb rectifiers. In a recent column we quoted from some of these letters and promised such an article, so here it is.

First a word about the distance from the rectifier to the projector. The answer to this question is that the closer the rectifiers are to the lamphouses the better, and the way to compensate for longer distances is to use heavier wire on the d.c. side. Most new rectifiers are accompanied with charts showing the proper wire sizes. We do not recommend less than No. 6 wire on the d. c. side.

Here are four pointers to observe to get the most out of your rectifiers and bulbs:

1. For good results and long life buy only the very best bulbs. An inferior bulb, even when new, will often perform badly. Most troubles that we have experienced in actual operation have been with the bulbs, not with the rectifiers themselves.

2. Replace all bulbs at once in cases where all of the bulbs have given long service and one of them goes bad, and keep the ones that have not yet gone bad for spares. In cases of premature failure of a bulb, replace only the bad one.

3. A bulb that causes a flicker on the screen in one socket in the rectifier may work satisfactorily in a different socket. Accordingly, if you have bulbs from which you expect more service but which cause flicker, try shifting them around until you get the best results that they will give.

4. Be sure all of the bulbs are screwed in tightly, and that all of the sockets are in good condition and have not been burned because a bulb has not been tightly in place.

Recently in an article on bulb rectifiers, one manufacturer of such equipment, J. K. Elderkin of the Forest Manufacturing Company, warned against the use of tubes

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

A GREAT MANY small movie houses have discovered that Simplified High Intensity Projection pays off handsomely at the box office! It's a sure bet that this inexpensive form of high intensity projection can sell more tickets for you too!

Here's why: One-Kilowatt High Intensity Projection gives you a 50-100% brighter screen. It provides a snow-white light, specially adapted to color pictures. This means sharper, more easily-seen black-and-white images — richer, more beautiful color scenes.

Such high quality projection will give your patrons a bigger kick out of seeing pictures in *your* theatre. Naturally, this will bring them back again and again!

So put Simplified High Intensity Projection to work. It will sell extra tickets for you—at little, if any, additional cost.

Consult your supply house on the availability of High Intensity Lamps

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using mercury vapor instead of argon as the gas. He said that his recent experiences with expensive repair jobs strongly indicated that only the argon type with tungsten filament—the so-called Tungar tube—should be employed in rectifiers designed for them. Here are some other pointers offered by Mr. Elderkin:

1. The most common cause of early tube failure is leakage, caused by a minute crack in either the anode or cathode glass seal. If a tube is a "leaker" when you first install it and light the filament you will note an apparent smoking of the filament inside the glass envelope, and shortly the filament will disintegrate until it open-circuits. Upon examination you will note that the carbon anode is coated with a white soot and sometimes has bluish white streaks. A tube showing this sooty deposit, whether its filament lights or not, is a "leaker" and, of course, will not function.

2. A "hard" tube is one that will not readily pick up its load: the filament lights but the tube will pass little or no plate current. The cause of this usually is aging, that is, the tube has been used so long that the filament has sagged into a long half-loop instead of being fairly straight, with the result that the filament has stretched out to almost double its original length. Such a tube should be replaced.

3. A "flash-back" tube is one which has been damaged by a surge created when breaking the load circuit, such as extinguishing the arc by opening the arc switch and leaving the a.c. circuit alive.

In some cases a flashed back tube will have a hole sucked in the side of the glass envelope, or else the filament electrode will be melted down with a ball on the end and the filament partially or completely melted away. In a properly designed rectifier this will not occur due to protective measures employed, but in rectifiers where it does occur the arc switch should be closed at all times, or you can cut it out of the circuit and then turn off and on the rectifier from the a.c. side.

4. Just because a bulb lights does not mean that it is good. Always try a tube known to be good before looking elsewhere for trouble.

5. The fact that one tube may emit more light than another doesn't mean defect.

6. To determine whether a tube is rectifying, look into the bulb with the rectifier in full operation. If the tube is working properly there will be a bluish arc between the anode and the filament which is very easily distinguished from the white light of the filament. Another check-up is to remove the clip from the suspected tube while the rectifier is in full operation. If the tube is working there will be a spark between the pinch clip and the anode terminal as they are contacted: if it is not working, there will be no spark.

A Simple Method For Correcting Misframes

What we think is a very clever idea on handling misframes came to us this month from W. R. Gwynn of the Park theatre in Estes Park, Col. We think many will want to adopt his method. Here is Mr. Gwynn's explanation:

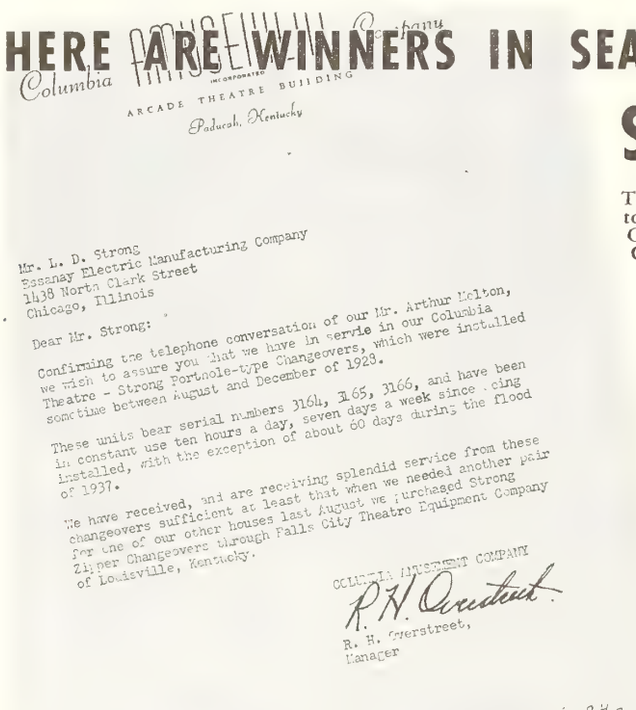
"Occasionally misframes occur in the leaders or in the bodies of reels where the framing lines are invisible. Some projectionists try to correct these mis-frames by referring to the lines on the outer border of the film. We have found this method troublesome and often inaccurate. Here is a method that eliminates guess work, saves time and is, I find, 100% accurate all of the time.

"When this misframe occurs, place a small piece of paper in the take-up reel to mark the spot, after reframing the picture on the screen. The position of the framing lever or knob will then indicate accurately the number of sprocket holes to be removed when the misframe is located on the rewind bench.

"Aside from the normal middle position of the framing lever, there are only four possible positions for correcting misframes —half way up, all the way up, half way down and all the way down.

"(1) If the lever is moved to either extreme (all the way up or all the way

HERE ARE WINNERS IN SEARCH FOR OLDEST OPERATING STRONG CHANGEOVERS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Dear Mr. Strong:

Confirming the telephone conversation of our Mr. Arthur Melton, we wish to assure you that we have in service in our Columbia Theatre - Strong Portnole-type Changeovers, which were installed sometime between August and December of 1928.

These units bear serial numbers 3164, 3165, 3166, and have been in constant use ten hours a day, seven days a week since installed, with the exception of about 60 days during the flood of 1937.

We have received, and are receiving splendid service from these changeovers sufficient at least that when we needed another pair for one of our other houses last August we purchased Strong Zipper Changeovers through Falls City Theatre Equipment Company of Louisville, Kentucky.

COLUMBIA AMUSEMENT COMPANY
R. H. Overstreet,
Manager

R.H:as

Subscribed in my presence this 27th of August, 1940
Eleanor Dale
Notary Public, McCracken County, Ky.
My Commission Expires December 21, 1949

To Arthur L. Melton, Local 281, IATSE, the $100.00 Victory Bond . . . and to Columbia Theater, Puducah, Ky., goes a new pair of STRONG *ZIPPER* CHANGEOVERS—awards for the oldest-operating STRONG CHANGEOVERS reported in the competition which closed August 1st.

Gratifying indeed was the response from projectionists. Enthusiastic are their reports on the contribution STRONG CHANGEOVERS make to the *"perfect show."*

Gerhard Hanson, Princess Theater, Eagle Grove, Iowa, reports 50,000 hours of booth operation for a pair of STRONG *ZIPPERS* purchased in 1929.

Chief Projectionist James Boschetti, Local 596, IATSE, Greenfield, Mass., reports 46,720 hours of trouble-free operation in the York Theater, Athol, Mass.

George W. Buss, Local 203, IATSE, Easton, Pa., reports using STRONG CHANGEOVERS for 17 years, and "has never spent a penny on parts or repairs."

Ray Brian, Local 434, Palace Theater, Peoria, Illinois, says his STRONG CHANGEOVERS have given 17 years of *"service without a hitch."*

To Projectionists Gerhard Hanson, James Boschetti, Ray Brian, and George Buss, honorable mention and appropriate recognition as runners-up for the Victory Bond Award.

To projectionists everywhere who use or who are waiting for delivery on STRONG *ZIPPER* CHANGEOVERS, STRONG REEL-END SIGNALS and STRONG UNIVERSAL REWIND "MULES," thanks for the cooperation that makes it possible for us to help you give *a perfect show every time.*

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STRONG'S *Zipper* CHANGEOVERS

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Furthermore, Strong research does not stop with work on projection arcs, but includes rectifiers and reflectors which similarly call for painstaking care in development so that their functions may be properly coordinated with those of the lamp.

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down) *remove one sprocket hole* and repatch.

"(2) If the lever is moved half way up (that is, so the film is *lifted* in relation to the aperture), *remove two sprocket holes* and repatch.

"(3) If the lever is moved half way down (that is, so the film is *lowered* in relation to the aperture), *remove four sprocket holes* and repatch.

"In each case include the trouble-causing patch when calculating how many sprocket holes to remove.

"If your framer is of the knob type, a small dot of paint or other identifying mark will tell you what to do to correct the misframe.

"Starting with the film retarded to its maximum (moved as far as possible toward the upper magazine) the sequence is 1 out, 2 out, none out (normal in frame position), 4 out, and 1 out. This accounts for all five positions."

Ways In Which Managers Can Improve Projection

There are several things that can happen in the average theatre, or conditions that may exist, which definitely damage the projected picture or distract the attention of the audience from the screen. Many of these little things (and most of them are little) are beyond the control of the projectionist, or he may not know about them. Here is where the manager can help. Why not sit in different parts of your auditorium within the next few days and see if any of these conditions exist in *your* theatre?

1. Is the black masking around your screen in good condition, with straight edges and accurate corners, and does it come into the projected picture an inch or so all the way around so that fuzzy edges are eliminated?

2. Do any stage drapes or borders hang down into the beam of the projected picture?

3. Is the distance from your picture to the nearest drapes on both sides the same, so your picture appears to be centered *on the stage,* and are the borders over the picture hanging straight?

4. Are there any bright objects behind the screen which reflect light back through the screen perforations into the eyes of patrons at certain locations in the auditorium?

5. Are there any house running lights that are near enough to patrons' line of vision to be "glare spots"?

6. Does daylight, or other light, reach the screen from outside sources when doors are opened as patrons enter or leave the auditorium?

7. Are there any ceiling or other lights in the projection room that shine down into

5 STAR PERFORMANCE

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POSITIVE RELAYS★
For operations by remote control

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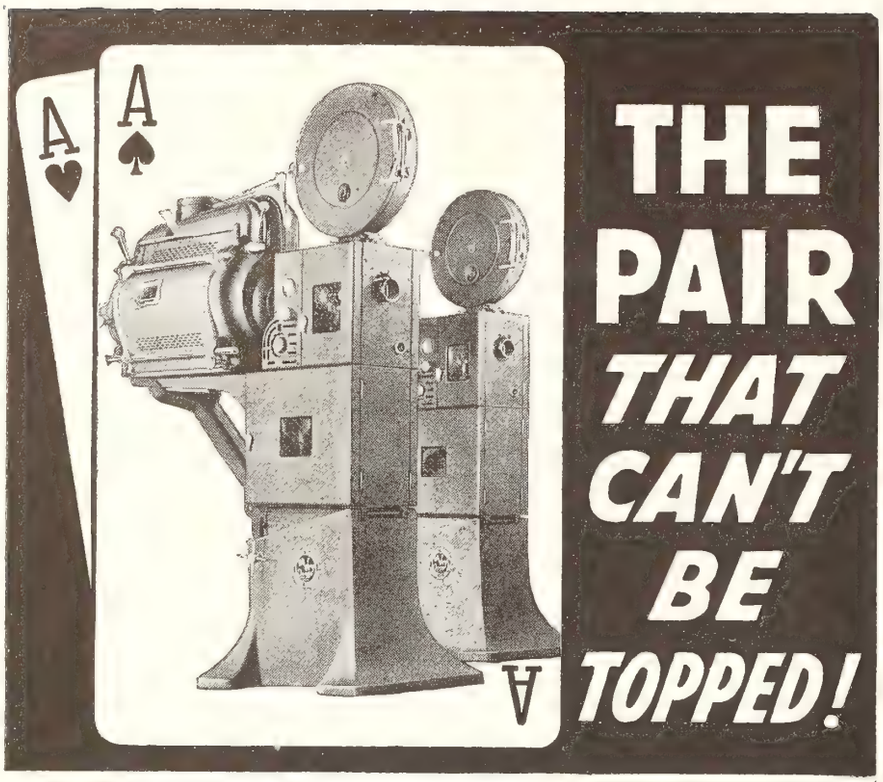
G-E projection rectifiers are distributed by National Theatre Supply. Contact your nearest branch office or write to Section A28-942, Appliance and Merchandise Department, General Electric Company, Bridgeport, Conn.

GENERAL ELECTRIC



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the audience, or shine on the auditorium ceiling when turned on?

The elimination of any of the above conditions, if they exist in your theatre, will give your patrons a better show.

NEW EQUIPMENT ADVISORY SERVICE

AMONG LETTERS received the last few weeks for this service is one from Paul Ricketts, owner of the Charm theatre in Holyrood, Kans., which submits a situation that has a number of points of interest for many another exhibitor, we believe. First, the situation at the Charm theatre, as described by Mr. Ricketts:

"I would like to take advantage of your new equipment advisory service. I have rather ancient equipment and am not entirely satisfied with the results I am getting, and am thinking of trading it off, so I would like your advice as to what results I should now be getting and your recommendations on new equipment.

"I have Powers 6B heads on 6B stands, Good-All soundheads and amplifier, Jensen Type B-4259 speaker, Standeford Model D lamps, and Good-All 30 amp rectifiers. These rectifiers are half-wave. My lenses are 4¾-inch Superlite Series 1. My throw is 74 feet and I am getting a picture 13 feet wide.

"My back seats are 65 feet from the screen and the front seats are 11 feet from the screen. My theatre is 25 feet wide with an aisle down either side and banks of eleven seats between. I have practically no projection angle as my portholes are not more than a foot higher than the top of the screen. We use 8mm and 12mm carbons at about 25 amps, although this may vary slightly as our current is not as steady as it might be.

"My soundheads are of a very early type, and although we usually get pretty good sound, they continually keep us looking for noises that crop up.

"I would appreciate your giving me information about equipment that would be best suited for my needs and which would give me the best results per dollar over a long period. I am wondering about lamps. One supply source recommended one-kilowatt arcs, while another told me that would be too much light. From the information I can gather I believe that low-intensity lamps are supposed to give sufficient light for my screen area, but I am also told that high-intensity give much whiter light and much more depth to the picture, particularly with Technicolor.

"I read somewhere that you should have one foot of screen width for each 12 feet the rear seats are from the screen. What

do you think about this? I would also like your recommendation on new lenses along with the other equipment. And what do you think of buying rebuilt equipment as against new equipment?

"And one final question. My Jensen speaker seems to do a good job. Do you think it should be replaced in the event that the rest of the equipment is replaced?"

One-kilowatt equipment could give you more than enough light, but you should have it because it would give you the only *kind* of light that will project a picture properly. *Amount* of light is one thing; *quality* of light is quite another thing. The one-kilowatt equipment will give you *both,* which low-intensity could not do. If you wanted a larger picture, you would still have ample light to cover any size of screen you could place in your theatre.

CHOOSING SCREEN SIZE

Screen size is partly a matter of opinion. The circuit for which we work favors pictures as large as possible to give the illusion of a stage presentation rather than a "picture on the wall." Others feel that a small picture is better because it is easier to see from the front seats (without having to look from side to side to see it all) and because the focus is not as critical to keep perfect. If you favor a large screen you should remember that the amount of light needed increases very rapidly as you make the picture larger. After many years of studying the factors of screen size, Ben Schlanger theatre architect and contributing editor of BETTER THEATRES, relates the seating plan and screen on the basis that the last rear row of seats should be not more than 5.3 times the width of the screen, and that the first row should be placed a distance from the screen not much less than an amount equal to the width of the picture. With the seating plan fixed, as in an existing theatre, this formula offers a guide in determining an efficient picture size.—ED.

Coated lenses should increase your light at least 20% more. You don't need that light, *but* it will help the definition of the projected picture. In buying new lenses, get them fast enough to match the lamps.

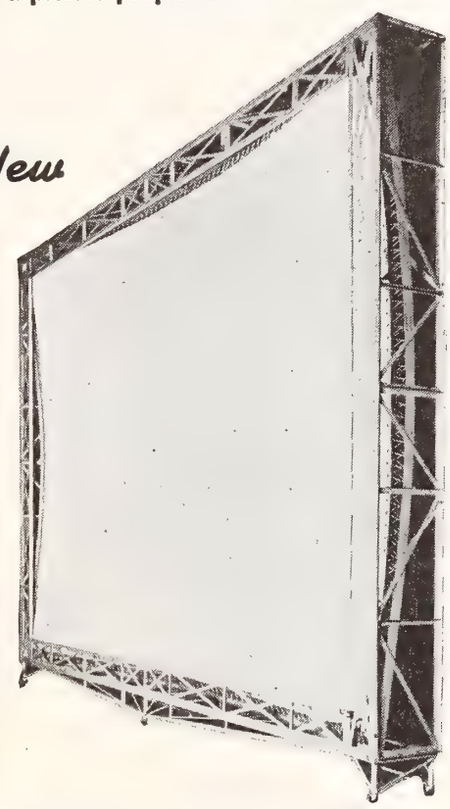
What you want is equipment that represents good practice today. It would be an exceptional case in which you could obtain it in the used equipment market. Moreover, you have used equipment now!

There are advantages in buying a sound system complete, because the amplifier and the speaker must be matched for best results. It is possible, of course, to make necessary compensations to match different amplifiers and speakers. Right now a lot of attention is being given to speakers, and the results of the latest speakers as compared with even the best speakers of a few years ago will really surprise you.

Stand ON STAGE AT THE SIDE OF YOUR SCREEN

note the picture distortion—the elongation of figures!

Then from the same location watch a picture projected on the



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RETISCOPE CONCAVE SCREEN

"Shaped Like the Retina of the Eye"

which ABSOLUTELY ELIMINATES IMAGE DISTORTION AT ALL POINTS IN THE AUDITORIUM.

Makes every seat earn money by affording a perfect image even at the extreme sides and in the balcony. Puts every chair in the center section.

PERFECT FOCUS—no special lenses required.

Made of "Fiberglas", laced to a curved, movable steel frame.

GIVES ILLUSION OF DEPTH TO THE PICTURE.

REDUCES GLARE, HOT SPOT AND EYE STRAIN—the light being polarized by the "Fiberglas" screen surface.

IMPROVES SOUND—the glass fibres react like a "million" baffles for the sound waves, resulting in a less directional effect.

ABSOLUTELY FIREPROOF.

PRACTICALLY INDESTRUCTIBLE.

WASHABLE AS A WINDOW.

YOU'RE THROUGH BUYING SCREENS WHEN YOU INSTALL A RETISCOPE

Proved by actual installations now in 7 different type theatres (Names on request). See it and be convinced!

Adaptable to any theatre. Each screen is engineered to exactly meet the requirements of that particular theatre.

Developed by Advance Research Corporation from products of Owens-Corning Fiberglas Corporation and The Sparks-Withington Company.

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RETISCOPE SCREEN COMPANY

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Distributed Exclusively by NATIONAL THEATRE SUPPLY

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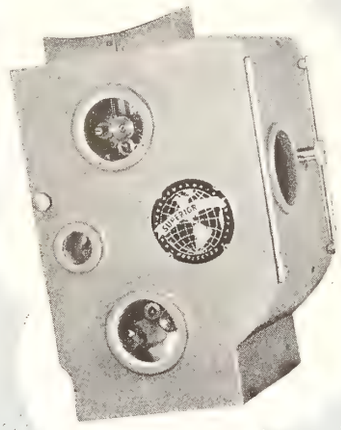
Superior
PROJECTOR Model "A"



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Cable: "SOUNDFILM"

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THEATRE SUPPLY
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"There's a Branch Near You"

A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

New Lease Extends Old One If On an Option

ALL NEW clauses or agreements made during the life of a lease are automatically included, as a rule, in the second term of the lease extended by exercise of an option when the first lease was signed. This is illustrated in South Parkway Building Corporation v. Theatre Amusement Company (66 N. E. [2d] 437, reported July, 1946). Here a theatre building owner sued a theatre operator to recover an alleged balance of rent amounting to $19,097.29, claimed to be due under a written lease. During the trial the testimony proved that the original lease was made in 1933 and covered a motion picture and vaudeville theatre. The lease was for a five-year term, with the right in the lessee to extend the term for an additional five years.

LEO T. PARKER

The lease provided that the minimum rental for the original five-year term was $20,000 a year, and for the second term $22,500 a year; and in addition the theatre operator agreed to pay during both terms a percentage rental of 20% of the box office receipts in excess of $3,000 per week, and 25% of these receipts in excess of $4,000 per week.

But in 1934, one year after the first lease was signed, a new and added agreement was made to the effect that the theatre operator would be entitled to deduct one-half of its "cost of talent" for stage productions from the amount of its gross box office receipts.

The building owner claimed that notwithstanding the fact that the theatre operator's expenditures for talent for stage shows exceeded $30,000 for each of the last two years of the extended term of the lease, the operator wrongfully deducted one-half of its cost of talent from its gross receipts.

The higher court held in favor of the theatre operator, who argued that the new agreement made in 1934 automatically became a part of the *second* five-year lease. The court refused to allow the building owner to collect $19,097.29 rental from the theatre operator.

Liability for Loss Due To Defective Equipment

CONSIDERABLE discussion has arisen from time to time over the legal question: If theatre equipment is destroyed by fire because of defective safety appliances, when is the building owner liable? Here is a recent answer.

In Schell v. Miller North Broad Storage Company, Inc. (45 Atl. [2d] 53), it was shown that a fire of unknown origin started on the third floor of a building. The fire doors of the elevator shaft were open and the flames reached and melted the safety fusible links of the doors. The doors did not close, and the fire spread.

The higher court refused to hold the building owner liable for resultant fire losses, however, saying that an *inference* of negligence of the building owner could *not* arise out of the mere fact that the fire doors did not close.

The Sad Case of A Generous Landlord

IT IS WELL established law that the owner of a building can make a *valid* lease contract which obligates a tenant to keep the premises in safe condition and good repair, thereby protecting himself against damage liability for injuries sustained by the tenant. *However,* if the landlord (1) inspects the premises, or (2) attempts to make any repairs, *he may be held liable irrespective of the protective clause.*

This was the situation in Ginsberg v. Wineman (92 N. W. [2d] 49). Ginsberg leased a building under a contract which contained a clause that he would keep the premises, at his own expense, in good repair. One day Ginsberg himself fell down the basement stairs when a tread "tipped." He suffered a fractured head and sued the landlord for damages.

The landlord argued that he could not be held liable because the lease contract clearly obligated Ginsberg to keep the

premises in good repair. However, the testimony showed that the landlord had "inspected" the premises, and had made some repairs. Therefore, the court held the latter liable for $7,000 damages.

Management Is Liable for Failure of Service Staff

IT IS "NEGLIGENCE" for a theatre proprietor not to provide ushers with flashlights to assist patrons to seats; also, it is negligence for an usher with a flashlight not to offer assistance to patrons.

In Lane v. B & J Theatres, Inc., (23 N. W. [2d] 120), reported August, 1946, the testimony showed that a woman patron entered a theatre, where there was an usher with a flashlight. He did not offer to show her to a seat, however. The auditorium was dimmed. She took hold of the backs of seats as she proceeded down the aisle, and stumbled over a child sprawling partly in the aisle. She suffered severe injuries and sued the theatre corporation for damages. The lower court held the theatre corporation not liable, but the higher court reversed this decision, saying:

"The fact that defendant (theatre) employed an usher, and furnished him a flashlight to assist patrons, constituted a recognition that such assistance might be reasonably required. Plaintiff was an elderly woman. No reason appears on the record for the failure of defendant's employe to accompany her down the aisle with his flashlight, supplementing the dim light."

When Patron Is Guilty of Contributory Negligence

UNDER NO circumstances may a theatre patron recover damages for an injury caused by a dangerous condition *of which he had knowledge*. For example, in Tate v. Canary (194 S. W. [2d] 663), reported July, 1946, it was shown that a patron was injured when she fell down a stairway. She alleged that: (1) the stairs were insufficiently lighted; (2) there was no handrail on the right side of the steps going down, as required by the building code of the city; and (3) the carpet on the stairs, by reason of its undercushion, projected approximately one inch beyond the step, thus causing her to fall when her heel caught.

The higher court refused to allow the patron any damages because the testimony proved that she had previously ascended the stairway and knew that it was dangerous. Also, in Seelbach, Inc., v. Mellman (293 Ky. 790), the court held that a patron who knew of the slippery and dangerous condition of steps she was using, and made no effort to use the handrail provided to alleviate the very danger she knew to exist, was guilty of contributory negligence, and *not* entitled to recover.

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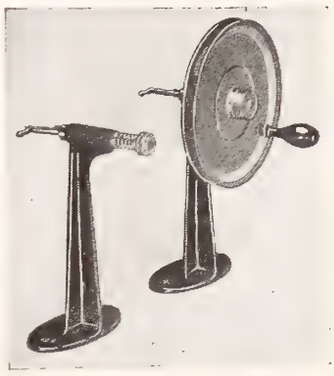

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Adaptable for motor drive. Live end fitted with special shaft and 10" pulley. "Snap-On" handle converts to hand rewinder.

ROLL TICKET HOLDER TH-2

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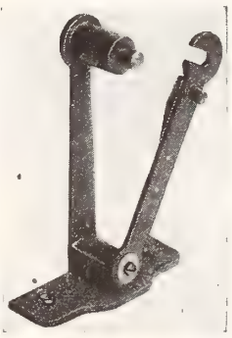
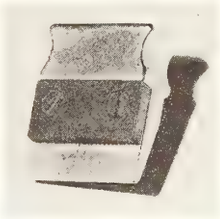


About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

DRY EMULSION REMOVER

A film scraper for the removal of emulsion in making splices, without use of water, has been put on the market by the Ace Electric Manufacturing Company, New York. Developed by Irving I. Merkur, projectionist who developed the Ace reel-end alarm and Ace - Reeves film splicer, the new film scraper is designed for use of all types of splicing devices and employs case-hardened interchangeable blades for 35-, 16- and 8-mm film.



LARGE FABRIC FIRMS MERGE

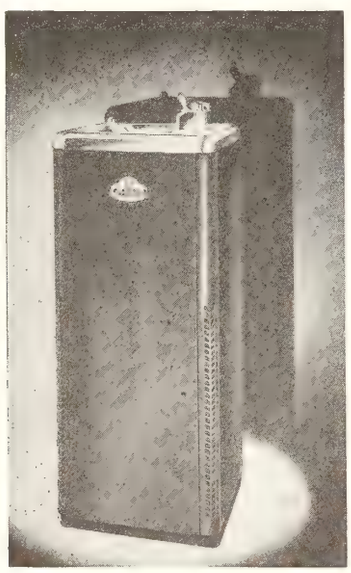
Consolidation of the Pantasote Company, Passaic, N. J., and the Textileather Corporation, Toledo, Ohio, in a new corporation, Pantasote Plastics, Inc., has been arranged for, according to reports published in the New York daily press. Each is a developer and manufacturer of coated fabrics widely used in public seating of all kinds as well as for furniture and many other products. Pantasote's "Russialoid" and "Wynsote," and Textileather's "Tolex" cover the auditorium seating of many motion picture theatres.

The reports state that the new company will have combined sales of $15,000,000 and resources approximating $6,500,000. Hans Wyman, president of Pantasote, will head the new corporation, while J. D. Lippmann, president of Textileather, will be a vice-president.

Projection Equipment Bound for Turkish Theatres

Four tons of projection equipment and accessories ready for shipment to Turkey at the Wenzel Projector Company plant in Chicago, with Fred Wenzel, president, (right) and Charlie Williams of the sales department, themselves on hand to see that all is in good order. Other shipments abroad, reports Mr. Wenzel, await further delivery of raw materials.

Current Water Cooler Models Suited to the Average Theatre



With a bubbler service capacity of 10 gallons per hour, and 5-quart storage, this water cooler is the model for average theatre installations of the Ebco Manufacturing Company, Columbus, Ohio. Bubbler is of angle-stream, splash-free type.

Above is a General Electric water cooler equipped with both bubbler and spigot for use of cups, which are preferred by some patrons. The top, including basin, is of vitreous china.

A general utility type water cooler of gunmetal finish suited to theatre installation from the line of the Sunroc Refrigeration Company, Glen Riddle, Pa. Top is vitreous china. The cold water capacity of this model is 10 gallons per hour

ALUMINUM STEP LADDERS

Step ladders of aluminum alloy and therefore extremely light per foot of height have been placed in production by the M. & M. Manufacturing Company, Pittsburgh. According to a company announcement, they weigh 1¾ pounds per foot, yet the alloy has a tensile strength of 37,000 pounds per square inch. They are available in heights of 3, 4, 5 and 6 feet. All but the 3-foot ladder are fitted with bucket platforms. Each size, however, has rubber safety treads.

NEW TYPE WALLPAPER

Wallpaper, with its advantages of pattern, texture and color, and of installation by ordinary artisans, has been made wholly practicable for the public areas of theatres in a new product marketed by Varlon, Inc., under the trade-name of Varlar. This wallpaper is built up of resins which are integrated with a paper backing in one type, and with cloth backing in another, to provide a flexible material that is applied

to a wall by the regular paper-hanging technique. The composition of the material and method of giving it color and pattern are such as to provide resistance to considerable abrasion, while it is not only entirely washable with soap and water, but withstands the action of cleaning materials necessary to remove lipstick, grease, ink and similar stains.

According to independently made tests, Varlar even has appreciable resistance to fire. In one test the flame of an alcohol lamp, held to the surface for five minutes, caused it only to glow, and the glow en-

Ink is one of the substances which usually cause permanent stains which can be readily washed off Varlar. It can be removed either while damp or after drying with soap and a damp cloth.

dured for only ten seconds after the flame was removed.

The ability to wash Varlar repeatedly is indicated by a test in which the material was subjected to 25,000 continuous rubbings with soap and water. The only effect was to increase the gloss slightly. Varlar also withstands the action of water to a high degree, another test showed. Chewing gum can be removed from it by scraping off the main wad and sponging off the remainder with turpentine.

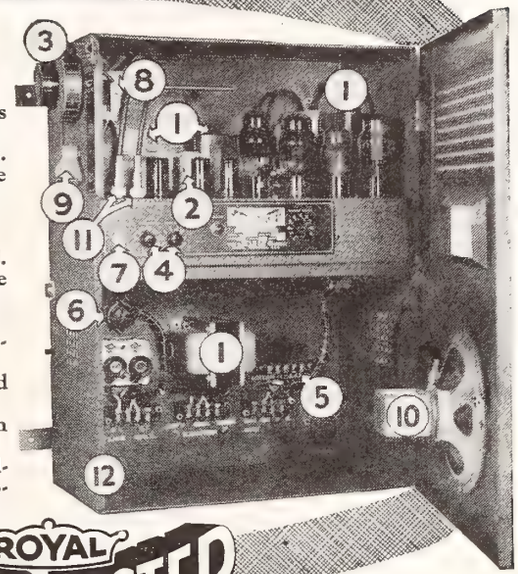
A larger variety of patterns and color combinations will be available when production of Varlar gets fully underway. Samples are expected to be available some time this fall.

NEW SPEAKER FOR DRIVE-IN'S

Following a period of testing under actual operating conditions in a number of drive-in theatres, a dual individual car

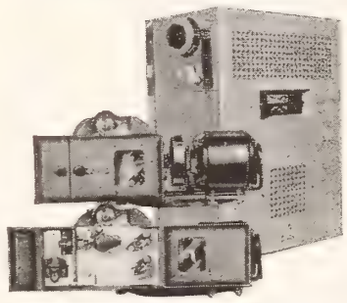
Check These Features

1. All transformers and chokes "Climatite" treated.
2. Plug-in type filter condensers.
3. Calibrated step-type volume control.
4. Wide range tone control.
5. Exciter lamp balance.
6. Exciter supply voltage control.
7. Photo-electric cell voltage control.
8. Auxiliary volume control.
9. Sound change-over in photo-electric circuit.
10. Built-in booth monitor and monitor amplifier.
11. Plug-type connections from chassis to cabinet.
12. Complete extra chassis available for stand-by protection.



ROYAL SOUND MASTER

the PD50 Series Amplifier



COMPLETE SOUND SYSTEMS

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Sound Heads • Amplifiers
Two-Way Horn Systems

Check the features on this Ballantyne PD-50 Series Amplifier, as shown above, and you'll quickly realize why theatres all over the world are installing Ballantyne Sound Equipment.

Every known sound engineering advance has been incorporated into the PD-50 Series to make these amplifiers literally miracles of trouble-free operation. Plug-in type filter condensers can be changed in fractions of a second . . . complete sound control at working side of projector is achieved by the remote volume control and change-over . . . workmanship is of real engineering caliber throughout. *Available for immediate delivery from your independent supply dealer.*

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At Your Service . . .

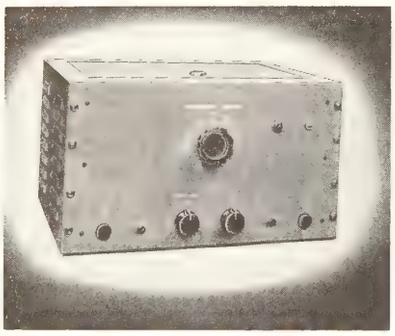
All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

In addition to such advice, George Miller, editor of "The Needle's Eye," offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department.

A letter may be addressed to the departmental editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.

Now . . . . sound reproduction TAILORED TO ORDER



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Syncrofilm's multi-position Filter Selector makes this possible. It enables you to select the degree of low frequency reproduction required to yield the most faithful sound. This is only ONE of many features that make Syncrofilm Model G Amplifiers distinctive. Write for the new issue of "Sound Facts."

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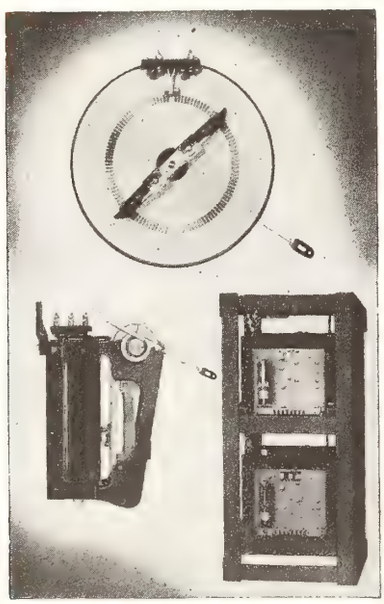

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Autotransformer "Autrastat" Dimmers; uniform flickerless dimming of any load from a 10 watt lamp up to the watt capacity of the dimmers.

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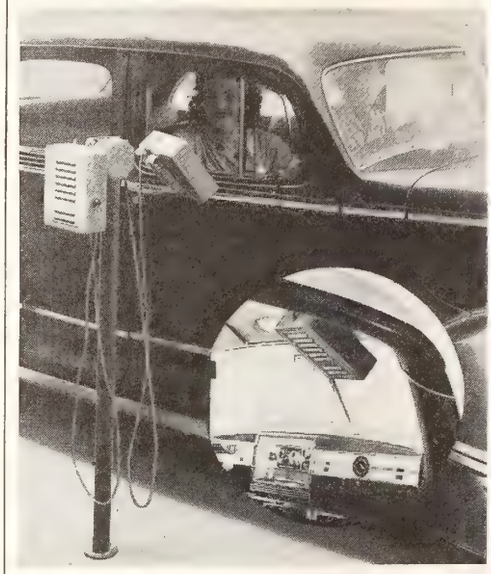
speaker unit is announced by the DeVry Corporation, Chicago. Designed for permanent installation on the parking ramp,

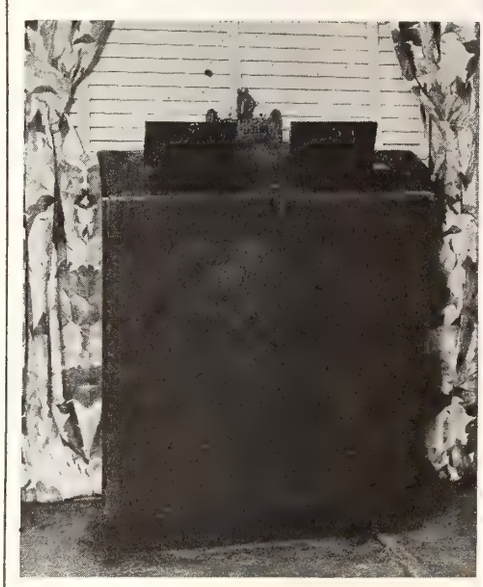


DeVry dual speaker unit as mounted on drive-in ramp, and (inset) as mounted in automobile

each to serve a car on either side, it consists in two separate 5-inch permanent magnet speakers mounted in a weatherproof metal housing and a central terminal box.

The speakers are mounted so as to be readily accessible to patrons seated in their cars. They can be easily attached to the car window or sun visor. Each speaker has its own volume control.

Drain Piping Eliminated



One of the new models of Yorkaire air-conditioners of the window sill type adapted to rooms such as manager's and circuit executive offices that are not supplied by the general theatre system. According to specifications, one conditioner can change 240 cubic feet of air per minute. Air moisture is completely evaporated into the rejected air stream. No drain attachment to plumbing is therefore necessary. The amount of fresh air introduced is controllable, and air flow may be directed by adjustment of louvers. All controls are concealed so as not to detract from the streamlined cabinet effect of the finish.

PRECISION CUE MARKER

A device for inserting cues conforming to Standard Release Print positions without manual locating of the cues has been developed for manufacture by Roland Fontaine, projectionist at the Arcade theatre in Lynbrook, N. Y. The accompanying sketch reproduces the model as designed for production, the upper view showing it closed, the lower one with the cover up and film in position.

The marker is plugged into a light socket, which turns on a small flashlight bulb below a framing aperture. Teeth along the side engage the sprocket holes

to hold the film in place. The cover is closed and each of the four brass scribers (see upper view in sketch) is turned, which makes a thin transparent ring in the emulsion, one at the standard location in each of the four frames.

"To obtain an accurate changeover, which is important for a showmanlike effect," explains Mr. Fontaine, "check your projectors for motor pickup speed before or after the show. Thread up both projectors and frame one of them on frame 11 and start the other projector. When the motor cue appears, start the projector that is framed on number 11 and as soon as the changeover cue appears, instantly operate the dowser and see if there is any lapse on the screen. If there is a lapse, then start all over again, but this time frame on No. 10 and continue this procedure until the effect is perfect."

The scribers are built into the cover of the marker, therefore cannot be lost. They not only are spaced to give the cues standard position, but the diameter of the rings is according to Academy specifications.

NEW EXPORT SERVICE FORMED

Karl Streuber, former export manager of National Theatre Supply and for the past several years in a similar capacity with the International Division of RCA, has opened his own export house at 1140

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IMMEDIATE DELIVERY

LD-60 and LD-30 Bulb Type Rectifiers
*Projection Arc Lamps Sound Screens
Super MCS Rectifiers *Slight delay on lamp deliveries

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Projection equipment announced includes Streuber sound systems for theatres of various capacity ranges. A four-page catalog has been issued, describing this equipment and also the line of projection lamps.

BLACK LIGHT FIRM FORMED

The Shannon Luminous Materials Company has been formed as an affiliate of the Keese Manufacturing Company, Hollywood, Calif., to handle all orders coming from outside California for luminescent paints and other materials for "black light" effects. The parent company announces that this action has been taken to segregate its luminous products business from its manufacture of lighting equipment.

NAME OF COCHRANE DROPPED

The carpet industry has lost one of its most prominent names in the removal by James Lees & Sons Company of Cochrane from the title of its carpet division. Originally the Charles P. Cochrane Company, it became the Lees-Cochrane Company a few years ago; now the division will operate under the name of the parent company, which has its offices and factories in Bridgeport, Pa. Lees manufactures a comprehensive line of woolen textiles.

METAL CLEANABLE AIR FILTER

A new type air filter made entirely of metal and designed for permanent installation has been announced by Air Devices, Inc., New York. Marketed under the trade name of "Agitair FM," it has a 20 x 20-inch filter panel consisting in layers of expanded metal in formations designed to make the passing air turbulent to create a "wiping" action against the metal surfaces.

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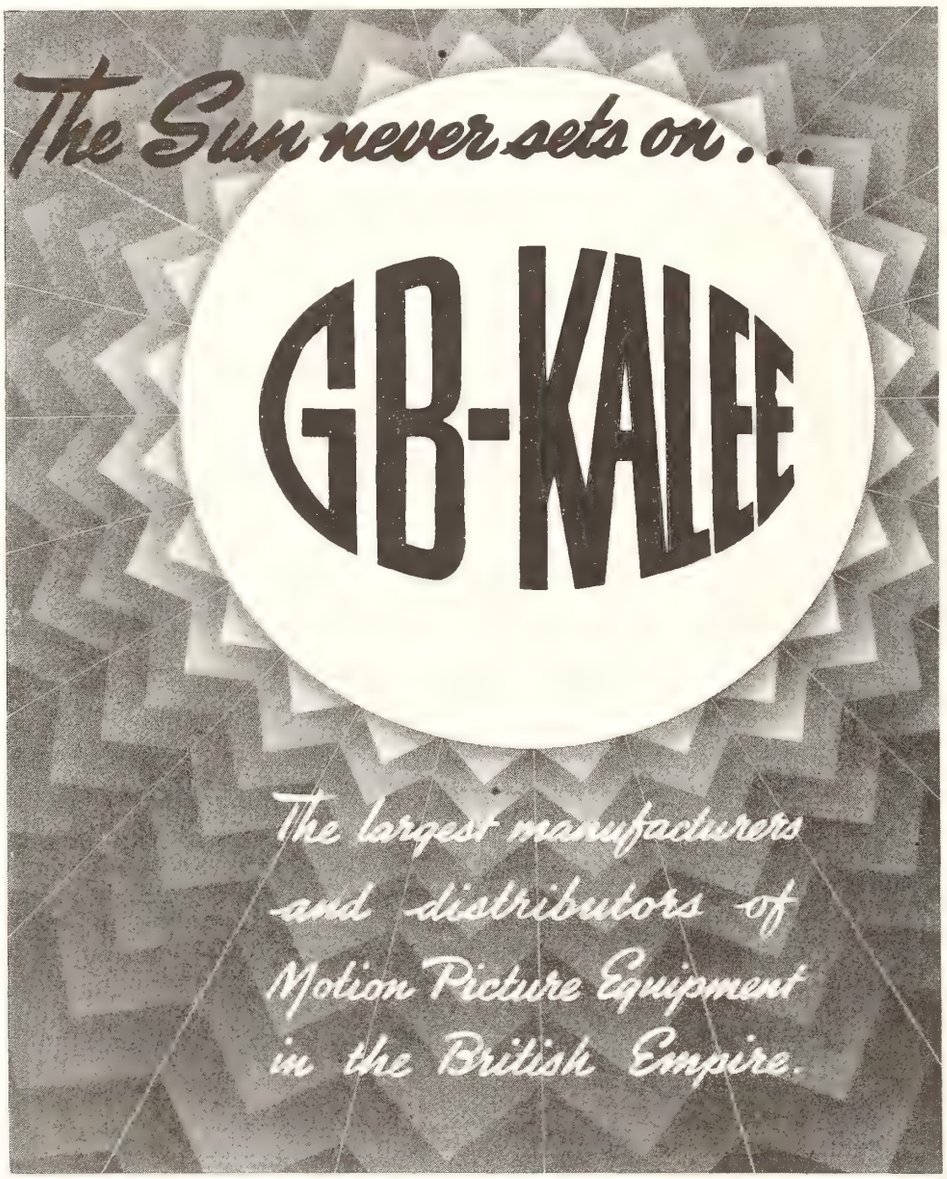

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PRODUCT DIGEST

SHOWMEN'S REVIEWS

COMPANY CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Jolson Story

Columbia—Mammy's Boy

Now here is the way to produce a musical biography. Here is the story of Al Jolson who wanted to sing, did what he wanted to do and eventually rose to the top of his profession to make entertainment history.

It's a story simply told. But most of all it's a sensibly told story. It's without any of the mawkish laugh-clown-laugh philosophy that traditionally makes a great artist greater, and the story, according to this version, is minus that other-woman complication that is such a handy thing to have around when plot is being manufacured.

Jolson's songs and the way he sang them are Jolson's life—much more than the schools he attended, the arguments he had with producers or the women he married. Producer Sidney Skolsky, the "I Love Hollywood" columnist, has wisely stuck to this idea and while biographical data isn't actually neglected it's pushed aside in favor of presenting lavish helpings of the songs that made Jolson famous—none of which are mired down in production.

As a result, "The Jolson Story" is a pure-entertainment picture you'll watch with a warm heart and a big smile, growing only occasionally restive during the latter part of this 128-minute film when there's a little too much repetition in the handling of the wife vs. husband, stage vs. home life arguments.

Larry Parks, who has done many small roles since 1941, here attains stardom with his portrayal of Jolson. He does an expert and believable job—with Jolson's dubbed in singing voice helping. Because Jolson was starring most often during the late 20's and early 30's, there is a whole generation of theatre-goers—and many more people in other generations—who know Jolson only as an almost legendary Mr. Somebody in blackface who sang on his knees with such success that he came to be revered and loved on both sides of the footlights. The excellence of Larry Parks' performance lies in the fact that he succeeds in showing exactly why Jolson is a legend. People who have never known Jolson can be honestly sold of his friendly spirit and his great showmanship through Parks' performance.

Almost every famous Jolson song is in the film—there's no "Sonny Boy," however. These songs are sung from the balcony of a burlesque house—where Jolson was working as a stooge for a second-rate comedy act—to the stage of New York's Winter Garden, where Jolson starred in a series of successes. The whole story is given careful attention by director Alfred E. Green.

Evelyn Keyes, playing the Ruby Keeler role; William Demarest, as the comic, and Ludwig Donath, as Cantor Joelson, Jolson's father, are all good in this very good Technicolor musical, the story for which was written by Stephen Longstreet.

"The Jolson Story" is a show that can't miss. The music will have you humming and remembering, the acting will please you, you'll admire the production and the carefully-done and subdued coloring. It's a special kind of picture with the widest kind of appeal.

Seen in home office projection room. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, not set. Running time, 128 min. PCA No. 1154. General audience classification.

Al Jolson.....Larry Parks
Julie Benson.....Evelyn Keyes
Steve Martin.....William Demarest
Tom Baron ..... Bill Goodwn
Ludwig Donath, Tamara Shayne, John Alexander, Jo-Carroll Dennison, Ernest Cossart, Scotty Beckett, William Forrest, Ann Todd, Edwin Maxwell, Emmett Vogan, the Mitchell "Boychoir"

London Town

Wesley Ruggles - Eagle - Lion — Triumphant Debut

Conceived on gargantuan scale, this "musical" is the picture par excellence for the showman; at least the British showman. Technical faults there are galore. Wesley Ruggles lets his little story—it's concerned with the obscure hoofing vaudeville clown from the sticks making good in the big time—wilt away in a maze of Technicolored ballet and splendor piled on splendor. Editing of the piece contributes a feel of jumpiness as though the cutters felt themselves faced with the unsolvable problem of cramming a quart into a pint pot and just gave up in despair.

But the customers won't mind that. They get value for their money in abundance. There's ballet and there's singing from a troupe of young ladies whose gowns and hair-do's will ravish every woman's soul. There's Technicolor done in those cool shades in which the British appear to specialize. There's spectacle mammoth enough to satisfy the most gluttonous beholder. There's also Sid Field.

This Field is a phenomenon. Throughout the late war he was the country's most favored vaudeville comic. Multitudes of G.I. Joes once stationed here will testify to his merit. He's actor, comedian, dancer, singer, rolled into one. On the screen he emerges as the nearest approach to Charles Spencer Chaplin, Britain, at least, has ever seen. He not only has the gift of rich drollery, but superb acting ability. He has the ineffable touch of pathos which is the hall-mark of the perfect clown. Mr. Field, without doubt, is Britain's greatest comic gift to cinema. On this one showing there is no limit to what he may do.

J. Arthur Rank took no chances with this one. He not only engaged the American Wesley Ruggles; he hired other Hollywood specialists like Agnes de Mille to give his film an authentic touch. Doubtless American editors will tighten it all up, but they won't touch the submissions of the impeccable Mr. Field.

It's his picture from start to finish; but accomplished submissions also come from Claude Hulbert, Greta Gynt, Sonnie Hale, Mary Clare and particularly new recruits, Petula Clark and Kay Kendall.

The "'Ampstead Heath" Dance, originated by Freddie Carpenter, is a number which should sweep through dance places high and low not only here but in America.

Seen at the Leicester Square theatre opening. Reviewer's Rating: Very good.—PETER BURNUP

Release date, not set. Running time, 121 min. British general audience classification.

Jerry Sanford .....Sid Field
Mrs. Barry .....Greta Gynt
Peggy .....Petula Clark
Patsy .....Kay Kendall
Charlie .....Sonnie Hale
Belgrave .....Claude Hulbert
Mrs. Gates .....Mary Clare
Tessie O'Shea .....Tessie O'Shea
Jerry Desmonde, Beryl Davis, Scotty McHarg, Reginald Purdell, Alfie Dean, Charles Patot Pamela Carroll, Marion Saunders, Lucas Hovinga Jack Parnell

Thrill of Brazil

Columbia—Musical Comedy

Basically, "Thrill of Brazil" is much the same in format and style as any other musical-comedy film presentation which appears on the market with almost clock-like regularity.

Exhibitors who have found this type of picture profitable in the past will not be disappointed in this offering. Its story is subordinated to the presentation of elaborate production numbers which at times almost reach the point of being lavish; it has the element of romance, but this is handled in the light vein and is overshadowed with deft touches of whimsy and humor, and it has music and singing and dancing enhanced by clever photography and sufficient performers of reputation to provide an audience with an hour and a half of entertaining fare.

With Rio de Janeiro as the background, the story is concerned with Keenan Wynn, as flippant and wise-cracking a producer as ever staged a show, and his attempts to win back the affections of his ex-wife, Evelyn Keyes, while Allyn Joslyn, as a small-town executive, tries desperately to take her home to Iowa as his wife. Such performers as Ann Miller, Tito Guizar, Veloz and Yolanda and Enric Madriguera and his orchestra are given ample opportunity to display their respective singing, dancing and musical talents while carrying minor roles in the story.

Produced by Sidney Biddle and directed by S. Sylvan Simon, the picture offers many im-

pressive dance numbers and such foot-tapping tunes as "The Custom House," "Man Is Brother to a Mule," "Thrill of Brazil," which is the title number, and "Minute Samba." Charles Lawton, Jr., ASC, was director of photography.

Reviewed at Loew's State on Broadway, where a mid-afternoon audience enjoyed itself. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, September 30, 1946. Running time, 91 min. PCA No. 11812. General audience classification.
Vicki Dean.....Evelyn Keyes
Steve Farraugh.....Keenan Wynn
Linda Lorens.....Ann Miller
John Harbour.....Allyn Joslyn
Tito Guizar, Veloz and Yolanda, Felix Bressart, Sid Tomack, Eugene Borden, Enric Madriguera and his orchestra

It's Great to Be Young

Columbia—Comedy with Music

A lot of enthusiastic young talent has been assembled by Columbia and put into a comedy filled with hep-styled melodies and minor production numbers.

Leslie Brooks and Jimmy Lloyd have the lead in an easygoing screenplay by Jack Henley which concerns the trials and tribulations of a group of returned G. I.'s attempting to get a foothold in show business. A job at a hotel resort is wangled but unexpected complications and embarrassments arise when the troupe is compelled to do everything from dishwashing to potato peeling. A note of mystery is added by Miss Brooks, a runaway vocalist who joins the troupe.

After many farcical impediments, a show is put on which is a whopping success; Miss Brooks' father is revealed to be a Broadway producer who no longer has objections to a stage career for his daughter, and all ends happily.

Much of the music is provided by Milton DeLugg and his Swing Wing, with Jack Fina offering a piano version of his song, "Bumble Boogie."

Ted Richmond produced, Del Lord directed, with the story by Karen DeWolf.

Seen at the Brooklyn Fox theatre. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, September 12, 1946. Running time, 68 min. PCA No. 11813. General audience classification.
Terry.....Leslie Brooks
Ricky Malone.....Jimmy Lloyd
Georgia Johnson.....Jeff Donnell
Robert Stanton, Jack Williams, Jack Fina, Frank Orth, Ann Codee, Pat Yankee, Frank Sully, Grady Sutton, Vernon Dent and Milton DeLugg and his Swing Wing

Theirs Is the Glory

G. F. D.—Arnhem's Undying Tale

It's in its reticence that this film makes glory alleluiah not only for the men whose fabulous deeds it depicts but for the whole business and art of the motion picture.

British film-makers heard their cue in this just finished war. By accident, probably, and through living on the spot, they absorbed the lesson that the greatness, the valiant selflessness, of the Little Man tells its own story. Swashbuckling, flag-wagging, loud-mouthed heroics aren't on call when the Little Man is about his business of shooting it out for something he knows not what; maybe dying (screaming for his mother) at that same moment.

They've set a new pace, some of those documentaries made over here. In this one is vividness, drama, heart-tearing incident crowding on incident, such as none of those others had, and all falling inevitably and without benefit of a studio's director into that devil's pattern of war so that you sit in the theatre alternately moved and shattered in the mood which no factory-made film could evoke.

Quite simply, this film is not only the greatest documentary hitherto screened and, by so much, a bay-leaved laurel to motion-picture. It puts an end to mock-heroics in the screen's depiction of battle.

The Tale of Arnhem will fall into its own perspective in the tablets of history a century or so hence. Maybe, it was just another incident. Maybe, the British General Montgomery gambled on his luck that once too often. But scarcely can there have been occasion when the spark of valor was touched off to such splendid triumph of defeat.

Montgomery—Britain's "lucky" commander—was way up in the north of the Allied line. The Germans were holding him in that swampy country. The plan, put into operation Sunday, September 14, 1944—was to "drop" two American airborne divisions and the British First Airborne behind the enemy lines and capture the bridges which would open the way to the North German plain.

The Britons' objective was Arnhem, northernmost point in the Montgomery plan. It is of their experiences which the picture tells; and recounts, let showmen who have soldiered in war's realities kindly note, in those undertones and muttered gasps which make for drama in its most moving phases.

It's all here—the whole grand, incredible, inglorious tale—played not by posturing actors but by the survivors of those who went through the great adventure. It's the story of the Little Man made wonderful without his knowing it.

Easy to catalogue the long roster of filmic magnificence which the picture's anonymous makers achieve; the burgeoning parachutes dropping on that Sunday morning on the Rhine's marshes, the moments of men drilled (yet not needing the "drill") to hold their bodies beyond surrender's last gasp, the myriad tendernesses of lusty soldiery who would despise that quality in their barracks back home. The film has all the ingredients of the synthetic success recipe. Facile, moreover, to say that the horrors and vain endurance it depicts should read to all and sundry a No More War lesson.

It does, if truth be told, more than that, if it *has* indeed a moral; though its story and technical accomplishment won't need the meretricious aid of a moral when it comes to merchandising the exhibit round the theatres this side and in America.

It just gives you to think: Why can't this valor, this glory, of the Little Man be harnessed to something else?

And it is something when a film of technical magnificence and enthralling excellence does just that thing.

American showmen may care to note that survivors of the two American airborne divisions concerned suitably endorse the foregoing.

Seen in a private projection room, London. Reviewer's Rating: Excellent.—P. B.

British release date, October 14, 1946. Running time, 82 min. British adult audience classification.
Survivors of the British First Airborne Division, including Colonel Lonsdale, Major Gough, and Alan Wood, war correspondent, and Stanley Maxted, war correspondent.

Her Sister's Secret

PRC—Romantic Drama

This is a wartime romance with dramatic moments in which a soldier and a girl fall in love immediately and recklessly. Nancy Coleman, as the girl, and Philip Reed, as the soldier give convincing performances. The supporting players include Felix Bressart and Henry Stephenson, who give competent portrayals.

At a gay and festive Mardi Gras celebration the soldier and the girl meet. He offers to marry her but she decides to wait until his next leave. In the meantime, he is sent overseas and she does not receive his letter. The girl is confused when she finds she is going to have his child and decides to give the baby to her married sister, played by Margaret Lindsay. For three years Miss Coleman does not hear from her soldier and does not see her baby. She returns to her sister's home to claim the child as her own. At the same time the man she loves finds her and they are brought together in a happy ending.

This Harry Brash production, with extensive and decorative sets, was based on the novel, "Dark Angel," by Gina Kaus. The screenplay is by Anne Green and the music is under the direction of Hans Sommer, Raoul Pagel was the associate producer and Edgar G. Ulmer directed.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, September 23, 1946. Running time, 86 min. PCA No. 11370. Adult audience classification.
Toni.....Nancy Coleman
Renee.....Margaret Lindsay
Dick.....Philip Reed
Felix Bressart, Regis Toomey, Henry Stephenson, Fritz Feld, Winston Severn, George Meeker, Helene Heigh, Frances Williams, Rudolph Anders

Angel on My Shoulder

UA-Rogers—Fantasy

Paul Muni, Anne Baxter and Claude Rains are the marquee names in Charles R. Rogers' latest production, a comic fantasy reminiscent of such successes as "Here Comes Mr. Jordan" and "A Guy Named Joe." The picture starts with a bang, and if the tone dwindles to a whimper at times, it's because writers Harry Segal and Roland Kibbee inject into their excellent comic situation an occasional note of mawkishness. To compensate for these lapses, the dialogue abounds in wit.

Muni portrays a gangster, who, upon being shot by a trusted lieutenant, finds himself in Hell, the special effects required for the picturization of which locals were admirably conceived and executed by Harry Redmond, Jr. Rains, whose characterization of the Devil is so persuasive that it's no wonder his kingdom is crowded, sees in the gangster's amazing resemblance to a certain upright judge an opportunity for mischief. The gangster is agreeable to the Devil's plan, since it will afford him an opportunity to avenge himself upon his murderer.

The gangster's soul, therefore, is transferred into the judge's body. Here luck, or Providence, takes a hand, and every one of the gangster's actions results in good rather than evil. To the Devil's dismay, the judge's reputation and influence are enhanced, rather than impaired, by the gangster, who further ruins the scheme by falling in love with the judge's fiancee, a role in which Ann Baxter is not too happily cast.

Even the planned revenge fails to come off, and at the end the Devil is forced to admit defeat. He retires to his own domain, taking the doomed gangster with him, after the latter has extorted from the Devil a promise not to molest either the judge or his fiancee in the future.

Among the supporting players, Hardie Albright is outstanding.

Archie Mayo's direction, though deft, tends to be uneven, and the production as a whole would have been improved by judicious cutting.

Previewed at the Four Star theatre, Hollywood, where the audience, at first hilarious grew restless toward the end. Reviewer's Rating: Good.—Thalia Bell.

Release date, September 20, 1946. Running time 101 min. PCA No. 11154. General audience classification.
Eddie.....Paul Mun
Barbara.....Anne Baxter
Nick.....Claude Rain
Onslow Stevens, George Cleveland, Hardie Albright James Flavin, Erskine Sanford, Marion Martin, Jona than Hale, Joan Blair, Fritz Leiber, Kurt Katch Sarah Padden

Crime Doctor's Man Hun

Columbia—Murder Mystery

In this latest feature in the Crime Docto series, based on the popular radio progran Warner Baxter as Dr. Ordway ingeniousl identifies the murderer and solves the mysteri ous crime. The pace is swift and there ar hair-raising moments as the Crime Doctor nar rowly escapes one disaster after another. It i a psychological melodrama in which the kille suffers from a form of insanity.

An ex-serviceman consults Dr. Ordway an tells him that he has temporary loss of memor and during these periods he finds himself in a unfamiliar part of town. The doctor decid

visit this section of the city late one night nd there finds that his patient has been murered. Ellen Drew plays the fiancee of the ictim. The fiancee had a sister who completey dominated her but whom she had not seen n three years. The clues point to Miss Drew's sister. Dr. Ordway sets a trap to catch he murderer. He discovers that the character layed by Ellen Drew, suffering from a mental isorder, took on the identity of her domineerng sister and committed the murder.

The plot is exciting and the suspense holds udience interest throughout. Rudolph C. Flothow produced and William Castle directed. The screenplay by Leigh Brackett is from a tory by Eric Taylor based on the radio proram "Crime Doctor" by Max Marcin.

Seen at a New York projection room. Reiewer's Rating: Average.—M. R. Y.

Release date, October 24, 1946. Running time, 61 in. PCA No. 11730. General audience classifica-on.

r. Ordway .....Warner Baxter
ene Cotter .....Ellen Drew
illiam Frawley, Frank Sully, Claire Carlston, Berard Nedell, Jack Lee, Francis Pierlot, Myron Healy, lin Howlin, Ivan Triesault, Paul E. Burns, Mary ewton, Leon Lenoir

The Devil's Playground

Jnited Artists—"Hopalong" Western

Photographed against the rugged backround of Lone Pine, California, "The Devil's Playground" is the first of a new series f pictures starring William Boyd in the role f "Hopalong Cassidy," a character he has porayed in some 50-odd pictures to date.

Like the predecessor films in the series, this s presented as a straightforward Western tory without musical accompaniment. It is swift-moving picture designed principally for he juvenile trade but containing sufficient acon and plot to interest the more mature Westrn fan.

Briefly, the plot concerns "Hopalong" and his wo side-kicks riding and fighting through adenture and mystery to aid the cause of juse. Their mission is to help a young wife unover the gold stolen by her husband and hiden in "Devil's Playground" so that it may be eturned to its rightful owners before the forces f evil get it.

Supporting the star are Andy Clyde and and Brooks, as aides-de-camp to "Hopalong," nd Elaine Riley as the young wife seeking the ullion to shorten her husband's prison senence.

Also worthy of mention is the beautiful phography of Mark Stengler, ASC. Lewis J. achmil produced and George Archainbaud diected the picture, based on characters created y Clarence E. Mulford.

Previewed at a special trade screening at Jarvey D. English's Park theatre in Narrowsurg, N. Y., where a mid-afternoon audience of hildren and grown-ups watched with interest. Reviewer's Rating: Good.—G. H. S.

Release date, not set. Running time, 62 min. PCA o. 11804. General audience classification.

opalong Cassidy .....William Boyd
alifornia Carlson .....Andy Clyde
ucky Jenkins .....Rand Brooks
Irs. Evans .....Elaine Riley
obert Elliott, Joseph J. Greene, Francis McDonald, d Young, Earle Hodgins, George Eldridge, Everett hields, John George

Landrush

Columbia—Durango Kid Triumphs

For film-goers in search of an action-packed Western, this will be found to be pleasing entertainment. There is a typical Western plot which concerns a rush of homesteaders and it is nlivened by the music of Ozie Waters and His Colorado Rangers. Charles Starrett porays the agile and resourceful hero. Comedy supplied by Smiley Burnette, who is a maser of the type of humor characteristic of the Western.

The story tells of a gang of desperadoes who ttempt to seize land which was to be opened the homesteaders. The gang resorts to murder, arson and robbery. The Durango Kid, played by Starrett, corners the outlaws and the settlers are able to claim the land intended for their homesteads.

This film, produced by Colbert Clark and directed by Vernon Keays, is designed for the Western fans and has the necessary elements to please. Michael Simmons wrote the original story and the screenplay.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, October 17, 1946. Running time, 54 min. PCA No. 11326. General audience classification.

Steve Harmon .....Charles Starrett
Smiley .....Smiley Burnette
Doris Houck, Emett Lynn, Bud Geary, Stephen Barclay, Robert Kortman, George Chesebro, Bud Osborne, Ozie Waters and His Colorado Rangers

The Missing Lady

Monogram—Crime Melodrama

Mystery and intrigue, theft and murder and touches of comedy—the elements of nearly every film melodrama of crime—have been incorporated in this, the latest in "The Shadow" series of pictures from Monogram.

Starring Kane Richmond, in a dual role as a private investigator and the fleeting figure in black, and Barbara Reed, the story concerns a valuable jade statuette, its disappearance and the ensuing murders before it is recovered and the mysteries surrounding it are solved by "The Shadow."

Produced by Joe Kaufman and directed by Phil Karlson, "The Missing Lady" is by no means a pretentious film, but for the showman who has found preceeding films in this series successful at the box office and entertaining too for his customers, he should enjoy similar returns from this picture.

The original screenplay was written by George Callahan who was also associate producer.

Reviewed at the New York theatre in Times Square. Reviewer's Rating: Average — G. H. S.

Release date, August 17, 1946. Running time, 60 min. PCA No. 11728. General audience classification.

Lamont Cranston (The Shadow).....Kane Richmond
Margo Lane .....Barbara Reed
Shrevvie .....George Chandler
James Flavin, Pierre Watkin, Dorothea Kent, Jack Overman, George Lewis, James Cardwell, Bert Roach, Cary Owen, Ray Teal, Jo Carroll Dennison, Ralph Dunn, Dewey Robinson

The Inner Circle

Republic—Melodrama

The curious adventures of a private detective bent on solving a murder mystery that has involved himself and his secretary, is chronicled in "The Inner Circle." It is standard fare, having many melodramatic twists and turns, with Adele Mara and Warren Douglas heading the cast, supported by William Frawley and Ricardo Cortez.

The screenplay by Dorrell and Stuart E. McGowan stretches many points of logic as it has the private investigator framed for murder by his attractive secretary, who is out to shield her suspected sister. When the sister's innocence is proved, the detective and secretary team go to work assembling clues.

Phil Ford, directing, has seen to it that the film has the customary touches of mystery and suspense. It has an unusual ending, in which the crime is enacted over a radio program, and the real murderer steps forward to reveal himself.

William J. O'Sullivan was associate producer. The cast worked conscientiously.

Seen at the Brooklyn Strand theatre. Reviewer's Rating: Fair.—M. H.

Release date, August 7, 1946. Running time, 57 min. PCA No. 11586. General audience classification.

Gerry Travis .....Adele Mara
Johnny Strange ..... Warren Douglas
Webb. .....William Frawley
Ricardo Cortez, Virginia Christine, Ken Niles, Will Wright, Dorothy Adams, Martha Montgomery, Edward Gargan, Fred Graham, Eddie Parker, Bob Wilke.

Roll on Texas Moon

Republic—Musical Western

Roy Rogers, as a stalwart straight-shooting singing cowboy, subdues a feud between cattle and sheep ranchers. There is quite a lot of shooting, fast riding and fisticuffs, all transpiring against a background of the Texas ranges. The musical score includes several pleasing ballads sung by Rogers, Dale Evans and the Sons of Pioneers.

Miss Evans, a sheep ranch owner, is having her sheep shot and stolen and a range war is about to break out. George 'Gabby" Hayes gives a characteristically humorous performance as a cattleman. Rogers befriends Miss Evans and is able to bring the culprits to justice and insure peace between the cattle and sheep ranchers.

The Sons of the Pioneers headed by Bob Nolan are to be credited with good musical entertainment. The music, which was under the direction of Morton Scott, includes "Roll on Texas Moon," "What's Doin' Tonight in Dreamland?" "Won'tcha Be a Friend of Mine?" and "The Jumpin' Bean."

Edward J. White produced this musical Western which was directed by William Whitney. The screenplay by Paul Gangelin and Mauri Grashin is based on an original story by Jean Murray.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, September 12, 1946. Running time, 68 min. PCA No. 11575. General audience classification.

Roy Rogers .....Roy Rogers
Gabby Whittaker .....George "Gabby" Hayes
Jill Delaney .....Dale Evans
Dennis Hoey, Elizabeth Risdon, Francis McDonald, Edward Keane, Kenne Ducan, Tom London, Harry Strang, Edward Cassidy, Lee Shumway, Steve Darrell, Pierce Lyden, Bob Nolan and the Sons of the Pioneers and Trigger

(*Review reprinted from last week's* HERALD)

So Dark the Night

Columbia—Melodrama

This is a film with romance and drama starring Micheline Cheirel and Steven Geray which is in the psychological thriller classification. The action takes place in a small French town and many of the performers occasionally speak several words in French.

The story is slow in unfolding. Geray, as a noted French detective, is vacationing in a small provincial town and falls in love with the innkeeper's daughter, played by Miss Cheirel. The girl, her fiance and her mother are strangled and the detective works on the case day and night. After gathering clues he realizes that they identify him as the killer. The detective's mind had become warped and he did not know he was committing murder.

Geray, Miss Cheirel and Eugene Borden in the leading roles give competent performances and they receive adequate support from the remainder of the cast. Martin Berkeley and Dwight Babcock wrote the screenplay. Ted Richmond produced and Joseph H. Lewis' direction is responsible for moments of suspense and excitement.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, October 10, 1946. Running time, 70 min. PCA No. 11451. General audience classification.

Henri Cassin.....Steven Geray
Nanette Michaud ..... Micheline Cheirel
Eugene Borden, Ann Codee, Egon Brecher, Helen Freeman, Theodore Gottlieb, Gregory Gay, Jean Del Bal, Paul Marion, Emil Ramu, Louis Mercier

(*Review reprinted from last week's* HERALD)

Blondie Knows Best

Columbia—Comedy

Poor Dagwood, setting out to be a good neighbor, gets tangled in an escalator of events that carries him up and on into sillier and sillier heights. With Penny Singleton and

(*Reviews continued on page* 3212)

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152, issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
....	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46

MGM

BLOCK 17

Prod. No.	Title	Tradeshow or Release Date
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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Prod. No.	Title	Tradeshow or Release Date
....	The Show-Off	(T) Aug. 12,'46
....	Captains Courageous (R)	(T) Aug. 21,'46
....	Rage in Heaven (R)	(T) Aug. 21,'46
....	No Leave, No Love	(T) Aug. 26,'46
....	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	(T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
....	Undercurrent	(T) Sept. 30,'46

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
607	Gentleman Joe Palooka	Oct. 19,'46
603	Dangerous Money	Oct. 5,'46
....	Wife Wanted	Oct. 12,'46
....	Bringing Up Father	Oct. 26,'46
....	Silver Range	Nov. 2,'46
....	Mr. Hex	Nov. 9,'46
....	Sweetheart of Sigma Chi	Nov. 16,'46
....	Song of the Sierras	Nov. 23,'46

PARAMOUNT

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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Prod. No.	Title	Tradeshow or Release Date
....	Two Years Before the Mast	Nov. 22,'46
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
....	Blue Skies	(T) Sept. 25,'46

PRC PICTURES

Prod. No.	Title	Tradeshow or Release Date
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 7,'46
....	Lady Killer	Oct. 14,'46
....	Trial of Dr. Benton	Oct. 21,'46
....	Wild West	Nov. 1,'46

RKO

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
....	Notorious	(T) Aug. 15,'46
....	It's a Wonderful Life	(T) Dec.,'46

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BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
626	Till the End of Time	(T) Aug. 1,'46
627	Crack-Up	(T) Sept. 6,'46
628	Bedlam	(T) Apr. 15,'46
629	The Falcon's Alibi	(T) June 20,'46
630	The Bamboo Blonde	(T) June 20,'46

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BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
703	Step by Step	(T) Aug. 1,'46
701	Sister Kenney	(T) Oct. 15,'46
704	Sunset Pass	(T) Oct. 1,'46
702	Lady Luck	(T) Sept. 20,'46
705	Great Day (British)	(T) Sept. 15,'46

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BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
....	Child of Divorce	(T) Oct. 14,'46
....	Nocturne	(T) Oct. 14,'46
....	Criminal Court	(T) Oct. 15,'46
....	Genius at Work	(T) Oct. 16,'46
....	Deadlier Than the Male	(T) Nov. 1,'46

REPUBLIC

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
....	I've Always Loved You	(T) Aug. 27,'46

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Prod. No.	Title	Tradeshow or Release Date
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
530	Earl Carroll Sketchbook	(T) Aug. 13,'46
529	Invisible Informer	Aug. 19,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
....	Last Frontier Uprising	Oct. 22,'46
....	Home in Oklahoma	Nov. 8,'46

SCREEN GUILD

Prod. No.	Title	Tradeshow or Release Date
4605	Flight to Nowhere	Aug. 15,'46
4606	'Neath Canadian Skies	Aug. 15,'46
4607	Rolling Home	Sept. 20,'46
4610	North of the Border	Oct. 1,'46
4609	My Dog Shep	Oct. 15,'46
4608	Scared to Death	Nov. 1,'46

20TH-FOX

Prod. No.	Title	Tradeshow or Release Date
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R.)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R.)	Oct.,'46
643	Strange Journey	Oct.,'46
645	My Darling Clementine	Nov.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
646	Margie	Nov.,'46

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (British)	Aug. 23,'46
....	Brief Encounter (Brit.)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46

Arthur Lake again cast in the leads as the Bumsteads, the film ranks on a par with its predecessors, carefully refraining from making any demand of concentration from the audience.

Having already wrecked his neighbor's garage. Dagwood, in his next adventure, finds himself caught in a business scheme that requires him to impersonate his boss in order to clinch a contract for the firm. Never being a master of diplomacy, Dagwood soon bungles the deal, with a further complication added when Blondie fails to see why the impersonation involves mixing pleasure with business.

In the screenplay concocted by Edward Bernds and Al Martin from a story by the former, everything gets so dark for poor Dagwood that only a wild streak of luck can save him, and that, in the finale, is what happens.

Bits of excellent casting stud the film, among which are Shemp Howard as a groping, near-sighted process server and Danny Mummert, as a precocious youngster who insolently knows all the answers to life's little problems.

Abby Berlin's direction keeps the slapstick rolling briskly.

Seen at a New York projection room. Reviewer's Rating: Fair.—Mandel Herbstman.

Release date, October 17, 1946. Running time, 70 min. PCA No. 11680. General audience classification.

Blondie ..... Peggy Singleton
Dagwood ..... Arthur Lake
Alexander ..... Larry Sims
Majorie Kent, Steven Geray, Jonathan Hale, Shemp Howard, Jerome Cowan, Danny Mummert

(*Review reprinted from last week's* HERALD)

REISSUE REVIEWS

THE JUNGLE PRINCESS

Paramount

A romantic drama put into reissue by Paramount September 1, it stars Dorothy Lamour, Ray Milland, Akim Tamiroff and Lynne Overman. Reviewed in MOTION PICTURE HERALD, issue of November 28, 1936, the reviewer at that time said: "Fundamentally a Tarzan story in which the sexes are reversed. . . . Dorothy Lamour, more naively exotic than voluptuous, is a friend of all animals, a queen of the jungles. . . . Feared by natives as a witch, she finds her tiger has mauled Ray Milland, and nurses him back to health. Her guileless primitive mating instincts raise Cain with Milland's civilized ethics, but the relation is so handled that only wholesome comedy results. . . . Fantastic and imaginary as the whole thing is it nevertheless is genuinely entertaining." E. Lloyd Sheldon produced the picture and William Thiele directed.

THE PLAINSMAN

Paramount

A Cecil B. DeMille romantic drama of the West, featuring such characters as Wild Bill Hickok, Calamity Jane, Buffalo Bill and General Custer, the film went into reissue September 1. Heading the cast are Gary Cooper, Jean Arthur, James Ellison and Charles Bickford. Reviewed in MOTION PICTURE HERALD, issue of November 28, 1936, the reviewer at that time said: "Here's wild west to thrill, both class and mass . . . it's the old, old story, heroic white men in conflict with detestable, boastful but cringing villains and wildly savage Indians . . . played with spirit and intelligent understanding by principals and entire supporting cast." Produced and directed by Cecil B. DeMille.

THE GREAT WALTZ

MGM

A musical romance starring Louise Rainer and Fernand Gravet, this film, to be tradeshown September 30, details the conditions and circumstances that inspired the great music of Johann Strauss. Others in the cast include Miliza Korjus, opera singer, Hugh Hubert and Lionel Atwill. First reviewed in MOTION PICTURE HERALD issue of November 5, 1938, the reviewer at that time said: "Packed to the hilt, not only in musical content, but in theme, with those simple down-to-earth elements that have wide appeal, it is essentially a mass attraction. . . . Magnificently staged, picturesque and artistically wrought backgrounds . . . promises return grosses commensurate with the selling effort." Julien Duvivier directed.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3199–3200, issue of September 14, 1946.

Feature product listed by Company on page 3212, issue of September 21, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	.....	....	3066	...
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	....	.....	....	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3188
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3188
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	(T) June 20,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Battle for Music (Br.) Four Continents	....	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	(T) Apr. 15,'46	80m	Apr. 27,'46	2962	2951	3018
Begining or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	.....	....	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	..	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	(T) Sept. 25,'46	....	.....	....	2884	....
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept. 30,'46	119m	Aug. 10,'40	....	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	...
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	..
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3188
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	....	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	....	....
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	.....	....	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3188
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	568	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	...	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2891	3188
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	(T) Oct. 14,'46	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3188
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC		Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	...	Frank Morgan-Keenan Wynn	(T) July 15,'46	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3164
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	(T) Sept. 6,'46	93m	June 22,'46	3054	2951	...
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	(T) Oct. 15,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 5,'46	....	.....	....	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	....	.....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	(T) Nov. 1,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Not Set	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	.	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	.....	....	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	..
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	(T) Aug. 13,'46	90m	Aug. 24,'46	3162	2939	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3188
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	(T) June 20,'46	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3188
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlc	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	....
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Tela Loring	Oct. 7,'46	....	.....	....	....	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	(T) Oct. 16,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	607	Leon Errol-Joe Kirkwood	Oct. 19,'46	....	.....	....	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	705	Eric Portman-Flora Robson	(T) Sept. 15,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3188
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3188
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	...
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	86m	Sept. 21,'46	3210	3090	...
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	(T) July 22,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It's Great to Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	....	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3188
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	...
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3188
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3164
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Killer	PRC	....	Robert Lowery-Ann Savage	Oct. 14,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	(T) Sept. 20,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnett	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150		...
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	..	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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* Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	...
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
London Town (Brit.) (col.)	Eagle-Lion	....	Sid Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3188
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valey (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	Not Set	....	.....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	....
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Nov. 9,'46	....	.....	....	....	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	....	.....	....	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Oct. 15,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3188
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3188
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	.....	....	2830	....
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	(T) Oct. 14,'46	....	.....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	(T) Aug. 26,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Notorious (Special)	RKO	....	Ingrid Bergman-Cary Grant	(T) Aug. 15,'46	101m	July 27,'46	3113	2870	3188
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July ,6,'46	3077	3031	3188
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3188
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3188
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	.....	....	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	...

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (Brit.)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3188
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rage in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3188
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	.....	....	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 20,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	.....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	....	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	.....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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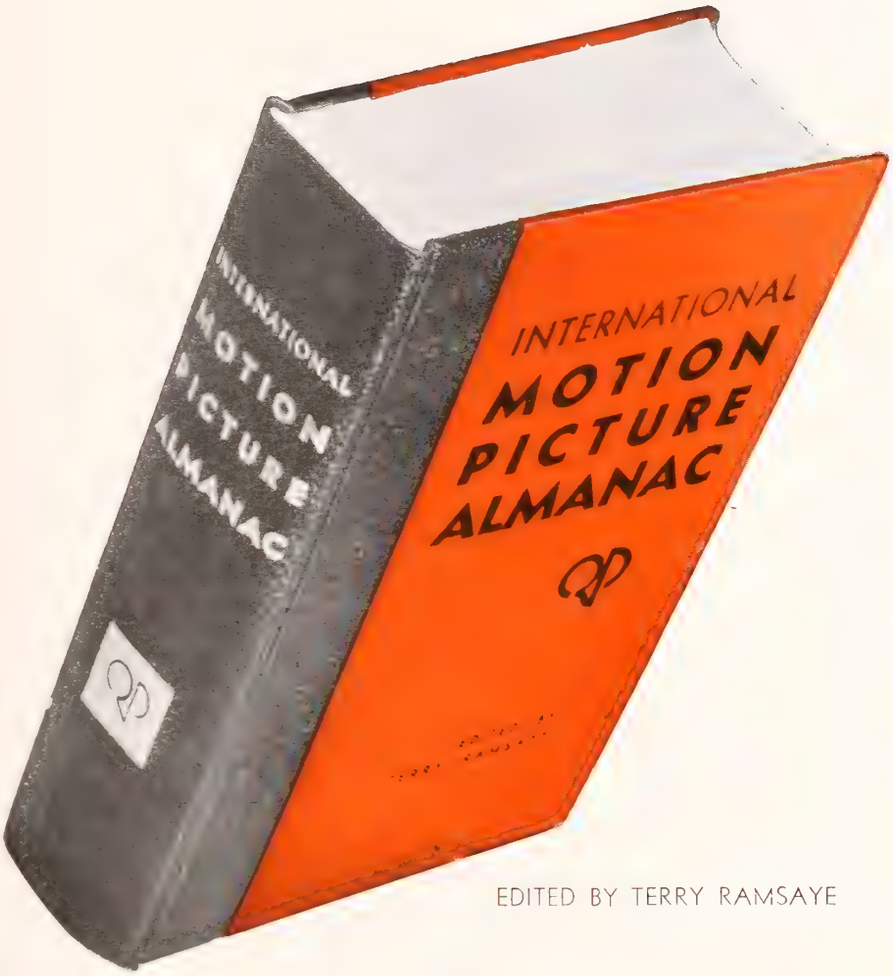
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	...
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	...
Silver Range	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 2,'46	....	.....	....	....	...
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	...
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	...
Sirocco (French)	Leo Cohen	...	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	(T) Oct. 15,'46	118m	July 20,'46	3101	2907	...
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	.
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	...
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	...
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	...
Song of the Sierras	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Nov. 23,'46	....	.....	....	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	65m	.....	....	3127	...
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step (Block 1)	RKO	703	Lawrence Tierney-Anne Jeffreys	(T) Aug. 1,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	...
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct. 27,'45	2693		
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	...
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Oct. 25,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.		Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	...
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	(T) Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11'46	2986	2963	....
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Nov. 16,'46	....	.....	....	....	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	...
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	(T) July 23,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	....
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	(T) Aug. 1,'46	105m	June 15,'46	3041	2784	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	..
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	.
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	...	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	.....	..	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3188
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	(T) Sept. 30,'46	...	.....	....	3007	...
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	...	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3164
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3164
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	.....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Wild West (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	...	.....	....	2883	..
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3188
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

Feature Product, listed by Company in Order of Release on page 3212.

Vhen you want to know, he answer is here:



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This Man Is Mine
South of Monterey
Accomplice
Below the Deadline
Men of Two Worlds
Outlaw of the Plains

The Checkerboard

- ATA INTERVENES
- CSA READY TO INTERVENE
- MPTOA STUDIES INTERVENTION
- ALLIED SAYS NO – NOT NOW
- JOHNSTON VOLUNTEERS FOR NEW UNITY "FORUM"

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—A Product Digest Feature

BOX OFFICE CHAMPION PRODUCTION OF THE MONTH

VOL. 164, NO. 13; SEPTEMBER 28, 1946

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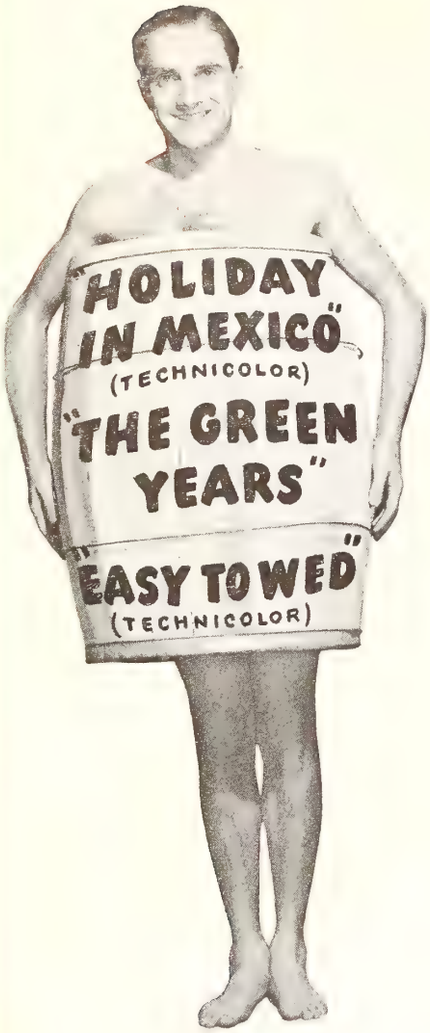

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LEEP"!

FACT

EVERY DAY ENHANCES THE GREATNESS OF "THE RAZOR'S EDGE"

NATIONAL MAGAZINE CAMPAIGN

DATE ON STANDS	MAGAZINE	CIRCULATION
TODAY	REDBOOK	1,802,546
Oct. 19	LIBERTY	1,300,000
Oct. 20	THIS WEEK	8,281,339
Nov. 6	SATURDAY EVENING POST	3,731,075
Nov. 15	COLLIER'S	2,835,975
Nov. 19	WOMAN'S HOME COMPANION	3,670,077
Dec. 4	COSMOPOLITAN	2,136,151
Dec. 6	AMERICAN	2,467,018
Dec. 20	LIFE	5,200,000
Dec. 20	LIBERTY	1,300,000
Dec. 27	LADIES' HOME JOURNAL	4,424,349
Dec. 27	REDBOOK	1,802,546
Jan. 7	LOOK	2,295,461
Jan. 10	TIME	1,551,345

CENTURY-FOX

TYRONE POWER · GENE TIERNEY · JOHN PAYNE · ANNE BAXTER · CLIFTON WEBB · HERBERT MARSHAL
in Darryl F. Zanuck's production of W. SOMERSET MAUGHAM'S "THE RAZOR'S EDGE" with Lucille Watson · Fran
Latimore · Elsa Lanchester · Fritz Kortner · John Wengraf · Cecil Humphreys · Harry Pilcer · Cobina Wright, S
Produced by DARRYL F. ZANUCK · Directed by EDMUND GOULDING · Screen Play by LAMAR TROTTI

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — Terry Ramsaye, Editor

Vol. 164, No. 13 — September 28, 1946

AUCTION SELLING

THE goulash of confusions and contentions cooking among the diverse interests involved concerning the Federal court's proposal of auction selling of pictures points to the ineptitude of the judiciary in assuming legislative authority.

It is clear enough that no one among the parties to the Federal suit asked the court for auction selling.

There is no evidence that any party to the suit wants auction selling. There is much evidence that many emphatically do not want it.

In the several legal documents pertaining to moves at intervention and dissent there is much expert testimony on the unworkable and inequitable aspects of the proposed auctions.

Most important of all is the argument of the intangibles and incalculables, in that the value of a motion picture for exhibition at any theatre is conditioned not by what it is at the time of offering but by unforeseeable conditions which shall obtain at the time and place of exhibition, including the competitive programs of the day, and the local state of mind and whim of the customers. A motion picture is not a cake of soap which will lather anywhere in any water. No court can fix it that way.

Again, as has been observed here before, there is a great appropriateness in the contention that the court is without authority on how to sell. The issue of the Government suit was over the legality of existing and long practised methods of selling. The issue would appear to call for a yes or no answer—but not for a prescription on how to run an industry.

The motion picture has been diligently at work for more than thirty years evolving a structure, imperfect in parts, no doubt, but in the large controlled by natural evolutionary forces and resulting in a great and intricate mechanism of service empowered by a public buying entertainment on a scale unprecedented in the history of the arts. The law may correct practices in detail; it cannot by ukase ordain a new industry.

■ ■ ■

A SPECIAL interest attaches to the New York convention of the advertising, publicity, exploitation and radio personnel of Twentieth Century-Fox which Mr. Charles Schlaifer, director, has called for mid-October. The event marks a new recognition of the integral importance of the total exploitation effort to the operation from studio to screen, and the fact that promotion is part of the show. This is the first national publicity convention of its kind, and one which may be setting a pattern.

■ ■ ■

CASH OUTLOOK

EVERYBODY with anything to sell, and especially showmen, will be interested in an official Washington finding that about half of the nation's families have incomes of less than $2,000 a year, and two out of three less than $3,000. About one in ten families were found to have pooled incomes of from $4,000 to $7,500 a year and only one family in thirty-four had more than that.

All figures pertain to 1945, which set a record, and it is a ready calculation that today the figures are lower. They come from a survey conducted jointly by the Federal Reserve Board and the Bureau of Agricultural Economics.

Box office money comes from the ready, available jingle money loose in the customer's pocket. And just the other day Mr. Barney Balaban said again that experience through good days and lean days indicates that the box office revenues remain in a constant percentage relation to what the people have to spend.

The motion picture won its position as the dominant entertainment of the multitudes by delivering the most entertainment for the least money. That is the way it will be holding its position.

■ ■ ■

ADDIE KESSEL

MANY the pioneer of the motion picture was having mellow nostalgic thoughts as he read of the death of Mr. Adam Kessel, founder of the once celebrated New York Motion Picture Company, and related brands of classic memory including Keystone, Broncho, Domino, Kay-Bee and Bison back yonder when the nickelodeon swept the land and rose to the stature of the screen theatre. Among those who came to fame under his auspices were Mr. Thomas H. Ince and Mr. Mack Sennett. It was Adam Kessel, too, who brought Charles Chaplin from an English music hall act to the screen in Keystone comedies. Adam was a rider of the tides of opportunity. Anti-gambling raids on his bookmaking at the Sheepshead Bay track sent him looking for a new business when he discovered the movies. With his sheetwriter, Mr. Charles O. Baumann, and a wolfskin rug, he made a split-reel thriller in a backyard one afternoon and found he was off on a new career. He made a fortune, but the tide of motion picture development swept on. His last enterprise was a parking lot in Brooklyn. He was a philosopher about it.

■ ■ ■

A RELEASE from Carl Byoir and Associates in behalf of the Hughes campaign on "The Outlaw" quotes Mr. Alec Moss, director of advertising for Hughes Productions, as observing that the revocation of the Production Code seal for the picture is "a piece of arbitrary advertising censorship which could have insidious effects on all industry", and further suggests that "No other trade association exercises such dominant power. . . ."

Mr. Moss and the Byoir organization ignore the fact that Mr. Howard Hughes by his membership in the Motion Picture Association subscribed to regulative arrangements deemed for the good of the industry, and then elected to discard what did not please him.

And about "no other trade association", one might remind Mr. Moss of the regulative arrangements which apply to members of the Audit Bureau of Circulations, and controls pertaining to advertising of products under the approval of the American Medical Association, also enforced discretions in the advertising of various beverages—to cite only a few.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Transfusion

THE additional profits derived from the sale of popcorn, candy and soda-pop in theatres were termed a "blood transfusion for exhibition" by Leslie R. Schwartz, head of Andrews, Inc., the extra profits division of Century Theatres, which operates 37 houses in Brooklyn and Long Island. Mr. Schwartz' comment followed an announcement of the company's intent to stage a convention for its personnel at the Waldorf-Astoria in New York beginning October 8 at which the extra-profits plans will be outlined. Citing increased competition from the other fields of entertainment Mr. Schwartz said that the annual sale of delicacies and soft drinks might well equalize the competition. "We are not in accord," he continued, "with the pious expressions of theatremen who say that the sale of popcorn in a theatre 'is not show business,' or 'cheapens the theatres'."

International "Oscar"

AN International Film Congress which would award an "Oscar" for the best foreign film as one of its features is planned by the Academy of Motion Picture Arts and Sciences. Invitations to leading motion picture personalities from overseas to come to Hollywood next March for the first international meeting there will be extended by Margaret Herrick, executive secretary of the Academy, now in Cannes, France, attending the International Film Festival. Another feature of the international congress would be the discussion of screen technique.

European Economics

PROPOSALS for the rehabilitation and reconstruction of Europe which, if adopted, might vitally affect the industry's market abroad, were discussed last week at a press conference with Dr. Isadore Lubin. Known to the trade as president of Confidential Reports, Inc., Dr. Lubin last week was speaking in his capacity as the American representative on the Temporary Sub-Commission on Economic Reconstruction of Devastated Areas.

Recently returned from Europe with that body's preliminary report in hand, Dr. Lubin said the sub-commission had recommended the establishment of an Economic Commission for Europe which would coordinate such problems as trade practices, distribution of raw materials and labor, and finances.

The sub-commission recommended the revival of multi-lateral trade agreements to replace those bi-lateral agreements which, in some cases, have seriously retarded the export of U. S. films, and noted that "the economy of Europe as a whole cannot be placed on a satisfactory footing in 1946 and subsequent years without outside assistance to finance essential imports." Motion pictures, Dr. Lubin said, were considered "essential."

The sub-commission urged that some organization be established to carry on the work of the United Nations Relief and Rehabilitation Association, which has handled films, and that an international bank be established.

The consideration of this preliminary report is one of the main items on the agenda of the third session of the Economic and Social Council of the United Nations now being held at Lake Success.

Dr. Lubin will return to his duties at CRI in the near future. When questioned on the report that the Department of Justice would investigate CRI, Dr. Lubin quoted Will Rogers: "All I know is what I read in the papers."

$166,500 Decrease

BECAUSE of the epidemic of infantile paralysis which swept Minnesota during August, Federal tax collections for places of amusement in that state dropped 20 per cent, or $166,500, from the preceding month. This figure was computed by E. F. Kelm, state Collector of Internal Revenue, who compared the tax collections of $727,500 for July with $561,000 taken in during August, when child attendance was banned.

Tax Reduction

THE 20 per cent Federal admission tax, long a bone of contention with exhibitors, may become the subject of a Congressional battle. According to reports from Washington late last week the Motion Picture Association of America will take an active role along with exhibitor organizations to seek a reduction in the present excise war tax rate while Allied States, American Theatres Association and the Motion Picture Theatre Owners of America have already disclosed their intention to appear before Congressional committees and urge a tax reduction. Representative Harold Knutson (R., Minn.) is understood to be planning immediate introduction of his excise tax reduction bill. The representative is a member of the House Ways and Means Committee which would first hold hearings on the reduction measure.

Alliance

TELEVISION joined hands with the legitimate theatre in a unique entertainment alliance Sunday night when National Broadcasting Company, with the sanction of the Dramatists' Guild, put on the first of a new series, "Broadway Previews," over Station WNBT in New York. The experiment was looked upon as having far-reaching possibilities. Producers, in need of an effective, inexpensive way of testing plays, might find the television screen favored over the costly road tryouts. At the same time, television's need for plays might be met.

EXHIBITORS take play in decree suit checker game Page 13

ATA moves to intervene, and charges "more monopoly" Page 14

CSA changes stance, decides to file a separate petition Page 15

ON THE MARCH—Red Kann in comment on industry matters Page 16

UNITED ARTISTS files its brief in U. S. decree action Page 16

MORE exhibitors protest dope amendment to Production Code Page 19

RANK'S financing is supported fully by British investing public Page 22

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Short Subjects Chart Page 3226

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Freedom

THE availability of all materials of the motion picture, the radio and the press to all the peoples of the world as a buttress for world peace was advocated in a report submitted Tuesday in Washington to the American commission of the United Nations Educational, Scientific and Cultural Organization. The report was compiled by a committee selected by the Assistant Secretary of State, William Benton and headed by Edward W. Barrett, who is the editorial director of *Newsweek*.

Along the same lines, Eric Johnston, president of the Motion Picture Association in Washington on Tuesday stressed the importance of motion pictures toward the promotion of better international understanding. Mr. Johnston spoke at a round table discussion of UNESCO and hailed the mission of pictures in showing people everywhere the American cultural way of life.

The MPA president further expanded his views on better international relations on a UNESCO forum which was held Wednesday evening.

Sermon

IT IS to be doubted if 20th-Fox had soul refreshing especially in mind when it made "Anna and the King of Siam," but that's apparently the way it hit an Episcopalian rector in Philadelphia. At any rate, the worthy Churchman, in calling his flock to worship through an advertisement in *The Evening Bulletin*, said that he wished "to share with you a deeply religious experience which grew out of this most commendable movie." The topic of his sermon was announced as, "A Dump Became Paradise."

Bottleneck

London Bureau

LATEST studio headache in London is caused by shortages of timber and plaster. During the war producers were compelled to improvise—using plaster as wood or wood as plaster, which ever came to hand first. Now the British Government is attempting to regularize the position and the Ministry of Supply has asked the producers to estimate their probable requirements for the next six months. Further, the British Film Producers Association has been officially informed that, as a maximum, only 90 per cent of the estimated demand will be released from the official stocks. The producers have replied that Government officials, in adopting their present position, are harming their export trade in films. Estimated studio requirements for the coming year are 3,600 tons of plaster and more than 6,000 tons of wood. They'll be lucky if they get it.

Quickie

JOE LOUIS'S two-minute, nine-second knockout of Tamy Mauriello last week foiled 20th Century Sporting Club's plan to release a pictorial record of the bout in a tie-up with RKO Pathe as producer. Photographers had scarcely focused their cameras before Mauriello was hearing the birdies sing.

Post-war

RADAR, the war's top security electronic development, may finally bring relief to motion picture studios from one of their most vexing problems: sound interference from passing aircraft.

Enterprise is already making inquiries into the possibility of installing a radar screen on the roof of its new sound stage, to detect approaching aircraft before their engine roar halts filming and spoils takes.

War Assets Administration facilities are being canvassed for suitable surplus radar equipment, and application will be made for a license to operate the device, which studio officials calculate will bring about substantial savings in production time, as well as soothing the frayed nerves of directors and players, whose efforts are now interrupted.

Potential

ALTHOUGH the English-language motion picture is practically world-wide and despite the huge current box office boom, such pictures have not yet hit even 50 per cent saturation of the potential, William Dozier, vice-president and director of Universal-International, claims. Mr. Dozier says that, because distribution and exhibiting never reach their maximum, "millions of dollars in admission fees never get to the box office in places like Australia." It is certainly not because Australians don't want to go to the movies, he insists.

Return of the camera and projector industries from war duty will start the flow of necessary machinery, Mr. Dozier feels. Greatest current need, he says, is more exhibiting facilities, especially of the more inexpensive type practical for small and remote theatres. In view of the fact that native motion picture industries are developing in other countries, Mr. Dozier cautions studios against overdoing foreign-language films.

PEOPLE

SPYROS SKOURAS, president of Twentieth Century-Fox, is chairman of the motion picture division of the 1946 campaign of the Visiting Nurse Service of New York. The drive to raise $400,000 opens October 9.

RICHARD DE ROCHEMONT, March of Time producer, left Paris by TWA Airlines for New York Monday. He has been abroad for more than a month.

L. C. GRIFFITH, president of the Griffith theatre circuit in Oklahoma City, has been elected a director of Oklahoma Industries, Inc., an organization designed to promote business and industry in the state.

STACY KEACH Monday was appointed eastern test director in New York by RKO Radio's Hollywood studio, and will function under the supervision of ARTHUR WILLI, head of the company's eastern talent department.

G. I. WOODHAM SMITH, general counsel for J. ARTHUR RANK interests, and ROBERT BENJAMIN, president of the Rank Organization in this country, last Friday were elected to the board of Universal Pictures Corp.

FRED STEELE, associated with Monogram since its organization, last Wednesday was appointed general studio manager in Hollywood, it was announced by Samuel Broidy, president.

LEDA BAUER of RKO Radio's story department, has arrived in London to set up a coordinating literary department for the company under JACK VOTION, production chief.

RALPH CARMICHAEL, formerly sales manager of MGM's Los Angeles branch, has been appointed Republic's Los Angeles manager, effective Monday, September 30.

HAROLD KEETER, formerly with Warners in Charlotte, N. C., has been appointed branch manager of PRC's Charlotte exchange.

HARRY D. GRAHAM, former district manager of Atlanta, Charlotte, Memphis and New Orleans, has resigned from Universal-International, effective October 1.

HERBERT J. YATES, JR., this week resigned as treasurer of Republic Pictures in New York because of ill health.

M. KOLARI, film distributor in the Middle East with headquarters in Tel-Aviv, Palestine, arrived in New York early this week and is negotiating contracts for additional product with Puritan Pictures Corp.

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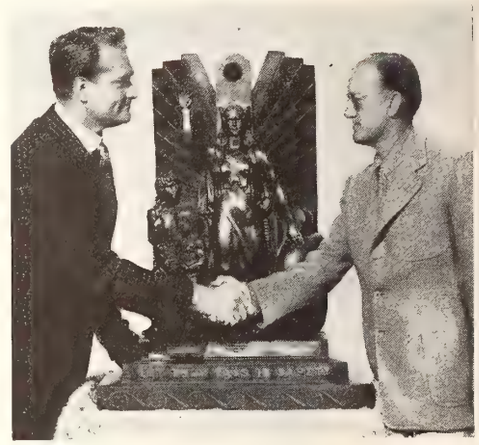
THIS WEEK the Camera reports:

Harris and Ewing

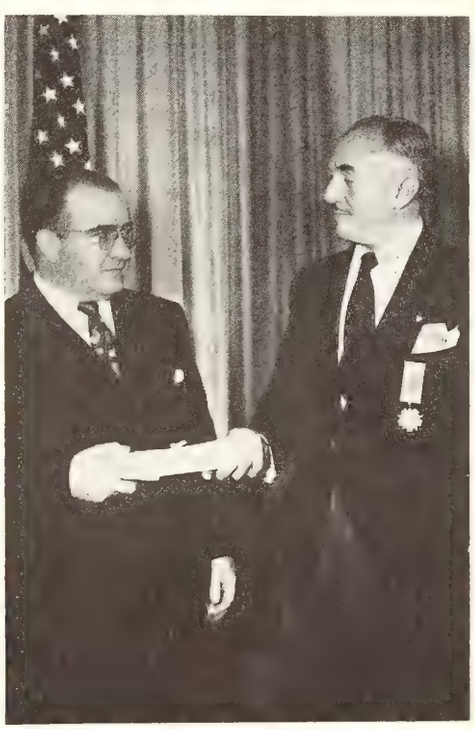
THEODORE ROOSEVELT ("TED") GAMBLE, wartime director of the Treasury's War Finance Division, receives the civilian Medal for Merit, from Secretary of the Treasury John Snyder, at Washington ceremonies September 19, as Supreme Court Chief Justice Fred Vinson looks on. Mr. Gamble is ATA board chairman.



A KING SIZE OSCAR to Pete Smith, right, MGM short subjects producer. Red Skelton presented it on behalf of the National Safety Council. Pete recently produced "Safety Sleuth", on traffic safety. The trophy he took home, without stubbing his toes, is 3½ feet high, weighs more than 400 pounds, and is probably the largest of its kind in Hollywood and, therefore, in the world.

Glasgow Bulletin

BLUE SKIES IN GLASGOW. Paramount, the other day, showed "Blue Skies" to the trade in the Scottish metropolis, and who showed up but Sir Harry Lauder, welcoming composer Irving Berlin to Scotland. At the Playhouse theatre scene, above, are Sir Harry; Mary Gordon, American screen performer, and Mr. Berlin, all in the foreground. Mr. Berlin wrote the music for the picture.



AWARDS, left. Mexico's highest international honor, the Order of the Aztec Eagle, last week was awarded Jack L. Warner, right, Warner Studios vice-president in charge of production, by Manuel Aguilar, Mexican consul-general at Los Angeles. The tribute was for Mr. Warner's work in behalf of closer relations between Mexicans and North Americans, and was specially authorized by Mexican President Avila Camacho. Mr. Warner last week also received a scroll from China for Warner contributions to Chinese food relief.

By the Herald

MONROE GREENTHAL, advertising-publicity executive, has organized Monroe Advertising Company, representing J. Arthur Rank, Universal-International, and others.

Photos by the Herald

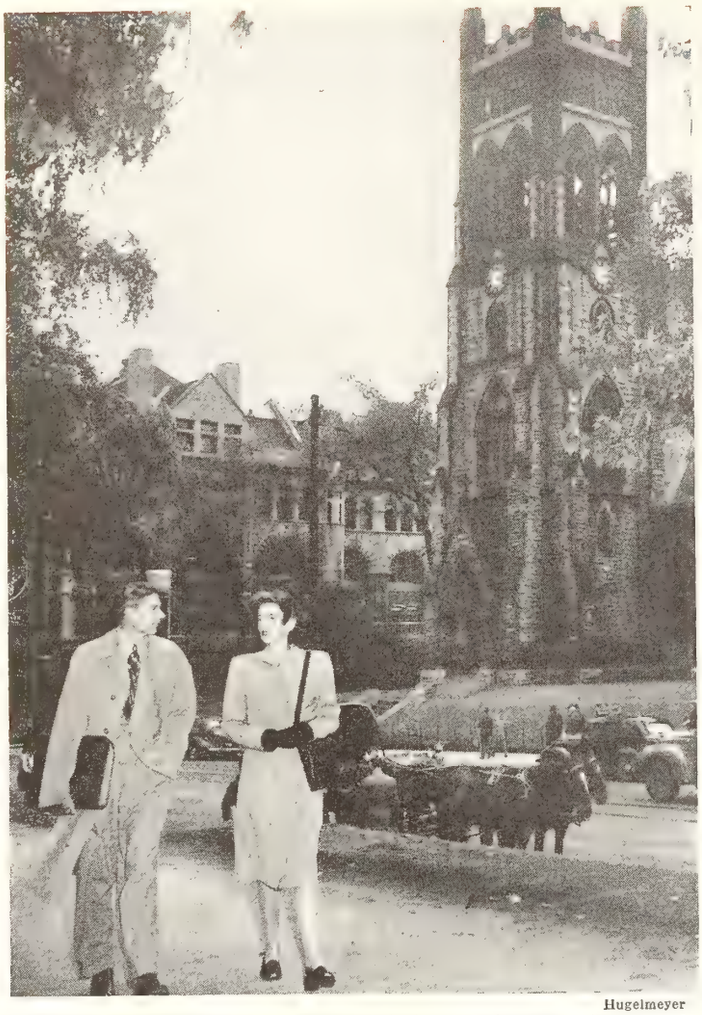
THE WINDUP of Allied States Association convention at the Copley Plaza Hotel, Boston, last week—the annual banquet, at which Eric A. Johnston, president of the Motion Picture Association, was chief speaker. Above are Nathan Yamins, convention chairman, left, and Mr. Johnston, in dais conversation. At the right, above, are Colonel H. A. Cole, of Dallas, and Fred Wehrenberg, president of the MPTOA. At the right are William Ainsworth of Wisconsin and Irving Dollinger of New Jersey.

CZECHOSLOVAKIA SIGNS, left. Jindrich Elbl, Plenipotentiary of the Czechoslovakian Ministry of Information, puts his signature on the deal with the Motion Picture Export Association, whereby 80 choice features from this country will play his country's screens in 1946-47. The signing, in a cordial atmosphere, was at the Motion Picture Association New York office. Left to right, seated, are Lubos Linhart, Czech Film Corporation general manager; Mr. Elbl, and Irving Maas, MPEA vice-president. Standing are Louis Kanturek, MPEA managing director for Czechoslovakia; Francis Harmon, MPEA vice-president, and Gerald E. Mayer, associate manager of the MPEA international department.

IN LONDON, before his departure for America, T. J. O'Brien, right, National Association of Theatrical and Kine Employees general secretary, is guest at a reception tendered in the Savoy Hotel by J. Arthur Rank, center, and John Davis, Rank organization general manager. See page 24.

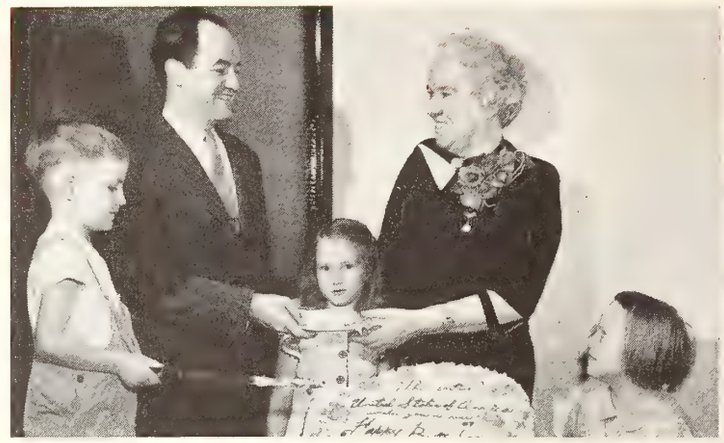
By the Herald

IN NEW YORK, Lester Cowan and Mary Pickford, as they explained to the trade their new joint production plans. Story on page 59.



Hugelmeyer

A STROLL IN MONTREAL. Gwethalyn Graham, authoress of "Earth and High Heaven", visits Dominion Square with Howard Koch, who is writing the screenplay from her book. The couple inspected many of the settings which will appear in the Samuel Goldwyn film. Dominion Square is where Erica and Marc, the novel's principals, first meet.



George Miles Ryan

ANNIVERSARY. Sister Elizabeth Kenny gives a birthday cake slice to Minneapolis Mayor Hubert Humphrey, Jr., in that city's Kenny Institute. The cake was presented to Miss Kenny by RKO, producer of "Sister Kenny". The youngsters are polio victims being treated at the Institute.

American Overseas Airlines

AMERICAN theatre operating and film producing techniques this week came under the close scrutiny of British theatre circuit technical executives, shown descending in New York from an overseas plane. They are from the Gaumont British Film Company and are William Cleminson, Daniel MacKay, William Cucksey, Leonard Herton, Robert Pulman and John Carson. The men are visiting large cities and will also spend approximately four weeks in Hollywood. They plan to return to London November 19. See page 24.

NATIONAL DOG WEEK, this is. At the left, Janet Blair, Columbia's pride, poses with "Rozee" to "help remind dog lovers" of the observance. "Rozee", we must mention, is an English Setter, two years old.

EXHIBITORS TAKE PLAY IN DECREE CHECKER GAME

Allied and MPTOA Move To Join Forces in Giving Views to U. S. Court

An impressive and burdensome array of whereases, motions, drafts and memoranda were placed in position this week on a triangular checkerboard as the producer-defendants, the independent exhibitors and the Department of Justice massed their legal documents for further long and important arguments over the industry's entire system of merchandising. Few industry observers were inclined to believe this game would be played for keeps. Most leaned towards the view the coming fight in the New York District Court would be only a noisy test of strength before the matter is eventually carried to the Supreme Court.

Choosing sides and mapping their moves were:

The American Theatres Association, which has filed its petition for intervention in the anti-trust suit. See page 14.

The Confederacy of Southern Associations, which has notified the court of its intent to intervene but which will not embarrass Thurman Arnold, ATA counsel, by joining ATA in its action. See page 15.

The Motion Picture Theatre Owners of America, which has called a meeting to decide the question of intervention.

Allied States, which has decided against intervention at this time.

The producers, whose proposed findings of fact and decree memoranda are expected to be filed momentarily.

The Department of Justice, which has promised its final proposed decree by October 7.

The final days of national Allied's convention, held in Boston last week, brought to the front two important developments:

1. A tentative agreement between Allied and MPTOA that the two organizations join together to place the views of the independent exhibitor before the Federal Court —if the two organizations can agree on a single method of approach. Fred Wehrenberg, MPTOA president, and Herman Levy, general counsel, attended Allied's board meeting last Thursday as observers to discuss procedure.

2. A proposal for a permanent national forum to discuss distributor-exhibitor grievances.

MPTOA Definitely Not To Affiliate with Allied

Although Allied and MPTOA have indicated common interests by their tentative agreement, MPTOA definitely will not affiliate with Allied.

Their views are similar, however, on the question of intervention, even though Allied already has indicated "no" and MPTOA has yet to make up its mind. Both groups are of the opinion that direct intervention at this time would result in making them parties to the litigation. Further, they believe they would be bound by the final decision.

Abram F. Myers, Allied general counsel, has declared that intervention now is "supreme folly" and filled with "terrific dangers."

MPTOA is not yet so posiitve. Mr. Wehrenberg has announced a special meeting of the officers and directors and heads of state and regional units of MPTOA for October 8-9 at the Hotel Willard, Washington, D. C. To be discussed is the question of whether, if the organization will seek an appearance in court, an alternative plan to auction bidding should be submitted to the court.

MPTOA Believed Planning Amicus Curiae Tack

MPTOA is already on record as favoring the proposal of appearing in the suit as *amicus curiae,* friend of the court. It is believed that it will follow this plan. However, final decision will be made at the October meeting.

At that time it is expected the organization will agree to attack these aspects of the anti-trust decision:

1. Auction selling.
2. Failure of the decision to guarantee "some run."
3. Failure to set a prohibition against "overbuying."

The proposal for a national forum was made by Mr. Wehrenberg in Boston, first, and in St. Louis, later.

The forum would be established after the Government suit is decided and would be open to all sales heads and exhibitor associations. It would impose no restrictions on topics and would concern itself with all trade practices.

Mr. Wehrenberg said in Boston he hoped that Eric A. Johnston, president of the Motion Picture Association, would act as moderator since it was Mr. Johnston's speech at Allied's closing convention banquet that prompted him to make the suggestion. Mr. Johnston has indicated that he would be happy to act as moderator for the forum since he believes "it is most important for exhibitors and producers to have a get-together and pull together for common objectives for strong industry cooperation."

Mr. Johnston, in his Boston speech, said: "I'm confident there is enough good sense in this industry on both sides and enough capacity and ingenuity to work out our problems on a lasting basis without constant resort to the courts."

Four Resolutions Are Passed by Allied

Four resolutions were passed by Allied's membership during the final days of the convention. These resolutions, which were forwarded to Allied's board of directors for action, dealt with:

1. Checking: A request for action to delete checking provisions from present and future film contracts, taking legal action if necessary.

2. Film Shortage: A request that the matter be called to the attention of film executives. If no action is taken on that level the matter should be referred to the Attorney General.

3. Contracts: A request that the board prepare a uniform exhibition contract for Allied membership use.

4. Film Rentals: A protest against percentage engagements with the request that the board take any action it deems appropriate.

These resolutions were mirrored in Mr. Myers' banquet speech in which he called for an "Atlantic Charter" for the independents which would give freedom from want, fear, domination and oppression. Translating that into industry terms, it means, said Mr. Myers, an end to the picture shortage, an end to the fear that a producer-distributor may build or buy in opposition to the independent, the right of the independent to control his own properties and conduct his own businesses, and the right to obtain necessary supplies of product in an open market at fair prices.

MPTOA Extends Poll To October 4

Meanwhile, MPTOA has extended its poll of exhibitor opinion on the anti-trust suit until October 4. Results tabulated at the weekend, from 836 theatres in 43 states showed 19 for auction selling with 249 opposed; 60 for arbitration with 196 opposed and 13 not voting; 38 approving non-industry arbitrators, 225 disapproving and seven not voting, and 167 in favor of divorcement, 98 not in favor of it and nine not voting.

JOHNSTON DELAYS TRIP UNTIL OCTOBER 2

Eric Johnston, president of the Motion Picture Association, who was to have begun his European tour September 23, has postponed his trip until October 2 because of "pressing industry matters in this country", according to Kenneth Clark, MPA public relations officer.

ATA MOVES TO INTERVENE, CHARGES "MORE MONOPOLY"

Arnold Petition Signed by Williams for SCTOA and 13 Individual Owners

The American Theatres Association, joined by the Southern California Theatre Owners Association and 13 individual and corporate exhibitors, last Saturday filed a petition for intervention in the case of U. S. vs. Paramount Pictures, et al., charging that "competitive bidding will reinforce and strengthen the monopoly power of the major distributors."

The action was a quick culmination of a rapid change of policy from ATA's previous hands-off-trade-practices frame of mind.

Along with the petition went a Notice of Motion stating that the petitioners will ask for permission to intervene on October 1 or as soon thereafter as possible. Both were signed by Thurman Arnold, ATA counsel, and Paul Williams, counsel for SCTOA.

Contend Theatres Should Have Voice in Decree

Claiming a membership of over 6,000 theatres, ATA said the petitioners were entitled to intervene in the case because "otherwise they will be bound by a decree in the framing of which they will not have been represented and the effect of which upon their interests, as vital as those of the major producers, will not have been adequately presented to the court."

In answer, a spokesman for the Depart- of Justice said the Department would oppose any direct intervention by any exhibitor group.

Those joining with ATA and SCTOA were: Joseph Moritz, owner-operator of the Victor theatre, Los Angeles; South California Amusement Company, with 40 theatres; Exhibitors Service, Inc., operating in California; Lawrence Capitol, Inc., operating the Capitol, Lawrence, Mass.; Bijou Amusement Company and Paul Realty Company, operating in Rhode Island; Andy Anderson, owner and operator of theatres in Kentucky; Arch and Milas L. Hurley, operating in Tucumcari, N. M.; Raymond Gervers and Willard Gervers, Cincinnati; Gamble Enterprises, Inc., operating in Portland, Ore.; St. Louis Ambassador Theatres, Inc., Eden Theatre Company, St. Louis Missouri Theatre, Inc., and Fanchon and Marco Service Corporation, interrelated corporations operating in Missouri.

Confederacy Plans Separate Intervention Suit

The Confederacy of Southern Associations, which had previously announced it would join in ATA's action, has decided to intervene separately (see page 15) because of a legal point which the Confederacy wishes to argue and Judge Arnold does not, because of his previous connection with the Department of Justice. As assistant attorney general he filed the original suit against the distributors.

ATA contends in its Notice of Motion that the "proposal for competitive bidding will create a revolution in the business of all exhibitors. . . . The overwhelming majority of exhibitors are convinced that the system of competitive bidding will reinforce and strengthen the monopoly power of the major distributors.

"Even the strongest independent circuits will have difficulty facing the buying power of the majors under a competitive bidding system, and only the most optimistic face the prospect with anything but despair."

Would Not Carry Out Purpose of Decree

In the intervening petition, ATA declared:

1. The petitioners named are exhibitors of motion pictures not owned by the defendants and associations which appear only on behalf of the majority of their members who are not owned by the defendants.

2. Competitive bidding will not carry out the purpose of the decree to create competition nor will it provide a mechanism to prevent the domination of that industry by the defendants in this suit.

3. The defendant-producers and their affiliates have resources available for bidding and for purchase of pictures which exceed the resources of independent exhibitors. Any plan of competitive bidding approved by the court will enable and authorize defendants and their affiliates to use their superior bargaining power to strengthen their monopolistic position. Accordingly, the basic purpose of the court will be defeated by this provision.

4. The petitioner-exhibitors and exhibitors generally will be deprived of existing protection and benefits under the anti-trust laws without receiving proportionate protection from monopolistic practices from this court's decree. This would result in:

(a) The best competitive bid must necessarily depend not only on price, but upon a variety of other factors of uncertain weight such as location of the theatre, reputation and good will of the exhibitor, type of patronage, clearance, length of run and the "infinite variations of time, place and type of exhibition."

Producer Would Decide Highest Possible Bid

(b) The above factors are of such variety that the judgment of which is the "highest responsible" bid must be entrusted to the producer or distributor within broad and practically meaningless limits.

(c) For such reasons and because of the thousands of individual transactions involved, effective supervision by the court of the performance of its decree with respect to competitive bidding cannot possibly be expected.

(d) Accordingly, competitive bidding, i decreed by the court, will be competitive in name only. It will be merely a mechanism of distribution which can and will deprive independents of the protection which the anti-trust laws now provide and legitimatize the domination of the market already condemned by the court.

5. The petitioner-exhibitors, exhibitor represented by the petitions and all other exhibitors who are not affiliates of the defendants will be irreparably injured if the competitive plan for bidding for motion pictures is made part of the decree.

Result of "Overwhelming" Feeling Against Plan

It was stated that ATA's action in intervening is the result of "overwhelming feeling in exhibitor circles against auction selling. However, RKO Theatres and the Loew's Circuit have officially withdrawn from ATA because of its intervention.

S. H. Fabian, president of ATA, in commenting upon the organization's inquiry of the matter addressed to 16,000 theatres, said "of all exhibitors heard from to date, approximately 96 per cent are most strenuous in their expressions of opposition to the method of selling and heartily in favor of the action by ATA and its associates in the matter. I am confident that this action will be the first step to assure exhibitors, who too long have been forced to stand on the sidelines, that they will be finally assured of a voice in the determination of their future. We have been greatly comforted and encouraged by the wholehearted support."

EIGHT REGIONAL UNITS PLEDGED TO ATA

Eight exhibitor organizations have affiliated with the American Theatres Association to date. They are: ITO of Arkansas, New Mexico Theatres Association, Wayne Theatre Owners Association, which has representation from Alabama, Georgia, Florida and Tennessee; Southern California Theatre Owners Association, Texas Theatre Owners Association, Theatre Owners of North and South Carolina, MPTO of Virginia and ITO of New York.

CSA CHANGES STANCE, WILL FILE SEPARATE PETITION

Originally Planned To Go with ATA, but Arnold's Position Causes Shift

The Confederacy of Southern Associations, which originally had planned to join the American Theatres Association in its intervention in the New York anti-trust suit, has backtracked and will enter a separate petition of intervention and conduct its own proceedings quite apart from ATA's suit.

Thurman Arnold, ATA counsel, is the apparent reason for the split. Mr. Arnold, before taking up private practice, was in the Anti-trust Division of the Department of Justice. Because of this he feels that he cannot, without embarrassment, argue at least one legal point of law which the CSA wishes to argue. The point was not identified by CSA counsel, Christian, Barton, Parker and Boyd, but was characterized as "very important."

Will Continue to Trade Information

CSA, however, will continue to exchange information with Mr. Arnold and the organization will coordinate its plans so that there will be no conflict in the presentation of the cases. But, says counsel, "we will proceed entirely separately from ATA, according to our own ideas and as we feel is for the best interests of the Confederacy."

With this decision made, John G. Jackson, associate counsel for the Confederacy, has notified Federal Judge Augustus N. Hand, presiding justice in the case, of the intended intervention. He indicated that he was prepared to confer with the judges directly if necessary, but set no date for filing the petition of intervention.

Hits Strongly at Auction Selling

In its draft of proposed (not the actual) paragraphs for inclusion in the petition, the organization hits strongly and directly at auction selling, citing seven reasons why the statutory court's proposed decree is erroneous:

1. The representation in the action of the petitioners' interests by existing parties has been and is inadequate and they will be bound by the decree directed.

2. The rights of the petitioners depend upon questions of law and questions of fact directed to be determined by a decree in accordance with the opinion.

3. Plaintiff did not ask in its complaint and amended and supplemental complaint for auction selling to be decreed and the question of whether to impose or withhold it was not in issue between the parties under the pleadings in the action.

4. The court has not been informed either by evidence or argument as to the effect of its directed auction selling upon the petitioners or the public.

5. The court has not been so informed as to the practicability of the directed auction selling or its efficiency to achieve the desired results.

6. The court has not been so informed as to the booking process and its material relation to the business of the exhibitors and to the licensing of pictures, under the present system and under the proposed system of auction selling.

7. The directions of the court are not authorized by law.

Continuing, the Confederacy will probably include these speculations on the effect of the directions of the court:

The decision will inflict irreparable damage upon each petitioner by increasing the hazard and expense of the conduct of his business.

Says Competition Lessened; License Cost Increased

Competition will be lessened among exhibitors by forcing those with smaller theatres out of business.

It will bring about less attractive motion picture programs by interfering with the planning of programs.

The cost of licenses will be increased by eliminating discussion and trading, by fixing a minimum rental and by preventing equitable adjustments between licensors and licensees.

Admission prices will be increased since operating costs will rise.

There will be an endless stream of controversy and litigation arising out of the questions of due notice of auctions, interpretation of provisions as to run and clearance, interpretation of bids, discrimination among bidders and similar related questions.

The CSA is composed of 30 representatives of the following organizations: Southeastern Theatre Owners Association; Theatre Owners of Oklahoma, Texas Theatre Owners, MPTO of Tennessee, MPTOA of Virginia, Theatre Owners of North and South Carolina and Southern California Theatre Owners Association.

Coast Independents Ask Check on Film Rentals in New Decree

Pacific Coast showmen want the Federal decree now being formulated in New York to be "fortified" against "exorbitant film rentals" and have edited the film licensing system suggested by the Federal Court in its June decision. That much became known as representatives of the Pacific Coast Conference of Independent Theatre Owners prepared to leave Los Angeles Friday for conferences with Department of Justice officials in Washington, and for the Conference of Independent Exhibitor Associations meeting there Tuesday and Wednesday.

A recommendation for elimination of percentage pictures in offering product to the highest bidder will be an important point, spokesmen said. They added it would be impossible to determine the highest bidder if percentage terms are tied to minimum price designations.

The PCCITO representatives are L. O. Lukan, board chairman of the ITO of Washington, northern Idaho and Alaska; William Graeper, Jr., board chairman of the ITO of Oregon; H. V. Harvey, president of the ITO of northern California and Nevada.

Also, Hugh W. Bruen, treasurer of the PCCITO, and board chairman of the ITO of southern California and Arizona, and Robert H. Poole, executive director of the PCCITO and of the ITO of southern California and Arizona.

The men, on returning, will report on the Washington conferences either at an early meeting or at the regular PCCITO gathering this fall at Portland.

KMTA Announces Speakers For Convention Program

S. H. Fabian, president, and Robert W. Coyne, executive secretary of the American Theatres Association, will be the principal speakers at the Kansas Missouri Theatres Association convention at the Hotel Muehlebach, Kansas City, Mo., October 1 and 2. Other speakers scheduled are Fred Wehrenberg, president of the MPTOA; H. M. Richey, director of exhibitor relations for MGM; Claude Lee, director of public relations for Paramount; Leon Bamberger, director of public relations for RKO, and Paul Mooney, assistant to the president of National Screen Service. The convention banquet will be held October 1.

ON THE MARCH

by RED KANN

HAVING ridden the storm of issues and the torrents of words which shook Allied's convention in Boston last week, a glance backward proves revealing on a count or two.

Nate Yamins, as a case in point, may not know it, but a number of observers not allied with Allied threw compliments his way for his knowledge of the basics of this industry and an understanding of how a situation can have at least two sides.

When Harry Brandt sought to riddle percentage as the worst of all trade evils, it was Yamins who was balanced enough to enter a defense, part-time as it was. He reminded those who knew it and, perhaps, forgot or wanted to forget in the crucible of controversy that percentage has a long history in show business. To demonstrate what never should have required proof as a selling principle, he went back 25 years to "legit" road companies which always included a man at hand to see the count was honest. Yamins raised objections to what he characterized as the menaces of percentage, but blamed them primarily on the practice of distributors who sold splits on product that never should have been anything but flat. There is the occasional distributor who will agree.

It was the existence of a monopoly in production and distribution, according to Yamins, which he held responsible for the current state of affairs—a monopoly described by him as one sufficiently powerful to reduce 700-odd releases to about 300 this new selling season in less than ten years of trying.

This provided the basis for his argument divorcement would ease the situation by opening the market, by creating new first runs and a greater demand for a more generous flow of product, and by encouraging new producers and distributors to try their luck.

OF course, it is also the fact Yamins never mentioned the factors which grew up in the war years and slopped over into the post-war period, such as the tremendous upsurge in extended playing time which has cut down so sharply the need to maintain the frequency of release which prevailed in '39 and earlier.

But the major point made by him—a point, moreover, which did not sink into the awareness of his listeners in the degree of importance it warranted—was his observation that he knew of no legal way of compelling distributors to release more product than they now see fit because they are the owners of the copyright. The bald truth, consequently, simply is: Any distributor is privileged to offer for sale what he wants, when he wants, on whatever terms he may determine. Not much has been heard of late, moreover, of that famous court decision which ruled the distributor has full right to pick his own customer and reject any if he didn't like the color of the buyer's necktie.

Now, of course, the theatreman similarly is endowed with the privilege of fighting the distributor on the conditions of the sale, and obviously, he does. Nevertheless, the point inescapable is that, since the distributor owns the copyright, the merchandise is his to dispose of as to time, place and governing factors. His, and no one else's.

Yet the broad practicalities of the situation inevitably crop up as intervenors. All major distributors today operate under high overheads, there being one who spends upwards of $11,000,000 annually to keep his U. S. and Canadian exchange systems functioning. If it is authentic, as Yamins stated in Boston, that the 17 per cent of American theatres controlled by producer-distributors supply over 50 per cent of distributor revenue, it appears rather obvious that, irrespective of foreign markets, the majors need the balance if they are to operate on a financially profitable basis.

IN these still flushed and abnormal times, they are succeeding on reduced releasing schedules through extended first run time and insistence upon better terms after first run playoffs. As long as the market remains what and where it is, this policy no doubt will prevail. Allied states the condition is "artificial," but to the majors benefiting from their own and other theatres alike, it must be quite realistic. When the turn comes—Ned Depinet in London the other day warned about possible lean years ahead and Darryl Zanuck did so the other week—policy will readjust itself as it certainly must.

If one were to argue now is the time to prepare, he argues for much broader vision than any to which this industry, as such, normally subscribes.

Fortifying the position of the distributors is another matter, and Hollywood is where to find it. The labor situation in production has been worsening steadily and once more spells delays. Top level opinion for weeks has felt the only final recourse is a complete shutdown to usher in a cooling-off period during which jurisdictional factions can make their peace. This, however, would mean stoppage on pictures in work, postponement of those planned, dipping into backlogs in order to keep the theatre market afloat with fresh product no matter how sparingly released.

Exhibitors—Allied, MPTOA, affiliated or independent independents—cannot eat their cake and have it, too. It's been tried before.

UA Tells Court No Attempt Made To Fix Prices

United Artists in no manner has attempted to fix exhibitor minimum admissions. This declaration is asked of the New York Federal Court this week by the company, in its proposed findings of fact and conclusions of law, forwarded to the Department of Justice as one of the preliminaries toward a final decree in late October. The company has indicated its objections to the Government's decree proposals, and that it will probably file its own proposals.

In its latest document, United Artists asks 44 additional findings of fact, and two conclusions of law; and it says:

"The combination of conspiracy alleged in the complaint has not been established. These defendants did not at any time during the period involved in the case, combine with defendant distributors, defendant exhibitors, or any of their affiliates unreasonably to restrain interstate trade or commerce in films or attempt to monopolize the distribution or exhibition of films. . . ."

United Artists asks the court to dismiss the complaint as affecting it, and to find that since October, 1941, there have been no provisions in its contracts "which required any exhibitor to charge the particular admission which he warranted he charged . . . or that he continue to maintain the minimum admission price—nor did said contracts contain any other provision either of a penalty nature or otherwise concerning minimum admission prices."

Texas Theatre Names Majors in Trust Suit

The Tech Theatre, Lubbock, Texas, Wednesday filed suit under the anti-trust laws against major distributors and the Lindsey Theatres circuit of that city, and the Griffith Amusement Company, of Oklahoma City. The suit, asking an injunction against licensing films on a run basis, and $300,000 in damages, was filed in Federal Court in Lubbock.

Preston Smith, of the Tech, in filing the complaint, charged "unlawful and illegal conspiracy and agreement" in film distributing. The complaint also demands the court make competitive bidding mandatory.

Sindlinger Resigns from ARI

Albert E. Sindlinger, executive vice-president in New York of Audience Research, Inc., has resigned and his duties will be assumed in part by James L. Wolcott, vice-president and general manager, and in part by Jack C. Sayers, vice-president who has been put in charge of all client relations.

McCarey Signs McLeod

Loe McCarey, currently expanding his Rainbow Productions, Inc., has signed director Norman McLeod to a long term contract.

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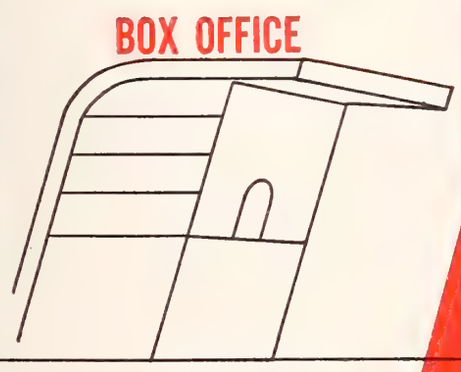

Walsh Attacks Formula for Studio Peace

Three American Federation of Labor vice-presidents were this week accused by Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, of having submitted to pressure by William L. Hutcheson, president of the United Brotherhood of Carpenters and Joiners, and of having made it impossible for the IATSE to continue its regular work.

Writing to William Green, AFL president, in a letter made public this week, Mr. Walsh protested a "statement of clarification" prepared by Felix Knight of the railway carmen's union, W. C. Birthright of the barbers' union, and W. C. Doherty, representing the letter carriers, who, in December, 1945, constituted a committee of the AFL executive council. At that time, said Mr. Walsh, this committee had "rendered a decision which was final and binding in the jurisdictional disputes then existing in the motion picture studios at Hollywood."

To Ignore Decision

Mr. Walsh charged that this committee, now "defunct," had, without notifying the IATSE, on August 16, handed down a decision which illegally reversed its decision made on December 26, 1945. Mr. Walsh indicated that the IATSE probably would ignore it.

"The whole tenor and import of the committee's decision of December 26, 1945, is destroyed and rendered useless and impractical," he continued, "by the narrow and erroneous interpretation which has now been placed on the word 'erection.' The December 26, 1945, decision, which incorporated the '1926 Agreement' between the Carpenters and the IATSE, provided that the IATSE shall have jurisdiction over all 'trim and mill work on sets and stages."

About 500 jobs are involved in the dispute which may provoke a new series of jurisdictional strikes in Hollywood. Earlier this week, nearly 1,000 carpenters and painters who refused to work on sets in the dispute between the IATSE and the Conference of Studio Unions were asked to leave the premises.

Studios Telegraph Sorrell

With the continuing slowdown of work in Hollywood, as electricians and other workers increased to 1,142 the number asked to leave the major studios, producers telegraphed Herbert K. Sorrell, CSU president, that his "deliberate misinterpretation of facts" of their negotiations, agreements reached and the existing situation, justified them "in deferring further negotiations until you have made clear to us your willingness to deal and act in good faith." At midweek production had not been affected.

West Coast Manager Unit To Ask NLRB Election

At last Thursday's meeting in Los Angeles of the newly-formed Theatre Managers' Union, the 200 members attending voted to petition the NLRB for election and certification as bargaining agent, and to request an AFL charter in conjunction with the New York managers' union. The unit also empowered directors to negotiate a contract with Fox-West Coast Theatres and to take strike action if necessary.

Crockett Tells Illinois Owners CSA Will Fight

The Confederacy of Southern Associations' plan to intervene in the New York anti-trust suit and, if necessary, to go to the Supreme Court to obtain the right to intervene, it was stated by William F. Crockett, president of the Motion Picture Theatre Owners of Virginia, at the final session of the two-day convention of the United Theatre Owners of Illinois last Wednesday. The meetings were held at the Springfield Hotel in Springfield, Ill.

Mr. Crockett characterized the auction method of selling as "taking away my rights as an American citizen to discuss and bargain" and as "dictating the type of sale by which one may buy any given commodity." He said a budget of $100,000 was being raised by the CSA to fight the decree.

Another speaker at the convention was Mack Jackson, president of the Southeastern Theatre Owners Association, who also attacked auction selling. He warned that prices would be exorbitant and said the auction plan had been "rammed down our throats."

Among resolutions passed at the convention were: to oppose distributors insisting upon preferred playing time; the use of local checkers and blind checking; the continuance of Federal taxes after the war emergency is over; auction selling under the decree; forced theatre collections, and discriminatory license fees.

Elite Files Clearance Complaint in Boston

Charging unreasonable clearance, the Elite Theatre Company, operating the Elite at Walpole, Mass., has filed a clearance complaint with the Boston office of the American Arbitration Association against Loew's, Twentieth Century-Fox, Warner Brothers, RKO and Paramount. The company is owned and operated by Robert Kurson. Elite is subject to these clearances in favor of the Norwood and the Guild in Norwood, both owned by George A. Giles; Loew's and 20th-Fox, 30 days; Warners, RKO and Paramount, 21 days. Mr. Kurson seeks to have these clearances reduced to a maximum of 14 days.

Silverstone Sees British Ready To Boost Quota

Although the playing time of motion pictures in the United Kingdom of Great Britain and Northern Ireland market is 80 per cent American and 20 per cent British, the native product, picture by picture, is far outstripping in gross receipts that manufactured here, Murray Silverstone, president of 20th Century-Fox International, told reporters this week in the New York offices of his company following his return from a three months' business tour of Europe and the Near East.

He stressed the thriving film industry in Britain not only in the United Kingdom, but throughout the British Empire, because it "easily represents 60 per cent" of all foreign film activity.

Sees Quota Abolished

Mr. Silverstone anticipates that the British Government will abolish the distributors' or renters' quota and substantially increase the exhibitors' quota, thus raising the present 30 per cent playing time for British pictures.

"If the British Quota Act applies to the exhibitors, with no obligation on the distributors, then the entire British film industry is placed in the hands of the British," said Mr. Silverstone. "If such a situation comes about, we in this country will want to get our best importations from them."

Of approximately 30 first features shown for one week each in circuits controlled by Associated British Pictures Corp., Gaumont-British and Odeon Theatres through the London area, Mr. Silverstone said that 22 were outstanding successes.

Mr. Silverstone said that his company will maintain its English production schedule under Marcel Hellman and expects to complete rebuilding of its studios in the United Kingdom within eight months.

May Send Unlimited Supply

Under the deal between 20th-Fox International and France, bearing the signatures of Leon Blum and Secretary of State James F. Byrnes, 20th-Fox may send an unlimited supply of films to that country. Each major American company has volunteered to send 15 pictures. A French law, however, said Mr. Silverstone, prohibits bookings more than six American films in a six-months period.

The executive said that negotiations are under way between 20th-Fox International and ENIC of Italy.

The company's Near East activities are opening up in Egypt, Palestine, Syria and Irak, he said. His European itinerary included the British Isles, France, Belgium, Italy and Switzerland. The latter country he described as the "bright spot" of Europe from the point of view of the film industry.

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MORE EXHIBITORS PROTEST DOPE AMENDMENT TO CODE

EXHIBITORS across the country, from California, Georgia, Arkansas, Ohio, and points in between, are on the record again this week in protest against the amendment of the Production Code to sanction pictures depicting traffic in narcotics. The "dope" amendment was approved two weeks ago by the directors of the Motion Picture Association.

Meanwhile, Eric Johnston, president of the MPA, said in Washington that he would be willing to resubmit the matter to the board of directors if a member of the board or others within the industry should request such action.

Also in Washington, H. J. Anslinger, narcotics commissioner, issued a warning to the industry against the production of pictures which "show methods of administering drugs in any from or which encourage their use." Mr. Anslinger urged passage of the Code amendment in order to allow the production of "Assigned to Treasury" which is to exploit the work of the department in the war against narcotics.

In an interview last week, the commissioner expressed a fear of "half-baked producers who make films for dump houses where marihuana and cocaine normally are peddled."

To stress the point he related a story on how motion pictures on drugs can be an evil influence on youth:

"A film depicting a marihuana party was shown at a theatre in Minneapolis," he said. "Immediately after seeing the picture a group of young people went out in search of some of the drug, wanting to throw a marihuana party of their own."

Exhibitor comments to the HERALD *this week on the subject of the amendment were:*

LEGION VOICES PROTEST

The National Legion of Decency, through Very Rev. John J. McClafferty, Executive Secretary, has issued a statement protesting the recent action of the Motion Picture Association in amending the Production Code to permit themes dealing with narcotics and drug addiction to be introduced into motion pictures.

The Legion's statement follows:

"The Production Code Amendment, although phrased with so-called clarifying conditions, in effect opens the door for the production of films dealing with the use and traffic in drugs. Such films will have most unwholesome effects morally and physically.

"Reports already indicate several companies are planning 'dope' productions. A narcotic cycle may be in the offing.

"The screen possesses such great power and influence, especially on impressionable persons, the subject of drugs in itself arouses such avid, even morbid, curiosity that drug pictures inevitably will bring in their wake very serious moral and physical evils.

"Far from solving or lessening the drug problem, drug pictures will spawn a plague of dangerous experimentations and explorations, with resultant addictions. The Government Agency working against the narcotic evil does not need the theatrical film to extol its work and the accomplishments of its agents. In fact, a film on the agency's work may very well disclose procedures and operations to such an extent as to forewarn and forearm criminals fostering the drug habit.

"It is to be deeply regretted that the Motion Picture Association has taken such a backward step. It is to be hoped that the Association, for the sake of the moral and physical integrity of the people, will rescind the amendment and reinstate the original provision."

"No Good Reason"

Having a small rural background and viewpoint, which I consider the backbone of the American way of life, I do not think themes dealing with narcotics and illegal drug traffic would appeal to motion picture patrons in the rural sections of the country. It very seldom touches their lives. I see no good reason to run horror pictures and would feel the same way about those dealing with narcotics and drugs.—*LEO H. FREUND, Adrian Theatre, Adrian, Mo.*

"Undesirable Trend"

The good that might result from using the screen to promote better understanding of the serious problems concerning illicit traffic in drugs could be a powerful influence in terms of good for the public. However, as entertainment I doubt that it would be handled in such a way that it would add prestige to the motion picture industry. We have too many morbid types of pictures now and it is my opinion that this theme would add to the general run of murder, horror, mystery films now drugging the market. The drug problem lends itself too well to an undesirable trend in pictures.—*C. M. HULBERT, Gem Theatre, Cornell, Wisconsin.*

"Industry Parasites"

Frankly, I think the motion picture industry should have stuck to its original intent, that of entertainment, and left politics and so-called education out. However, since it has taken on this additional activity in the field of politics and education I believe that the problem of narcotics and illegal drug traffic should be included only with the understanding that exhibitors be allowed the privilege of accepting or rejecting same. This type picture is being sold along with sex pictures for adult only consumption all the time by industry parasites who exploit them as something one cannot get through the regular exchanges.—*CHARLES COLVILLE, Loudon Theatre, Loudon, Tenn.*

"Keep Industry Clean"

I'm not for it myself. The motion picture has a tremendous effect on our people, especially our children. We should keep our industry clean and tend to educate rather than to cheapen it and to push dirt and filth into the minds of our kids.—*CURTIS WILLARD, Stateline Theatre, Stateline, Miss.*

"No Moral Sense"

The laws governing such words as would express my feelings on this subject prohibit me from sending them through the mails. Certain pictures released during the past year have been bad enough. Have the people who wish to capitalize on such matter no moral sense or any shred of decency? — *A. C. EDWARDS, Winema Theatre, Scotia, Calif.*

"Should Condemn It"

I do not think it is the thing to do. There is too much of this anyway at present. It seems they should condemn it rather than publicize it.—*TROY L. CANADY, Dixie Theatre, Swainsboro, Ga.*

"Invite Regulation"

At this time it is certain that a wave of reform is gradually forming and such action of the MPA in opening the door to any theme in motion pictures that is immoral will most certainly reflect itself in a new wave of state and municipal censorship. Even in our state, which has no censorship board, the clergy and others are casting an

(Continued on following page, column 1)

DOPE PROTEST

(Continued from preceding page)

increasing number of statements in the direction of the motion picture and the influence unwholesome scenes have on teenagers and younger children, who are permitted, under our present system, to see any motion picture. Unless our producers adopt stringent self-regulation they will surely invite a raft of governmental regulation and interference that will make the present "auction block" controversy look like a Sunday school picnic.—*W. F. SHELTON, Louisburg Theatre, Louisburg, No. Carolina.*

"Strongly Against"

I am most strongly against this type of picture, for in my estimation it leads to the infection of others' minds that this thing is just dandy, since the big movie stars do it.—*JAMES P. BUNNELL, President, Crist Theatre, Loveland, Ohio.*

"Should Stay Off"

Motion pictures set the pace for many lives. I do not feel our industry should open the door to something people do not think about. We should stay off this subject; it might do us more harm than good. —*HARRY T. WACHTER, Gentry Theatre, Gentry, Ark.*

"Harm Can Result"

I see no objection to films dealing with government efforts to stamp out drug traffic if such pictures avoid sensationalism and are done in good taste. Definite harm to industry can result if irresponsible elements seek to use this theme as a vehicle for the sordid and sensational. Utmost care must be used to prevent this. Otherwise, relaxation of Code covering this subject will add fuel to present censorship fires.—*BRYAN FOY, Vice-President in charge of Production, Eagle-Lion Films, Inc.*

Monsignor McClafferty Sees Effort to Improve Films

An international and world-wide effort to induce motion picture producers to raise the moral tone of films was foreseen by Monsignor John J. McClafferty, executive secretary of the National Legion of Decency, in Hollywood early this week. Monsignor McClafferty will leave New York on October 2 for Rome to attend the International Catholic Office of Cinema General Council. At this first post-war meeting the Council will evolve plans for a general film congress to be held in Europe in 1947, the purpose of which will be to crusade for the production of better and more wholesome pictures.

Reception for Autry

Gene Autry, cowboy singing star of screen, radio, rodeo and records, was guest of honor at a reception given by Republic Pictures in the Fable Room of the Sherry Netherlands Hotel in New York Tuesday.

"WHAT EDITORS WANT"

Paul M. Bruun, who broadcasts nightly over WKAT and writes a column entitled "Bruun Over Miami" for The Morning Star *of Miami Beach, devoted his department of September 10 to remarks about the service of* MOTION PICTURE HERALD *to columnists, and to quotation of a recent* HERALD *editorial, saying:*

> Every columnist and editor has pet sources of news. He also has his pet trade publications. In the motion picture business, I lean on "The Motion Picture Herald", their reviews, their news and their editorials for a quick-look-see at what goes on in this vast industry.
>
> In the current issue, one of their editorials gave me a chuckle. But it is an informative one and for that reason, I am using it for today's column. It is nice to have an idea what the editor of a trade publication thinks about us.
>
> The line about "some critics writing for themselves and each other, some for their readership", kills me. But I know that it is very true, but I do not think it is true outside metropolitan areas. But read it for yourself.

The editorial to which Mr. Bruun refers was "What Editors Want", appearing in the issue of September 7.

Mark Campaign Of Variety Club

A testimonial dinner marking the successful conclusion of Northwest Variety Club's campaign to raise $250,000 for the construction of a Heart Hospital on the University of Minnesota campus was held in Minneapolis Monday at Coffman Memorial Union Hall.

An audience of 1,000 heard speakers laud the club for its "unselfish, humanitarian heart and mind." The program was addressed by Fred Allen, comedian, and six radio stations broadcast the event, with the Paramount Newsreel shooting it for the five newsreels for national release.

J. L. Morrill, University of Minnesota president, in accepting a check for more than $250,000 from Arthur W. Anderson, chief barker of Northwest Variety, said: "This is a victory dinner—the first successful battle in a long campaign yet to be waged."

At the dinner, O. J. Arnold, Minneapolis industry representative for Variety Heart campaign, was presented with a gold membership card in National Variety by Robert O'Donnell, national chief barker.

Other speakers included William McCraw, national Variety Clubs executive director; Governor Thye, Mayor Humphrey, and Harold S. Diehl, dean of medical sciences at the university.

Exhibitor Wants No Government Rule: Kyser

It is the desire of the independent exhibitor, above all else, to run his business without Government interference, in the opinion of Merritt A. Kyser, president of the Motion Picture Theatre Owners of New York State, expressed in Buffalo last week.

"Most, if not all, of the so-called injustices and unfair trade practices were brought about by a very small minority who will not conduct their business on a policy of honesty and fair dealing, and there is a method of dealing with this type," Mr Kyser said.

It is the conviction of the exhibitor leader that there is nothing about the business of making, distributing and exhibiting pictures that cannot be regulated within the industry rather than resorting to regulation by Government people, who, he said, are not familiar with it.

Hits Auction Selling

"It is my opinion that auction selling of one picture at a time to the highest bidder will eventually wreck one of the foremost industries in the nation, one which has done so much for the nation in war and peace," Mr. Kyser said. "I am reluctant to believe that the producers and distributors, right down in their hearts, will approve this method if they look into the future and carefully weigh the possible effects."

Speaking as an independent exhibitor, he said that "one of the most humiliating problems for the independent exhibitor is the policy of checking percentage pictures, especially in small towns, where the exhibitor in all but a few cases, is a person of irreproachable character and integrity. Regardless of the 'phony' excuses made about checking, every time a checker comes into a theatre with his little loud ticking clock that exhibitor is placed in the category of a person who cannot be trusted, in other words, a crook!"

Solution Distributor's

The solution to the problem, Mr. Kyser said, "lies in the hands of the distributor who certainly knows his accounts. If he cannot trust an exhibitor on a percentage basis, there is another method.

"Most producers and exhibitors know that their interests are mutual, and the only successful ones over the years have been the ones who have worked in a spirit of cooperation and fair dealing," Mr. Kyser concluded.

To Reissue "Fantasia"

RKO Radio will reissue Walt Disney's "Fantasia." The decision was made after several test engagements. The two-hour music and cartoon feature opens on Broadway Saturday, September 28, at the Republic theatre.

RKO's PIC-TOUR OF THE MONTH

BOUDOIR INVADER. As daredevil *Sinbad the Sailor*, in RKO's Technicolor production of the same name, DOUGLAS FAIRBANKS JR. boldly meets every challenge, including MAUREEN O'HARA's locked bedroom door. Sharing star honors with them is WALTER SLEZAK.

WOMAN WITH A SECRET so monstrous it wrecks three men's lives. LARAINE DAY, lovely storm-center of RKO's tensely dramatic *The Locket*, is seen here cheek-to-cheek with ROBERT MITCHUM. The other two men in her life: BRIAN AHERNE, GENE RAYMOND.

TEN BRUNETTE BEAUTIES. Many authentic Hollywood showplaces give film colony glamor to RKO's nerve-tingling *Nocturne*. Starred are GEORGE RAFT, shown with photos of the brunettes, and lovely LYNN BARI. Mysterious death of filmland composer motivates exciting story.

RUNAWAYS GET RUNAROUND in gay Mexico City, where detours in path of eloping SHIRLEY TEMPLE and GUY MADISON provide whole-hearted merriment for RKO's *Honeymoon*, based on a Vicki Baum comedy. Co-star FRANCHOT TONE helps speed them to the altar.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

THIS IS AD No. 11 in RKO's widely-read national magazine series...bringing more big show news to readers of the 9,707,403 CIRCULATION of LIFE, Oct. 14 issue; WOMAN'S HOME COMPANION, November issue, and LOOK, Oct. 29 issue.

RANK'S FINANCING BACKED BY PUBLIC

Odeon Theatres Program Will Bring Six Months' Total to $40,000,000

by PETER BURNUP
in London

Completion of the latest re-financing operation planned by England's industry leader, J. Arthur Rank, will mean that in the course of a short six months British investors will have staked the large sum of £10,000,000 ($40,000,000) in the country's motion picture industry. Viewed any way you like, that is a tribute to the fiscal shrewdness of Mr. Rank and to the efficiency of his oft-criticized prodigal production and merchandising methods.

The details of the latest operation are these: Odeon Theatres will pay off its £1,260,400 five and a half per cent second mortgage debentures at 105. At the same time the company will issue 1,186,849 six per cent preference £1 shares at 23 shillings a share. Holders of the five and a half per cent debentures will be offered £105 in cash or £79.4 debentures in Odeon's holding company plus £26 in cash for every £100 of debenture stock held.

Expect Oversubscription

It is a safe bet that the preference issue—whereby the Rank organization will safely tuck away in its coffers £1,500,000 of new money — will be heavily over-subscribed within a few minutes of the opening of the subscription lists. That was the case on each of the two previous occasions this year when the outside money market was allowed to come in on the Rank enterprises.

The £1,500,000—proceeds from the new issues—reportedly will be used to purchase the Leicester Square theatre, currently the property of the actor Jack Buchanan, and other theatres which are now operated, but not owned, by Odeon.

Industry wiseacres were plentiful with their sneers and gloomy prophecies when the flour-milling magnate embarked on his original film adventures and proceeded to expand them in fabulous fashion. No one on the outside knows precisely how much Mr. Rank or his family and associates have at personal stake in the industry; that being a closely veiled secret from the eyes of the vulgar.

Investors Back Rank

Baffled by the immensity and intricacy of Mr. Rank's present financial setup, there are still to be found forecasters of ultimate doom for the empire. But the short fact is that Mr. Rank's operations are now supported by the hard-headed investors of the City of London, a class of the community not commonly given to wildcat adventure.

But most significant are the successive reductions not only in the rate of interest but in the volume of the various mortgages and debentures attaching to the Rank companies. Close examination this side of several balance sheets indicates that in December last current liabilities exceeded liquid assets by nearly £2,000,000 in the case of Odeon Theatres and some £400,000 in the case of Gaumont-British. Those balance sheets have been vastly strengthened and the fiscal structure adjusted by the recent money operations.

Still further significant is the fashion in which the Rank shares successfully rode the recent minor financial storm following on heavy Wall Street selling. For example: Odeon Theatres fell 1s. 3d. to 50s. and Gaumont-British 1s. 0d. to 26s. 3d. But both stocks are still well up on their markings of last December when the first named stood at 43s. 9d., the second at 23s. 0d.

Shareholders in another of the Rank companies—Cinema-Television—had their hearts gladdened recently with the announcement that a dividend on the company's stock, amounting to 10 per cent less income tax, would be paid shortly.

Staff Pension Plan Set For MGM in England

A staff pension plan for all employees of Metro-Goldwyn-Mayer Pictures, Ltd., and the New Empire, Ltd., proprietors of the Empire theatre, have been announced in London by Sam Eckman, Jr., MGM's managing director in England. All permanent, full-time employees are eligible for the benefits after five years of service. Cost of the plan is being borne entirely by the two companies. Mr. Eckman said a trust had been created to administer the plan, the first trustees being drawn from the companies' chartered accountants and solicitors, with himself as a third member. The normal pension gives the retiring ages of men as 65 and women as 60, but there are pensions for early or late retirement.

Technicolor Facilities to Expand in Great Britain

Technicolor's expansion program will get under way in England October 25, the date on which Kay Harrison, the company's managing director in Great Britain, will return there from the United States, Mr. Harrison announced in New York last week upon his arrival from England. While in this country, Mr. Harrison will confer with Dr. Herbert T. Kalmus, the company's president and general manager. The expansion of Technicolor's facilities in Britain will not be hampered by the shortage of building supplies, Mr. Harrison pointed out, as the British Government regards Technicolor as an essential industry.

British Theatres Protest Contract With Managers

London Bureau

Revolt threatens here among independent exhibitors, particularly those operating in more remote provincial areas, over a managers' pay and working conditions agreement recently negotiated by the Cinematograph Exhibitors' Association.

A year or so ago the National Association of Theatrical and Kine Employees sought to bring theatre managers into its organization. The CEA leaders violently protested such a move, insisting that managers were executives and not working employees and as such were not appropriate members of a trades union. CEA then set up within its organization a separate managers section and nominated that body as the only organization with which it was prepared to negotiate in regard to manager grievances.

Talks lately have taken place, out of which has emerged a lengthy and—to most CEA members—extremely surprising draft agreement which, it is proposed, shall in future govern the employment of all theatre managers. The agreement calls for salary increases, for managers who book to receive a booking fee, for extra pay for children's matinees and for trade shows, laundry allowances, a 48-hour week with a half day a week off and for two weeks' holiday with pay each year.

When this draft agreement was submitted for ratification at the latest meeting of the CEA's general council, a first class row broke out with provincial members protesting that the Association's negotiators had gone far beyond their powers and that a pistol was being held at the heads of the lesser exhibitors. They claim that the small house, commonly operated in close control by the owner himself and with the "manager" working only as a sort of aide de camp, cannot possibly support these additional costs.

The little men had their way on this occasion. The draft agreement is to be sent for discussion to the CEA's local branches; which discussion undoubtedly will be long and violent. Meanwhile, managers are getting restive.

Hitchcock, Bernstein Form Transatlantic Pictures

Alfred Hitchcock, director, and Sidney L. Bernstein, circuit head formerly with the British Ministry of Information in charge of films, have formed Transatlantic Pictures Corporation, Ltd., in London. Authorized capital is $50,000. The two men will produce in London and it is understood they have approached Metro-Goldwyn-Mayer for a lease of that company's studio at Elstree which should be ready for production in February.

Circuit Heads to Talk at 20th-Fox Promotion Meet

Theatre men will play a prominent role in wentieth Century-Fox's advertising and ublicity convention, to be held in New York October 15-17, Charles Schlaifer, the comany's head of advertising and publicity, reorted last weekend.

Discussions on advertising methods to ive greater penetration in selling to the ublic the company's new season pictures are n the agenda for one session of the threeay conference and many of the nation's top howmen have been invited to participate.

"If, as it has been generally stated, there ill be fewer pictures produced next year ue to auction selling, then the problem both e exhibitors and distributors face will be get more playing time for each picture," Ir. Schlaifer said.

"To meet this contingency there must be omplete unanimity of effort, based on localzed experience and knowledge. Advertising nd publicity per se is not enough under the ew system of selling. Decentralization of dvertising campaigns to concentrate selling ower, more progressive methods of exloitation and sustained publicity will be reuired to get the maximum box office results ut of each picture. Twentieth Century-ox's future advertising-publicity plans deigned to achieve these results will be disussed in detail at the convention."

Among the theatre men invited to speak re: Charles Skouras, president of National heatres; F. H. Ricketson, Jr., president of ox Inter-Mountain Theatres; H. J. Fitzerald, president of Fox-Wisconsin Theaes; George P. Skouras, president of Skouas Theatres; William White, vice-presient of Skouras Theatres; David B. dzal, president of Fox Michigan Theatres; lmer C. Rhoden, president of Fox lid-West Theatres; Dan Michalove, viceresident of National Theatres; Harold eidenberg, managing director of the Fox hiladelphia theatre; Frank L. Newman, r., president of Evergreen States Amuseent Corporation; A. J. Balaban, general anager of the Roxy theatre, New York, nd Irving Lesser, Roxy associate manager.

Autumn Sales Drive Plans et by Mindako Circuit

Charles Winchell, director of advertising or Mindako Theatres in Minneapolis, and ohn Branton, buyer for the circuit, this eek completed the first in a series of disict meetings for the circuit's second annual Fall Happiness" drive, with meetings in linneapolis, Owatonna, Minn., and in ioux Falls, S. D. Previous meetings had een held in Duluth and Fargo. Special romotion for the drive, which started Sepmber 20, and will continue through Noember 1, includes a manual on selling picres to the public, and introducing new roduct to the circuit's managers.

Box Office Champions for The Month of August

ANNA AND THE KING OF SIAM
(Twentieth Century-Fox)

Produced by Louis D. Lighton. Directed by John Cromwell. Screenplay by Talbot Jennings and Sally Benson, based upon the biography by Margaret Landon. Director of photography, Arthur Miller. Music by Bernard Herrmann. Art direction, Lyle Wheeler and William Darling. Cast: Irene Dunne, Rex Harrison, Linda Darnell, Lee J. Cobb, Gale Sondergaard. Release date, August, 1946.

CAESAR AND CLEOPATRA
(United Artists-Pascal-G. C. F.)

Produced and directed by Gabriel Pascal. Written by George Bernard Shaw. Camera work by F. A. Young, Robert Krasker, Jack Hildyard, Jack Cardiff, Ted Scaiffe. Technicolor director, Natalie Kalmus. Art direction by John Bryan. Music by Georges Auric. Cast: Claude Rains, Vivien Leigh, Stewart Granger, Anthony Harvey, Flora Robson. Release date, August 16, 1946.

EASY TO WED
(Metro-Goldwyn-Mayer)

Produced by Jack Cummings. Directed by Edward Buzzell. Adapted by Dorothy Kingsley from the screenplay, "Libeled Lady", by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer. Director of photography, Harry Stradling. Technicolor director, Natalie Kalmus. Musical score, supervision and direction, Johnny Green. Musical numbers staged and directed by Jack Donohue. Art direction, Cedric Gibbons and Hans Peters. Cast: Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn, Cecil Kellaway, Carlos Ramirez. Release date, July 25, 1946.

NIGHT AND DAY
(Warner Brothers)

Produced by Arthur Schwartz. Directed by Michael Curtiz. Screenplay by Charles Hoffman, Leo Townsend and William Bowers. Adaptation by Jack Moffitt. Photographed by Peverell Marley and William V. Skall. Technicolor director, Natalie Kalmus. Musical director, Leo F. Forbstein. Art director, John Hughes. Cast: Gary Grant, Alexis Smith, Monty Woolley, Ginny Simms, Jane Wyman, Eve Arden, Carlos Ramirez, Donald Woods, Mary Martin. Release date, August 3, 1945.

O. S. S.
(Paramount)

Produced and written by Richard Maibaum. Directed by Irving Pichel. Director of photography, Lionel Lindon. Music score by Daniele Amfitheatrof and Heinz Roemheld. Art direction: Hans Drier and Haldane Douglas. Cast: Alan Ladd, Geraldine Fitzgerald, Patric Knowles, John Hoyt, Gloria Saunders. Release date, July 26, 1946.

THE STRANGER
(RKO Radio-International)

Produced by S. P. Eagle. Directed by Orson Welles. Story by Victor Trivas and Decla Dunning. Screenplay by Anthony Veiller. Cinematographer, Russell Metty. Musical score by Bronislaw Kaper. Cast: Edward G. Robinson, Loretta Young, Orson Welles, Philip Merivale, Richard Long. Release date, July 15, 1946.

League Cold to Author Authority

James M. Cain's controversial plan to establish an American Authors Authority seemed headed for ultimate rejection by the Authors League of America following consideration of the plan by the league's executive council last week.

Mr. Cain's plan calls for the establishment of a central organization which would do away with the outright sale of literary material to film companies and substitute a leasing system. It would also put an end to buying material from writers who are not members of one of the four affiliated guilds (Screen Writers Guild, Authors Guild, Dramatists Guild and Radio Writers Guild), and would copyright in its own name all material produced by writers, whether for films, stage, book, magazine or radio.

Following the council's meeting, Elmer Rice, president of the Authors League, said: "It is extremely unlikely that the league or any of its guilds will adopt any plan which would involve the surrender of copyrights or the setting of an official board with dictatorial powers."

However, the Authors League set up a committee to consider the matter further and to hear additional views.

Rene Kuhn, as a representative of the American Writers Association, a newly-formed organization set up to fight the organization and function of the American Authors Authority, was scheduled to attend the Authors League meeting but refused when Louis Waldman, Writers Association attorney, was not permitted to attend.

O'Brien Urges IA Cooperate with British Labor

The International Alliance of Theatrical Stage Employees and Great Britain's National Association of Theatrical Kine Employees have parallel wage and working-condition problems to solve and should cooperate for the mutual benefit of each, Thomas J. O'Brien, general secretary of NATKE and Member of Parliament, told IATSE executives and some 50 representatives of IA locals at a luncheon meeting in the Hotel Astor's North Ballroom in New York Tuesday.

Introduced by Richard F. Walsh, international president of the IATSE, Mr. O'Brien, in a fiery talk punctuated with touches of Irish humor, said his organization planned to organize every branch of the British film industry with the exception of actors, artists and musicians. So far, he said, NATKE represents about 85 per cent of all the cine employes in Great Britain and is striving for an even higher membership. He also said that the wage scales for British film workers were considerably below those of their American counterparts and expressed the hope that eventually, through the efforts of NATKE, there would be further adjustments.

Jurisdictional fights within the British film industry, paralleling those in the American industry, are hampering further immediate progress, Mr. O'Brien said, but intimated his organization would battle to the end as he believes that once a trade union organization waives the right to organize any branch or local, or allows contesting groups to get a foothold within their jurisdictional boundaries, that organization eventually will crumble.

IATSE executives attending the luncheon, in addition to Mr. Walsh, were Judge Matthew M. Levy, IATSE attorney; William P. Raoul, general secretary and treasurer; Thomas J. Shea, assistant international president; James J. Brennan, vice-president; William Collins, New York representative of the AF of L, and Paul Duzell of Actors' Equity.

Mr. O'Brien is visiting the United States as fraternal representative of the British Trade Union Congress to the American Federation of Labor convention to be held in Chicago next month. This weekend Mr. O'Brien and Mr. Walsh are leaving for Hollywood and before returning to England Mr. O'Brien also will visit Washington.

Use Sutherland Studio

PRC will use the facilities of Sutherland Studio, Hollywood, through an arrangement completed by Belmont S. Gottlieb, studio production executive. Sigmund Neufeld will film the first of his new series of Michael Shayne pictures on the Sutherland lot starting October 1.

CHICAGO REISSUES 50% OF RELEASES

Nearly 50 per cent of the general release output in the Chicago area for September will be reissues, Allied Theatres of Illinois reports. Of 56 pictures made available during this period, 25 are re-releases.

Greenthal Forms New Advertising Agency

Monroe W. Greenthal, former vice-president and director of advertising and publicity for United World Pictures prior to its merger with Universal-International, has organized the Monroe Advertising Company to engage in the general advertising agency business. Among the initial clients to be served nationally by the agency are Universal-International, The J. Arthur Rank Enterprises and the independent producers who are distributing through Universal-International. The new agency also will place the advertising for the theatres that ultimately will be acquired in key cities by Universal-International, it is said. The Winter Garden on Broadway, operated by Universal-International, will be the agency's first theatre client. The agency will not confine its service to motion picture accounts, and has among its clients other types of general advertisers.

Majors File Damage Suits Against Chicago Circuit

Six separate suits for damages involving percentage returns were filed in the Federal Court in Chicago Tuesday by RKO, Twentieth Century-Fox, United Artists, Paramount, Loew's and Warner Bros. against Van A. Nomikos and several different corporations owning theatres managed by him. It is alleged in each complaint that incorrect statements of gross admission receipts on percentage pictures were made. Among the theatres, all of which are located in Illinois, named in the complaints are the Antioch, Antioch; Yale, Maywood; Orpheum and Web, Savannah; and Parkway, Lincoln, Rex, Ace, City, Empress and Logan in Chicago.

Kodak Announces New 16mm Professional Color Film

A new 16mm Kodachrome motion picture film, said to yield prints of improved color quality and offering greater exposure latitude than that of existing Kodachrome films, has been announced by the Eastman Kodak Company in Rochester, N. Y. Designated as Kodachrome Commercial Film, the new film is designed to produce a low contrast original from which release prints are made. Prints made from this original are claimed to provide color contrast equal to that of good originals made on other types of Kodachrome. At the same time, the film's increased latitude assures proper graduations of highlights and shadows.

British Circuit Heads Here for Theatre Survey

Six top executives of the 325-theatre Gau mont British circuit, part of J. Arthu Rank's theatre interests, are in this countr on invitation of Twentieth Century-Fox an National Theatres, for a two-month tour o theatres, equipment companies and studio to study American methods. The war, i was explained upon his arrival last wee by J. M. Carson, GB theatre television spe cialist, had left England six years behin technically in theatre operations.

The other visitors are: W. M. Cleminson GB circuit administrator; W. E. Cucksey lighting engineer; L. W. Henton, heating ventilation executive; D. McKay, theatr and studio architect; and R. Pulman, pro duction projection supervisor.

The idea for the study-tour was conceive by Spyros P. Skouras, 20th Century-Fo president, who is also a board member o Gaumont British. The visitors will be give full access to 20th Century-Fox's studio and to National's theatres, and will als survey the company's facilities, Mr. Carso said.

After studying theatre conditions for eig days in New York, the group left Wedne day for the coast, and both en route an on their return, they will survey Detro Minneapolis, San Francisco, Los Angele Kansas City, Milwaukee, Chicago, Roche ter and Schenectady. Early next year, th said, another group of British theatre a ministrators will come here for surveys.

Discussing present theatre conditions England, the GB executives said it wou be three years before new theatre buildi would be permitted there; that their circ plays about 60 per cent of American fil and about 40 per cent British; that recen all theatre staffs and managers won uni negotiations for shorter work hours a higher wages, and that "team work" b tween various theatre departments is alm negligible, a point Mr. Cleminson expe to correct through study of American a ministrative methods.

Mr. Carson and Mr. McKay will atte the Society of Motion Picture Enginee convention in Los Angeles October 22

UA Names Representatives In Singapore, Puerto Rico

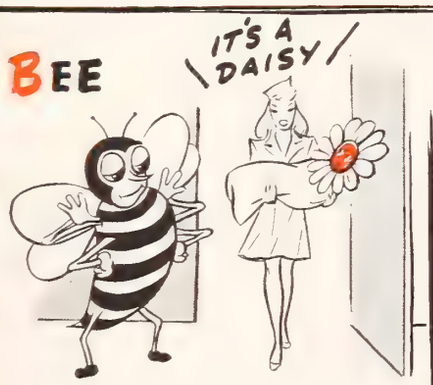
The appointments of Fred S. Gulbrans as United Artists manager in Singapore a Henry H. Ronge as assistant manager Puerto Rico were announced Monday Walter Gould, foreign manager for the co pany. Mr. Gulbransen has been manager RKO in Panama for the past 15 years, wh Mr. Ronge was associated with Paramo for nine years as salesman and branch ma ager in Germany, and as special represen tive in Spain, Portugal and Cuba.

ET'S HAVE A FRANK TALK BOUT THE BEES ND THE DAISIES!

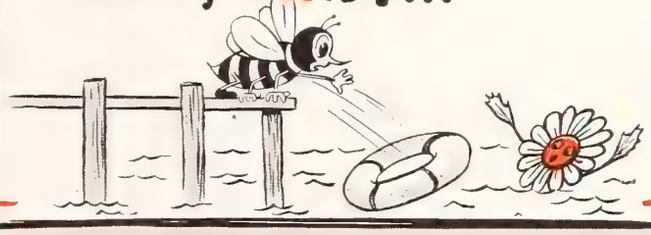
Nature says one can't lo without the other

AND THOUSANDS OF HOWMEN KNOW HE FACTS OF LIFE, TOO

Sometimes a BEE urns out to be a DAISY r vice versa



– And You'd be amazed how often a good BEE saves a sinking DAISY...



Monogram gives its DAISIES loving care, out we're also darn proud that we have HE BEST BEES ON THE MARKET!

ASK THE MEN WHO PLAY 'EM!

AUDIENCE RIOTS FROM START TO FINISH! NOW BOOKED BY MORE BIG FIRST-RUN HOUSES THAN EVER BEFORE!

MONOGRAM presents

LEO GORCEY AND THE BOWERY BOYS

with

HUNTZ HALL BOBBY JORDAN

GABRIEL DELL • BILLY BENEDICT

JAN GRIPPO PRODUCTIONS

"SPOOK BUSTERS"

"Plenty of excitement and clowning in a haunted house."
—SHOWMEN'S TRADE REVIEW

"IN FAST COMPANY"

"Certain to increase the already considerable draw of this series."
—HOLLYWOOD REPORTER

"BOWERY BOMBSHELL"

"Action plentiful, laughs numerous . . . a bonus package."
—BOXOFFICE

"LIVE WIRES"

"Bright, brisk an stimulating. Mik Mazurki uproarious
—MOTION PICTURE HERALD

FOR 17 YEARS THE MOST CONSISTENTLY POPULAR MYSTERIES ON THE SCREEN!

MONOGRAM *presents*

CHARLIE CHAN

starring

SIDNEY TOLER

This item in The Hollywood Reporter is what we're talking about!

The Omaha took . . . (a top-budget Technicolor picture) . . . on a move-over and added "Dark Alibi." The big musical had some drawing pow-er, but the pulling power of the Charlie Chan was a big aid. The house will get $10,000, which is very good.

Based on the character created by Earl Derr Biggers

Every Title A Magnet For Mystery Addicts!

"SHADOWS OVER CHINATOWN"

"Tight, action-packed screen-play." —HOLLYWOOD REVIEW

"DARK ALIBI"

"Ingenious and credible. Evi-dences much craftsmanship." —MOTION PICTURE DAILY

"THE SHANGHAI COBRA"

"Holds plenty of excitement and suspense." —FILM DAILY

Produced by JAMES S. BURKETT

FRESH IDEAS
plus
BIG NAME BANDS
plus
CO-ED CUTIES

EXTRA! BLONDE MAKES ALL-AMERICAN!

Booming juke boxes, zooming record sales and jammed dance floors prove that SWING'S THE THING! That's why this swell new series has been so amazingly successful!

MONOGRAM
presents

The Teen Agers

with

FREDDIE STEWART · JUNE PREISSER

ANN ROONEY • WARREN MILLS • NOEL NEILL

FRANKIE DARRO • JACKIE MORAN

Produced by SAM KATZMAN

Associate Producer Maurice Duke

2 TOP ORCHESTRAS IN EVERY RELEASE!

CHARLIE BARNET
EDDIE HEYWOOD
ABE LYMAN
CHUY REYES
JAN SAVITT
FREDDIE SLACK

"HIGH SCHOOL HERO" "FREDDIE STEPS OUT" "JUNIOR PROM"

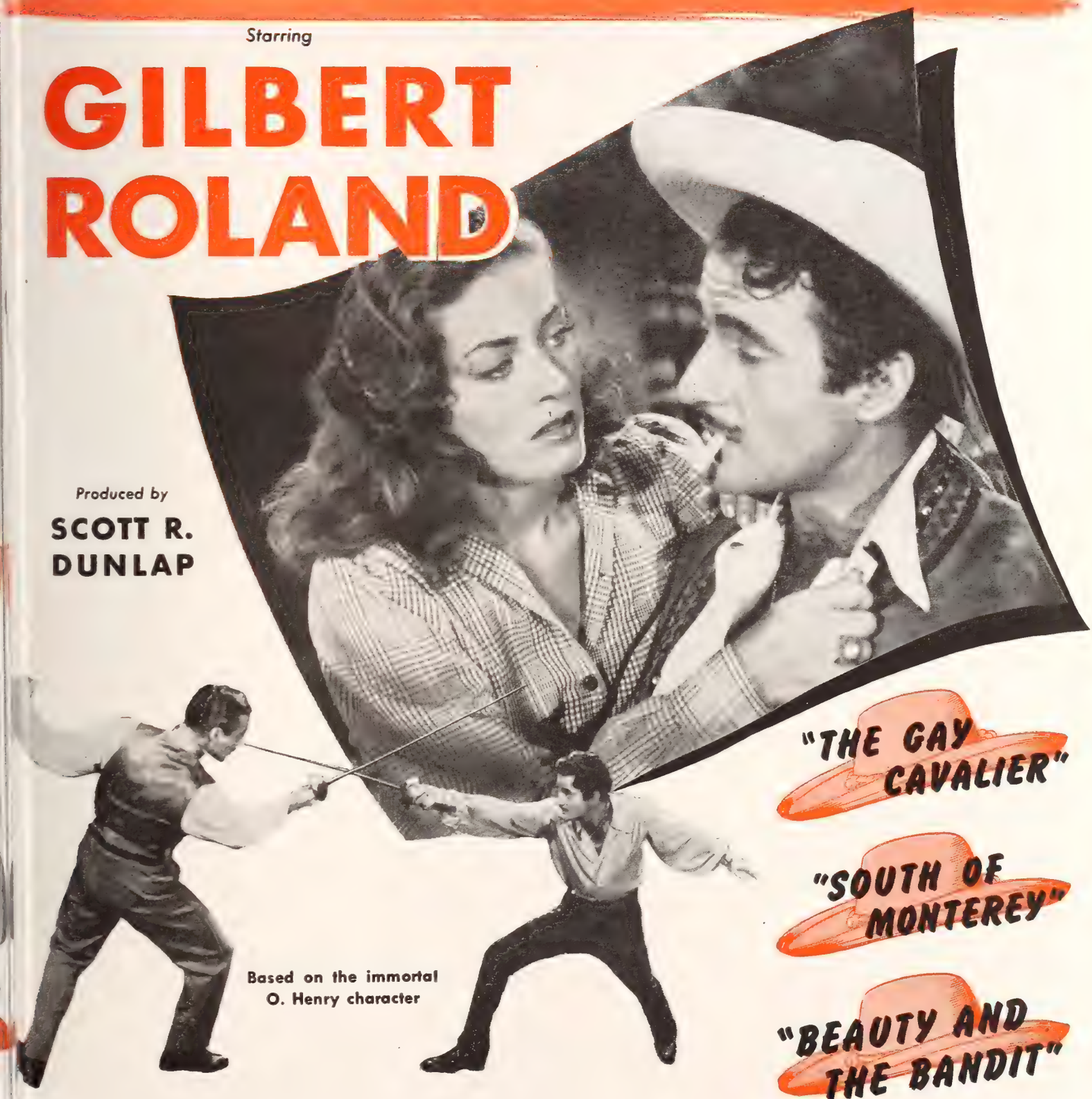
HIS NAME ON THE MARQUEE STANDS FOR ADVENTURE, ROMANCE, ACTION!

MONOGRAM *presents*

The Cisco Kid

Starring

GILBERT ROLAND



Produced by

SCOTT R. DUNLAP

Based on the immortal O. Henry character

"THE GAY CAVALIER"

"SOUTH OF MONTEREY"

"BEAUTY AND THE BANDIT"

THE HOLLYWOOD SCENE

Coast Labor Unrest Fails To Slow Production; 49 Now Shooting

Hollywood Bureau

Mounting tension in Hollywood's current jurisdictional dispute failed to slow production to any appreciable extent last week, although starting dates on several pictures, notably William Cagney's "Stray Lamb," were postponed in view of the labor controversy. Eight films were completed during the course of the week, and seven were started, which brought the shooting index down to 49 from last week's level of 50.

"Green Dolphin Street," Elizabeth Goudge's $200,000 winner of MGM's first annual contest for an outstanding novel suitable for motion picture production, went before cameras on location at Klamath Glen, California. Carey Wilson is producing; Victor Saville directing, and the large cast includes Lana Turner, Van Heflin, Richard Hart, Linda Christian, Donna Reed, Frank Morgan, Edmund Gwenn, Gladys Cooper and Reginald Owen.

At Warners, work began on the screen adaptation of Philip Wylie's novel, "Night Unto Night," with Ronald Reagan and the new Swedish star, Viveca Lindfors, heading the cast. Don Siegel is the director; Owen Crump the producer.

"Boomerang," Mystery, Goes Into Work at 20th-Fox

"Boomerang," a factual murder mystery which Elia Kazan is directing for producer Louis de Rochemont, faced cameras at 20th Century-Fox. The cast includes Dana Andrews, Jane Wyatt, Frank Latimore and Cara Williams.

Producer Jules Levey launched "New Orleans," a cavalcade of American jazz which he is making for United Artists release. Arthur Lubin is directing a large cast composed of Arturo de Cordova, Dorothy Patrick, Marjorie Lord, Richard Hageman, Irene Rich, Louis Armstrong, Billie Holiday, Kid Ory, Barney Bigard, Bud Scott, Red Callendar, Charles Beall, Zutty Singleton and Meade Lewis.

Producers William Pine and William Thomas, who release through Paramount, started work on "Adventure Island," their first color production. The film is based on Robert Louis Stevenson's South Sea story, "Ebb Tide," and Rory Calhoun and Rhonda Fleming have been borrowed from David O. Selznick for the leading romantic roles. Peter Stewart directs.

Sol Lesser launched his latest "Tarzan" picture, scheduled for RKO release. Titled "Tarzan and the Huntress," its cast is headed by Johnny Weissmuller, Brenda Joyce, Don Sheffield and Patricia Morison. Ewing Scott is directing.

PRC's new venture is "Lighthouse." June Lang, Don Castle and John Litel head the cast which Frank Wisbar is directing. Frank Gilbert is the producer.

Incidental News of Pictures and People

A winner in MOTION PICTURE HERALD's recent "Stars of Tomorrow" poll, Robert Mitchum, is set to star in RKO Radio's version of the Geoffrey Homes novel, "Build My Gallows High." Jacques Tourneur will direct, with Warren Duff producing under the executive production supervision of Robert Sparks.

Robert Hutton and Ella Raines are set to co-star with the British actress, Phyllis Calvert, in Jane Murfin's production for Universal-International of Rachel Field's novel, "Time Out of Mind," which is scheduled to go before cameras soon with Robert Siodmak directing. . . . Al Bloomingdale, Broadway producer and scion of the New York department store family, has been signed by Columbia to produce "Petty Girl," the rights to which have been purchased from RKO. Bloomingdale is currently in New York, conferring with Petty, whose drawings will be brought to life on the screen.

Glenn Cook has been appointed production supervisor at Monogram. . . . "Instead of the Thorn," by the British novelist Margaret Ferguson, has been purchased by Paramount, and Lenore Coffee is currently preparing the screenplay. . . . Clifford Odets will direct MGM's film version of Mabel Seeley's novel, "The Whispering Cup." He will work from his own screenplay, and Pandro Berman is slated to produce. . . . Jane Wyman has been signed for the leading feminine role opposite Jimmy Stewart in Robert Riskin's first independent production, "Magic Town," which will be released by RKO.

Harry Sherman's next production for Enterprise will be "Tennessee's Partner," from the classic short story by Bret Harte. Joel McCrea is set for the starring role. . . . Three Warner properties have been assigned to Robert Buckner for production. They are "The Last Fling," "The Forty-Niners" and "The Apple Orchard." . . . Walter Pidgeon will be starred in MGM's film version of A. S. M. Hutchinson's well known novel, "If Winter Comes." . . . Kirk Douglas' next assignment is a top role in Hal Wallis' forthcoming production for Paramount release, "The Beggars Are Coming to Town."

Groucho Marx to Co-Star With Carmen Miranda

Groucho Marx has been signed by Beacon Productions to co-star with Carmen Miranda in "Copacabana," de luxe musical which Alfred E. Green will direct and Sam Coslow produce. . . . "The Washington Flyer," an original story by George Worthington Yates, has been purchased by Walter Wanger as a starring vehicle for Susan Hayward. . . . Barry Sullivan, who scored in the Monogram film, "Suspense," has been engaged by Columbia for a top role in "They Walk Alone."

Charles Hoffman has been assigned three more Warner properties to produce during the coming season. They are "The Hasty Heart," "For Sentimental Reasons" and "A Kiss in the Dark." . . . Donald O'Connor has signed a new seven-year contract with Universal-International, under which pact his first picture will be "Good Old Eli," a musical with a Yale background. . . . Paramount has acquired the screen rights to Yolanda Foldes' novel, "Make You a Fine Wife," assigned to Val Lewton to produce.

White and Brown to Make All Rogers Westerns

Edward J. White and Donald H. Brown will produce Republic's complete program of Westerns starring Roy Rogers. . . . Benedict Bogeaus and Burgess Meredith have borrowed William Demarest from Paramount to star in their episodic film, "A Miracle Can Happen."

"The Unfaithful," a story of post-war domestic readjustments, has been purchased by Warners as a starring vehicle for Ann Sheridan. Jerry Wald will produce, and Vincent Sherman direct. . . . Pat O'Brien will be starred in "Father Dunne's Newsboys Home," which Phil Ryan is scheduled to produce for RKO Radio.

Film Classics Gets Navy Film

Film Classics has acquired the world distribution rights to "The Navy at War," a Telenews Production which presents scenes of an aero-naval battle, it has been announced by Nicky Goldhamer, vice-president and general sales manager of Film Classics.

Story the Thing, Siegel Insists

by WILLIAM R. WEAVER
Hollywood Editor

Any time, and in any kind of times, is a good time to set up shop as an independent producer, if you've got a good story to start with, and no time is a good time if you haven't.

This is the measured statement of David W. Siegel, whose name you'll see on the screen for the first time as associate producer of "Angel on My Shoulder," and for the second and third times as producer of two properties he's getting ready to film for United Artists release.

Dave (as he calls himself) Siegel is five years deep in show business and says he knows how much he doesn't know about it, but is sure of one essential truth—that your show is as good as your story is, and people are going to find out how good or bad it is and conduct themselves accordingly, regardless of what you say about it in your advertising, or how loudly.

Calls It a "Show"

He uses the word "show" instead of the word "picture" because his five years in show business date from a day that far back when an actor named Ken Murray, for whom he was doing a bit of legal work back in Cleveland, O., where he'd established a law practice he thinks now he'll never find time to go back to, asked his advice about putting together a little stage piece he intended calling "Blackouts of 1942." He gave him not only his advice but also his backing and his personal help in putting the thing together, and so well that it's still running to capacity business at the El Capitan theatre a short stroll from the corner of Hollywood and Vine.

"Blackouts," with more records to its fame than may be listed in the present space, looked to attorney Siegel like a pleasant little venture and a convenient reason for spending three or four weeks in Hollywood instead of in Florida or Havana as had been his annual custom. He thought it would make a little money, but he didn't think it would turn out to be a career.

"All this talk about timeliness, and the condition of 'the times,' doesn't mean anything in my book," he says. "I've got no interest in cycles or trends, and I don't think the fact that a Leo McCarey makes a phenomenal success with 'Going My Way' proves it's time to make a lot of religious pictures—the next one would be as likely to turn out a complete flop, if it didn't have a good story. The story's the thing, always."

He goes on, "I've had a hundred properties submitted to me—all kinds of packages, from radio programs they tell me millions who listen to them daily are dying to see on the screen, to best selling novels—but I'm under no pressure to grind out a picture, and if you play golf you know what I mean by pressure. I've got two properties I intend to produce, when I get them shaped up right, and whichever one is ready first is the one I'll make first. That'll be when I know beyond all doubt that I've got a good story."

One of the Siegel projects will present Murray, Marie Wilson and possibly Jack Oakie, but will not be a film version of "Blackouts," which is to be left where and as it is until the yet unpredictable beginning of its decline. The other is a treatment of "Two Hearts in Three-quarter Time."

"There will always be an audience for a good story," he continues, "and the general state of business has little bearing on the matter. There will be a general recession, undoubtedly, but it will affect the night spots and the over-priced entertainments—not the really good pictures. People will narrow down to a basis of shopping for merit, but real merit never went begging for buyers and never will. People always find out about a good picture, and a producer who doesn't make a picture until he knows he's got a good story to make it out of needn't worry."

PREVIEW OF TRADE SHOW

MGM's "Undercurrent", a melodrama of marital complications featuring Katharine Hepburn, Robert Taylor, Robert Mitchum and Edmund Gwenn, will be tradeshown Monday, September 30. Pandro S. Berman produced and Vincente Minnelli directed.

COMPLETED

COLUMBIA
West of Dodge City

EAGLE LION
When the Devil Drives

MONOGRAM
Valley of Fear

PRC
Return of Rin Tin Tin

RKO RADIO
Trail Street

20TH CENTURY-FOX
Brasher Doubloon

UNITED ARTISTS
Fabulous Dorseys (Rogers)

WARNERS
Deception

STARTED

MGM
Green Dolphin Street

PARAMOUNT
Adventure Island (Pine-Thomas)

PRC
Lighthouse

RKO RADIO
Tarzan and the Huntress (Lasser)

20TH CENTURY-FOX
Boomerang

UNITED ARTISTS
New Orleans (Levey)

WARNERS
Night unto Night

SHOOTING

COLUMBIA
Twin Sombreros
Inside Story
Cigarette Girl
They Walk Alone
Last of the Redmen
Guilt of Janet Ames (formerly "My Empty Heart")

ENTERPRISE
Arch of Triumph

MGM
The Yankee (formerly "Romance of Rosy Ridge")
Merton of the Movies
It Happened in Brooklyn
To Kiss and to Keep (formerly "Life's for the Loving")
This Time for Keeps
Summer Holiday
Unfinished Dance

MONOGRAM
It Happened on Fifth Avenue

PARAMOUNT
Big Haircut
Dear Ruth
Golden Earrings
Emperor Waltz
Desert Town (Wallis)
Unconquered (DeMille)

RKO RADIO
Banjo
They Won't Believe Me
Bachelor and the Bobby-Soxer
Time to Kill (Hakim-Litvak)

REPUBLIC
Hit Parade
Apache Rose

SCREEN GUILD
Renegade Girl (Affiliated)
Queen of the Amazons (Screen Art)

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Backlash (Wurtzel)

UNITED ARTISTS
Vendetta (California)
Carnegie Hall (Federal)
Miracle Can Happen (Bogeaus-Meredith)
Who Killed 'Doc' Robin? (Roach)

UNIVERSAL-INTERN'L
I'll Be Yours
Slave Girl

WARNERS
Love and Learn
Possessed
Pursued (U. S. Pictures)

UNDERC

TRADE SHOW

You'll

M-G-M Presents The Top Mystery Thriller Of The Year!

KATHARINE HEPBURN

(Never so exciting!)

ROBERT TAYLOR

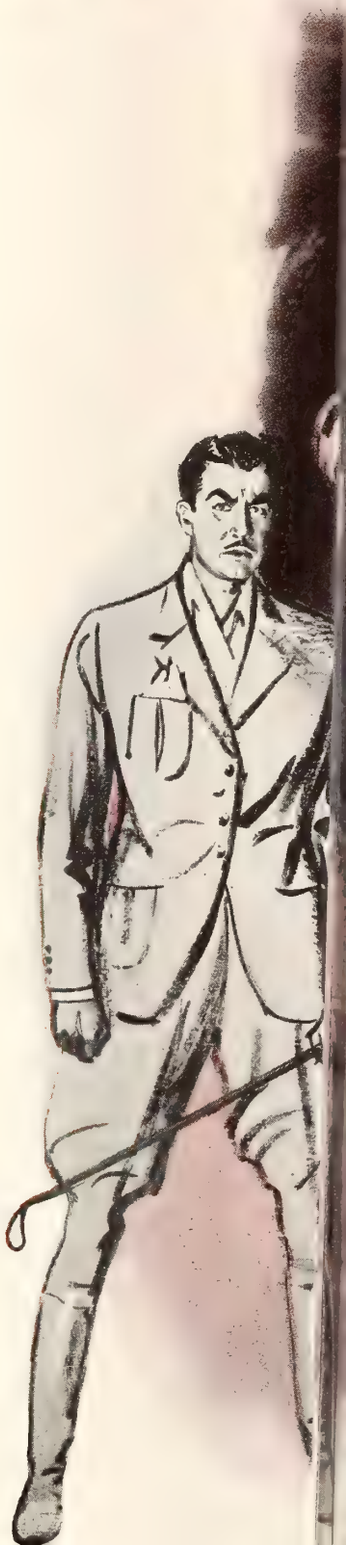
(He's back! It's his greatest role!)

ROBERT MITCHUM

Screen Play by EDWARD CHODOROV · Based Upon a Story by THELMA STRABEL

Produced by PANDRO S. BERMAN

Directed by VINCENTE MINNELLI



URRENT

e swept away by it!

ALBANY	20th-Fox Screen Room, 1052 Broadway	THUR. 10/17	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	THUR. 10/17	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	THUR. 10/17	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	THUR. 10/17	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	THUR. 10/17	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	THUR. 10/17	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	THUR. 10/17	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	THUR. 10/17	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	THUR. 10/17	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	THUR. 10/17	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	THUR. 10/17	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	THUR. 10/17	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	THUR. 10/17	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	THUR. 10/17	1:30 P.M.
LOS ANGELES	Boulevard Theatre, 1615 W. Washington Ave.	MON. 9/30	1:30 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	THUR. 10/17	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	THUR. 10/17	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THUR. 10/17	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	THUR. 10/17	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	THUR. 10/17	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 9/30	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THUR. 10/17	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	THUR. 10/17	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THUR. 10/17	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	THUR. 10/17	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	THUR. 10/17	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	THUR. 10/17	1:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	THUR. 10/17	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THUR. 10/17	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	THUR. 10/17	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THUR. 10/17	1 P.M.

AND PLEASE
DON'T REVEAL THE TERRIFIC ENDING!

ALBANY

Recent increase in admission prices at Albany, Troy, Schenectady and Utica theatres and the possibility of the movement spreading throughout the exchange district formed the principal topic of discussion on Film Row. General opinion is that the public will accept the increase, which averages five cents. Largest jump is six cents for matinee performances at first run houses in the key cities, plus moving ahead the evening rate time from 6 to 5 P.M. Many independent houses also raised their scale. Increased cost of operation is the reason.

Among the exhibitors who have dropped into film exchanges are: Carl Nilman, who conducts theatres in Valatie, N. Y., Dalton and Shelburne Falls, Mass., and Wilmington, Vt.; Walter Wertime, of Cohoes, who owns the Chester in Chestertown; Sam Davis, of the Phoenicia in Phoenicia; Jerry LaRocque, of the Fairyland in Warrensburg; John Rossi, of Rossi Brothers, the Strand, Schroon Lake; Chris Pope, booker for Schine circuit.

The Variety Club dinner for C. J. Latta, ex-chief barker and recently elected second assistant chief barker of the Variety Clubs of America, was the largest attended filmmen's gathering here in some time. More than 100 were present at the Hotel De Witt Clinton. C. A. Smakwitz, present chief barker, presented Mr. Latta a scroll signed by all members. Harry Lamont, of Albany, who operates six theatres in other towns, was dinner chairman.

ATLANTA

Business is good here and all theatres are more than pleased with the business. . . . The Rialto opened its sixth week with "The Kid From Brooklyn" playing to SRO. . . . Billy Holmes, veteran Atlanta showman, is recovering from two serious operations. . . . Jimmy Scott, manager of the Roxy theatre, back on the job after a siege of illness. . . . R. E. Hooks, Hooks Circuit, Aliceville, Ala., and Babby Cobb, Tide theatre, Tuscaloosa, Ala., were visitors.

BALTIMORE

Business generally was excellent during the week beginning September 19. "Notorious," was doing near house record at Hippodrome with extra shows put in; Little finished with "Henry V" and started on continuous policy again with "Open City," which hit a high opening point with prices to 12:30 P.M. 35 cents; to 6 P.M. 44 cents and to closing 65 cents; Stanley held "The Big Sleep"; the New held "Claudia and David"; Keith's started fine with "Black Angel," and others are going nicely, Century with "Courage of Lassie," Mayfair with "Black Beauty."

Madison, nearing completion, reported now leased to Harry Heyman and expected to open about November. . . . Governor Ritchie Open Air theatre, outside Baltimore, in E. M. Loew Circuit, will stay open during September and October with new speakers' system for each automobile. Cluster had safe and desk broken open and about $950 stolen. For three days the Alexander yacht was in Baltimore and Ben Oletzky, representative of Alexander Films, was host to exhibitors on three trips down the Chesapeake.

BOSTON

The Twentieth-Century Fox Family Club held a weenie roast at the Riverside Recreation Grounds in Auburndale, September 16. . . . Phil Silvers was an excellent toastmaster at the Allied States convention banquet at the Copley-Plaza, filling in for George Jessel, when word came at the last minute that Jessel could not get away from the coast to do the honors. . . . Here are the lucky winners of Warner Brothers prizes for which exhibitors at the Allied States convention filled out chance tickets. William Canning of the Nathan Yamins Circuit in Fall River won a 1946 Motorola Automatic Radiophone; 10 others won copies of the book, "Okay for Sound," and 10 won RCA Victor albums of Cole Porter's music from "Night and Day." . . . M & P's "Kiddie Manual" is nearing completion and will be given to theatre managers to aid them in their Saturday morning "kiddie" shows.

The M & P Falmouth theatre in Falmouth is closed for the winter season as is also the Bayside theatre in Hull, Mass. . . . Phylliss Hardy, of the Houghton theatre in Houghton, Maine, has inaugurated a theater column in the Houghton newspaper called "Screenings." . . . Herbert Ascher has transferred from the Royal theatre to the Olympia, in Worcester. . . . Nate Goldberg, who was at the Olympia theatre, has transferred to the Plymouth in Worcester. . . . Nick Lavidore has resigned as manager of the Plymouth theatre in Worcester, because he is planning to attend Suffolk University Law School this year. . . . Joe Plunkett, of M & P Theatres, has sworn off eating fish because a fishbone stuck in his throat two weeks ago and still has not been dislodged.

Charles Caswell, who was a first lieutenant in the Ninth Air Force over France, is the new assistant manager of the Auditorium in Lynn, Mass. . . . An application made by Mrs. Fritz Strassberger in Springfield to build a small theatre and one or two stores in the Pine Point district at an estimated cost of $12,000, was turned down by the Civilian Production Administration. The application was denied, even though there is no theatre in that area, because of critical shortages in building materials. . . . The Burns theatre in Newport, N. H., is undergoing extensive alterations. . . . Fred Rousse, who was a former employee of Paramount and Magnet theatres in Barre, Vt., is now manager of a theatre in Bath, Maine.

CHICAGO

Back from Hollywood vacations are Charles Ryan, Warner Theatre Circuit executive in this area, and Mort Berman, city manager for Publix-Great States in Springfield. . . . Both 20th Century-Fox and Paramount held cocktail parties for the exhibitors attending the first annual convention of United Theatre Owners of Illinois in Springfield recently. . . . Duke Hickey, field representative for MPAA, has established headquarters at the Palmer House for his Chicago stay. Engaged in special survey work for the distributors' organization, he may be here for another six weeks.

Si Twerry has been appointed new publicity manager for Essaness Theatres by Edwin Silverman, circuit head. Twerry, who succeeds Danny Newman, will work under Norman Kassel, advertising head of the circuit. . . . Milton Woodward has resigned as publicity director for RKO's Chicago theatres to enter the grocery business. . . . Funds raised for the special premiere showing of "Anna and the King of Siam" at the Little theatre in the Civic Opera House September 27 were to be donated to the Rehabilitation Fund of Athens College in Athens, Greece. . . . John L. Hamilton, film officer of the Chicago office of the British Information Services, has returned to his post after a six-week visit to Great Britain. While there, Mr. Hamilton visited the centers for production, distribution and exhibition of feature and educational films in England and Scotland.

CINCINNATI

The 3-300-seat RKO Albee, which discontinued stage shows a few seasons ago in favor of a straight picture policy, will again play stage shows and pictures, beginning October 17, opening with the Three Stooges, Fred Lowrey, Dorothy Rae, Herb Shriner and others. . . . The local Variety Club has inaugurated its autumn and winter social calendar, with special events scheduled for Saturday nights. . . . Arthur Frudenfeld, RKO divisional director, has returned to his desk after recovering from two operations performed in Christ Hospital. . . . Robert Dodson, assistant manager of Chakeres Regent theatre, in Springfield, Ohio, has been promoted to manager of the Idle Hour, at Williamsburg, Ky. . . . William Carver, who recently returned from overseas military service, has replaced Mr. Dodson.

CLEVELAND

Downtown theatre attendance is maintaining a new high, with pictures playing their third and fourth weeks to holiday business. Neighborhoods also report sustained good business. . . . Harry Reinhart, owner of the Strand and Mozart theatres, Canton, and a veteran exhibitor, died Wednesday night at his home. He had been suffering from a heart ailment. Surviving are his wife and two sons, Jerry and Irving, both associated with him in business. . . . Leonard Schlesinger, president of Warner Bros. Service Corporation; Harold Rodner, vice-president, and Jack Beresin of Berlo Vending Company visited Warner zone manager Nat Wolf, and, accompanied by assistant zone manager Dick Wright, made a tour of Warner Ohio houses.

Harry Schreiber, RKO theatre division

(Continued on page 37)

Get on the bandwagon with
Singing!
VIVIAN
BLAINE
Crooning!
PERRY
COMO
Swinging!
HARRY
JAMES
ughing!
CARMEN
MIRANDA
in the Musical with the
Good Luck Charm!

If I'm Lucky

They'll soon be voted the Nation's No. 1 Hits!

IF I'M LUCKY

FOLLOW THE BAND

ONE MORE KISS

ONE MORE VOTE

BET YOUR BOTTOM DOLLAR

JAM SESSION IN BRAZIL (THE BATUCADA)

"IF I'M LUCKY" Starring VIVIAN BLAINE · PERRY COMO · HARRY JAMES · CARMEN MIRANDA with PHIL SILVERS · EDGAR BUCHANAN · Reed Hadley and HARRY JAMES' MUSIC MAKERS · Directed by LEWIS SEILER · Produced by BRYAN FOY · Screen Play by Snag Werris, Robert Ellis, Helen Logan and George Bricker · Music and Lyrics by Josef Myrow and Edgar De Lange · Dances Staged by Kenny Williams

The 4 Leaf clover musical from 20th *Century Fox*

(Continued from page 34)
manager announces that effective next week the RKO Allen goes into a straight first run policy, opening with "Three Little Girls in Blue." Henceforth the local RKO theatres will play holdover instead of move-over extended runs. . . . Oscar Bloom, former Columbia city salesman, has sold his interest in his Milan, Ohio, liquor store and plans to move to Florida. . . . Local exhibitors returning from the Allied convention were enthused over the unity and harmony. Best convention of all time, was the verdict of Perc Essick, Abe Kramer and Max Lefkowich, first returnees. . . . Leroy Kendis, maintenance manager for Associated Circuit, is confined to bed with a recurrent back ailment. . . . Cleveland Cinema Club held its first meeting of the season Wednesday. Program showing progress of motion pictures was offered.

COLUMBUS

It was kiddies' week in downtown theatres with more than 4,000 youngsters clocked at special Saturday morning shows at the Palace and Ohio. . . . "Canyon Passage" plus a Western and serial attracted the kids at the special Lone Ranger party at the Palace. . . . "Courage of Lassie" with a stage Puppy Party involving demonstration of dog obedience by Ernie Wade, former K-9 instructor and his dog Toby attracted the young element to the Ohio. . . . Business generally good with holdover of "Notorious" at the Grand and first run of "The Searching Wind" at the Broad. . . . First time latter theatre had had a first run in some weeks due to moveovers from the Ohio.

Combined film-burlesque policy will start October 17 at the Knickerbocker, now closed for reconditioning. . . . Ray Miller will reopen the Fifth Avenue neighborhood October 1 after having been dark during the summer. . . . E. J. Hiehle, of the Shea theatres. Zanesville, stopped off at the Variety Club on the way home from a booking junket to Cincinnati. . . . Bobby Jones, former chief barker of Tent No. 2, writes from Miami that he's on the way to South America. . . . Iva Wynn is operating the tiny Kingdom theatre, Grove City, following the death of Ben Almond. . . . Johnny Jones, Dispatch columnist and featured on the MGM-sponsored local radio broadcast, "The Story of the Day," is on the way to Hollywood for a studio visit. . . . Joe Sloan acted as relief manager of the Broad during the honeymoon-vacation of Carl Rogers. . . . Sloan shifts next week to the Ohio for another relief job while Manager Walter Kessler enjoys a delayed holiday to Havana.

DALLAS

Dallas picture business hit something of a slump during the last week, possibly caused by the opening of the public schools as well as Southern Methodist University. Even the suburbans were affected though not as much as the downtown theatres. The Bob Hope picture, "Monsieur Beaucaire" drew a mere $16,000 at the Majestic and the Palace's southwestern premiere of Monogram's "Suspense" with Belita, the star, appearing in person got $11,000. . . . Gene Autry and his publicity representative, Bev Barnett flew into Dallas for a brief stopover and conference with the cowboy's two partners in his Texas circuit Gene Autry Enterprises, Lloyd Rust and Ed Blumenthal. The Autry group adds another theatre this week with the opening of the 700-seat suburban, the Beckley. . . . R. J. O'Donnell, vice-president and general manager of Interstate Circuit and John Moroney, head of the circuit's legal department, took off for New York where they will meet Karl Hoblitzelle, Interstate's president who has been summering in Maine.

DENVER

Theatre business is picking up with the lifting of the ban on 18-year-olds and younger attending public gatherings. And because of the recession of the polio epidemic schools opened Monday after a three-week delay. Numerous children's shows are being booked again. . . . Local PRC exchange employees win two weeks' pay as third place money in PRC employees bonus drive, as well as $250 for work done on "Enchanted Forest." . . . Eleanor Hugins named assistant publicity director at the Orpheum. . . . Tom Brennan, city manager Fox Intermountain Theatres, Laramie, Wyo., recovering from operation.

Hans J. Peterson buys Delmar, Morill, Neb., from Gala Stewart. . . . C. U. Yaerger sets October 24 as opening date for his new 900-seat $175,000 Lamar, Lamar, Colo., with most of Film Row managers and salesmen expecting to be in attendance. . . . Gilbert Cain, recently out of air force, goes into business with father, Sam, owner of Avalon, Pueblo, Colo. . . . Mr. and Mrs. Dewey Gates more thrilled over getting new car than reopening of Lake, Johnstown, Colo. . . . Fred Brown, UA salesman, back to hospital for operation. . . . Theatre people from out of town seen buying film, supplies and playing golf: Mr. and Mrs. Chuck Flower, Estes Park, Colo.; Ed Schulte, Casper, Wyo.; J. C. Parker, Dalhart, Texas; W. W. Williams, Eads, Colo.; Reuben Stroh, Telluride, Colo.; Mr. and Mrs. Sam Cain, Pueblo, Colo.; Frank Barnes, Crawford, Neb.; Philip N. Fidel, Santa Fe, N. M.; Tom Knight, Riverton, Wyo.

DES MOINES

"Two Guys From Milwaukee" at the Orpheum did the best business here last week. On a double bill with Boris Karloff in "Bedlam," it grossed 40 per cent more than its nearest competitor, "The Strange Love of Martha Ivers" at the Des Moines. "Diary of a Chambermaid" at the Paramount was below par. . . . Lowell Kyle, salesman for King Enterprises, has been assigned the western Iowa and Nebraska territory for Screen Guild. . . . Lou Levy, Universal branch manager, underwent a second operation on his vocal cords last week at Iowa City. The doctors have told him that this time he can't even try to whisper, but they promise him he'll be able to talk by October 4.

David Nelson, exchange chief for Republic, was in St. Louis for a few days. The Nelsons observed their thirty-third wedding anniversary September 16. . . . Tri-State officials were on the road a great share of the week. A. H. and Byron Blank and Leo Mecheneay spent two days in the Omaha office, Art Stole was out on the circuit and Bill Toney was in Sioux City.

DETROIT

Despite the opening of the football season, which filled local stadiums and high school lots, theatre business was good. High school football has gone into the big time here, with many schools moving their games to college fields with stands to accommodate upwards of 15,000 spectators.

The opening of "Henry V" at the Cinema attracted top society from Detroit, and drew a major splash in the papers. The *Detroit News* carried an eight-column society banner with columns of copy and photographs of first-nighters as did the *Times* and *Free Press*. Sunday's *Free Press* devoted a half page to the music of the show. The unanimous rave notices assure a long stay in Detroit for "Henry V." . . . The *News* rotomagazine devoted two pages of pictures to the Fox, "largest motion picture theatre in the U. S. in terms of cubic feet." Staff members in the series were Bub Kirby, Roy Reuben, Barney Mannix, Walter Clinton, Charlene Harmer, Juanita Rittenberry, and of course, Manager Dave Izdal and press agent Bette Smith.

Detroit's Town Hall, popular Wednesday morning series featuring music, entertainment and lectures, opens its 18th season at the Fisher theatre October 9. . . . Harold G. Bernstein has opened his Lafayette theatre, Bay City, after a six-week shutdown for redecorating, refurnishing, and remodeling. Bernstein has erected a huge new marquee, largest and most brilliantly illuminated in the city. . . . Fred Smith of the Royal Oak Jewel theatre was host to a contingent of Boy Scouts for the showing of "Men of Tomorrow." . . . Remodeling is under way at the State theare, Pinconning.

HARTFORD

Film business in the Hartford territory has been good generally with quite a few holdovers reported. Among the latest holdovers are "Monsieur Beaucaire," "The Stranger" and "Two Guys from Milwaukee."

Henry L. Needles, Hartford district manager, Warner Theatres, has been appointed to the Hartford Chamber of Commerce executive board. . . . Louis Altman, 71, father of Al Altman, chief of MGM talent scouts in New York, died recently at Clinton, Mass.

Film Employees Local B-41, New Haven, has installed new officers: Jimmy Mahon, Warners, president; Saul Shiffrin, MGM,

(Continued on following page)

(Continued from preceding page)
secretary-treasurer; Pete Januska, RKO, business agent, and Marie Smith, Warner; William Nutile, Paramount, and Sam Zipkin, Universal, executive committee.

The Alcazar theatre, Naugatuck, Conn., has been reopened following alterations. Theatre was closed for a number of weeks. . . . Funeral services were held recently for Arthur Springer, RKO-Albee, Providence, lobby artist, who died suddenly at his New Bedford, Mass., home. Springer had formerly handled lobby work for other theatres in New York, New Jersey, Boston, and Connecticut. . . . Elmer J. Cartier, 59, for 30 years an aide at Loew's Poli, Worcester, Mass., died recently. . . . Out-of-town visitors in Hartford: Harry F. Shaw, Lou Brown, Harry Moskowitz, Oscar Doob, Loew Theatres; Phil Williams and Westbrook Van Voorhis, March of Time.

INDIANAPOLIS

"The Kid From Brooklyn" is the first new film here in two weeks to get out of the below-average rut in which business has been running. With a probable take of $17,500 after a good weekend, it indicates the public here finally has caught on to Danny Kaye. After a $14,000 first week at the Indiana, "Anna and the King of Siam" is limping badly in a moveover turn at the Lyric. Neither "Gallant Journey" at Loew's nor "The Searching Wind" at the Circle is overworking the ushers. The weather continues mild, with some rain.

More than 250 film men, including a liberal sprinkling from Illinois and Kentucky, attended the Indianapolis Variety Club's annual golf tournament and banquet at Broadmoor Monday. Fred Dolle and Sam Switlow headed a delegation from Louisville. Alan Usher, district manager and J. H. Stevens, branch manager, were down from the Chicago Paramount office. Joe Neger, who was in the local 20th-Fox office before he was named Milwaukee branch manager, spent the day greeting old friends. Bill Sherman, PRC district manager, was low man in the golf tournament with an 81. Ed Campbell of the Lyric, Louisville and Vic Sicilia, city manager for Y and W theatres in Muncie, were tops in the long drive contest. The committee headed by George Landis, Dick Frank, Guy Craig, Marc Wolf and Al Blocher had prizes for everybody. Bill McCraw of Dallas, national coordinator for Variety, gave the party a pep talk after dinner.

Ken Maynard, the cowboy performer, was here over the weekend as guest of Carl Niesse, owner of the Vogue. Maynard is visiting his mother, in Columbus, Ind. . . . "Gallant Bess," MGM's equine star, is slated for a personal appearance in the plaza Wednesday. Hal Marshall, MGM field representative, is trying to get one of the papers to interview her by radio telephone.

KANSAS CITY

The way Paramount "revivals" are being exploited by the three independent theatres having first run on them in Greater Kansas City, seems likely to have substantial effect on operation of neighborhood houses. The second of the "revival" series started September 20—"Wells Fargo" and "Lady Eve." Rain on the opening night was a severe handicap, but Saturday matinees and nights were big. The three theatres running this

series are the Baltis, Southtown and Gauntier.

The board of zoning adjustment of Kansas City, Mo., has granted a request by representatives of the Uptown theatre (Fox Midwest) for modifications of the zoning law that will permit continued use of a large parking lot adjacent to the Uptown building, on Broadway, but with certain restrictions. . . . Arrangements have been made through Elmer C. Rhoden, head of Fox Midwest, and also chairman of the horse show committee of the American Royal Live Stock and Horse Show, for pictures to be taken of the several major features of this big annual event, coming this year in October. The pictures will be taken by 20th-Fox. . . . National Theatre Supply has added an engineer to the staff of its Kansas City branch, Arthur De Stefano, manager, to serve the Missouri territory of this branch. He is W. G. Milwain, transferred from the North Carolina branch. N. G. (Ned) Busher is engineer and sales representatives of the Kansas City branch serving Kansas exhibitors.

Harold E. Porta has sold his Gem theatre at Richland, Mo., to local interests; he has the Community at Humansville, Mo., and he says he will spend more time now fishing. He had owned the Gem five years. . . . W. B. Zollner, general sales manager, "Reprints of Masterpieces" department, MGM, telling of plans, so far as matured, for distribution. Irving Singer is a new booker at MGM, Kansas City. He comes from the Buffalo office.

MEMPHIS

Phil Longdon, Dallas, district manager for Universal Pictures, and Dick Owen, company exploitation man, were in Memphis on business this week. . . . T. B. Kirk, office manager, Republic, shoving off for a brief visit at Little Rock. . . . Earl Hartzog, Warner office manager, is vacationing in Atlanta.

Horace Stanley, Radio theatre, Beebee, Ark., was seen shopping on Film Row this week. Dr. R. H. Johnson, Shelby theatre, Shelby, Miss.; K. K. King, Rialto theatre, Searcy, Ark.; Mr. and Mrs. Jack Willbanks, Hinzt theatre, Walnut, Miss.; Louise Mask, Leuz theatre, Bolivar, Tenn.; R. B. Cox, Batesville theatre, Batesville, were other Film Row visitors from the Mid-South section. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., won a match in the Tennessee Bridge Association tournament last week, the first time Mr. Lightman has been able to leave his home in several weeks, where he has been taking a rest on his doctor's orders.

J. C. Mohrstadt, Hayti, Mo., who owns the Missouri theatre at Hayti and hopes to open a new house, the Joy theatre there shortly, has recovered from an appendix operation at Baptist Hospital in Memphis and returned home.

OMAHA

"Notorious" rivaled the record of "The Bells of St. Mary's" by passing the $13,000 mark in its opening week at the RKO Brandeis. Business at other houses was mediocre. . . . William Miskell, Tri-States district manager, will represent the film industry on the committee to collect $160,000 to provide emergency raises for firemen and policemen. . . . G. E. McGlynn, Metro branch manager, is progressing following an appendectomy here. . . . Tony Tedesco, former Monogram branch manager here, has joined United Artists as a salesman. . . . Manager John Doherty of Confidential Reports here has been transferred to Minneapolis. . . . Date of the next meeting of Allied Independent Theatre Operators of Iowa-Nebraska has been changed to October 28-29 at Des Moines. . . . Charles Feldman, Universal Western division manager; Edward Heiber, district manager, and Joseph Garrison, former Chicago district manager transferred to St. Louis, were in town.

PHILADELPHIA

Grosses continued good over the city, with "Three Little Girls in Blue" topping the town, and "Notorious," holding over, also drawing heavy. . . . Harry Felt opened his new College theatre, in Swarthmore, with the premiere showing in the Philadelphia area of "Waltz Time." . . . The Variety Club's first local banquet since 1940, which had been set for December 8 at the Bellevue Stratford, has been canceled. Ted Schlanger, of Stanley-Warner Theatres, and Dr. Leon Levy, of WCAU are heading the committee to plan a different type of affair. . . . The Earle theatre, Philadelphia's only vaudeville house, will celebrate its 25th anniversary in November with a parade of stars to include Mickey Rooney, Olson and Johnson, and Danny Kaye. . . . Melvin Fox will open his new Devon theatre, on Frankford Ave., this week. . . . Warners have reopened the Princess, in Camden.

Lee Kline, Orpheum manager, is also supervising the Hillcrest Cocktail Lounge and Dining Room, with his wife. . . . Sidney Samuelson, general manager, Allied Independent Theatre Owners of Eastern Pennsylvania, in West Virginia last week on business. . . . William Goldman Theatres, Inc., announced officially the acquisition of the Seville, in Bryn Mawr, and are requesting product. . . . "Holiday in Mexico," the first feature bid for by local exhibitors, was reported to have been obtained by William Goldman Theatres, Inc., and it will open at the Goldman October 24 or before.

PITTSBURGH

Francis Guehl, salesman for Universal, has been promoted to manager of the company's exchange here. He succeeds Pete Dana, recently named sales head for the Cleveland-Pittsburgh district. . . . Lou Weiner, local showman has joined Repub-

(Continued on following page)

SPOTLIGHT

(*Continued from preceding page*)

lic's publicity department. . . . Perry Nathan, Pittsburgh head of National Screen Service, is wearing an especially wide grin these days. He has become a grandpop and the new arrival has been named Perrie. . . . William Elder is the new manager of the Penn, replacing Frank Murphy, now on roving assignment. Elder, formerly with Loew's in Columbus, has just been discharged from the Army.

Lee Brinker has been selected assistant to Manny Greenwald, manager of the Barry theatre. . . . Iona Karel of the MGM exchange staff has announced her engagement to Pvt. Edward Kraus. . . . Walter Good, former theatre pilot here for the Harris interests, has been named business manager of the Icecapades.

PORTLAND

Outstanding films of the week were the holdover of "Monsieur Beaucaire" at the Paramount, and the strong opening of "Holiday in Mexico" at the United Artists. . . . Oroville Theatres has been incorporated by L. A. Gillespie, Oroville, Wash., and Cashmere Theatres, Inc., by L. A. Gillespie, Cashmere, Wash. . . . Charles G. Greime and George Fasken of Wenatchee announce plans for a new 600-seat house at Cashmere, Wash.

The Theatre Exchange Company, headed by Allen Burt, is opening Portland headquarters at 217 Governor Building. . . . Tom P. Moyer, of Moyer theatre circuit, has requested permission from the CPA for erection of a second house at Gresham, Ore. . . . S. J. Gregory, vice-president of Midstate Amusement Corporation, has announced the completion of plans for additional houses in central Washington, including the new Liberty theatre at Sunnyside, Wash.

SAN ANTONIO

The final scenes for "Geronimo Pass," a Western adventure film, have been completed here by the newly-formed Texas film organization. Red River Dave, star of radio, stage, screen and records, has the leading role in the picture which was made in San Antonio and in the hill country nearby. Paul Willett directed and Duke Wayne produced. . . . Mart Cole of the Cole Theatres, Rosenberg, Texas, was a visitor to town recently and announced that his new Lamar theatre in Richmond, Texas, would open soon. . . . Other exhibitors in town to shop for Mexican pictures were Peter Carrasco, Big Wells theatre; Juan Monsiavias, Mexico theatre, Kenedy; Agapito Presa, Azteca, Beeville; Ruben Frels, Frels Theatres, Victoria, and his assistant Edward Reynal; Jack Jackson, Horwitz-Ritz-Texan Theatres, Houston, and J. W. Kunetka, Rita theatre, Benavides.

Youngsters at the Bexar County School for boys at Southton, Texas, were treated to a matinee showing of "Boys' Ranch" at the Aztec theatre by the Pan-American Optimist Club. . . . Leon and W. D. Glasscock of this city expect to open their new Dale theatre in Stockdale, and the West in Georgewest, the latter part of October. . . . Clarence Moss, formerly a captain in the air corps, is assistant managing director of Interstate's neighborhood theatres. . . . Lester Ketner has been named a special theatrical news reporter for *Texas Week,* a news magazine published in Austin. . . . William Rudder from the home office of Samuel Goldwyn, is in town to work on the campaign for the opening of "The Kid From Brooklyn" at the Majestic next month.

ST. LOUIS

Big news in local theatrical circles is the $30,000 week chalked up by "Monsieur Beaucaire" in its first week at the Fox. . . . Theatre people also point out, as another illustration of the money available, the capacity crowds that attended American Theatre's first legitimate show of the season, "Mary Had a Little——." This was an unheralded production with Edmund Loew and Mary Brian, yet advance sale was terrific. . . . The World theatre, formerly a newsreel house in downtown St. Louis, has reopened as a foreign-film house.

Charley Beninatti and his brother, Tony Beninatti have taken over the operation of the Capitol and Court theatres at Pinckneyville, Ill., from the Perry Amusement Company, headed by Tony Matreci of St. Louis. . . . William A. Collins, head of the Collins Circuit, intends to open his new theatre in DeSoto, Mo., in a month. . . . The Tobin & Goldman Circuit of St. Louis has taken over the Star theatre in Bloomfield, Mo. . . . The Better Films Council of St. Louis held its first meeting last week, at which time they heard a talk by Mrs. A. F. Burt on how the screen can improve relationships between people. . . . J. B. Giachetto, managing director and executive secretary of the Frisinia Amusement Company, in Boston this week. . . . The 750-seat, $100,000 Esquire theatre at Cape Girardeau, Mo., is about ready for opening. It is owned by the Esquire Theatres, Inc. . . . The St. Louis National Horse Show has opened a week-long engagement at the Arena following an absence of four years.

Educators See Preview of Warners' "Last Bomb"

An invitation preview of "The Last Bomb," for educators and editors of scientific publications, was held last Thursday in Washington at the Earle theatre projection room under the auspices of the Army Air Forces. The two-reel Technicolor film produced by Warner Bros. with the cooperation of the A.A.F., and with Frank Lloyd serving as Army coordinator, has been described by Brigadier Gen. Emmet O'Donnell, B-29 commander and chief of A.A.F. public relations, as "a great educational document as well as a living, vivid history to inspire every American." Among the educators who viewed the subject were: Dr. Willard E. Givens, executive secretary of the National Education Association; Dr. Guy E. Snavely, executive director of the American Association of Colleges, and L. H. Dennis, executive secretary of American Vocational Association for the Advancement of Science.

Forms Service Company

Ed Rowden, for 21 years associated with the Golden State Circuit, has opened offices in San Francisco to provide exhibitors with a buying, booking, accounting and general administrative service. The offices are located in the Western Theatrical Equipment Company's new building.

Using Subtitles In Puerto Rico

by REUBEN D. SANCHEZ
in San Juan

Making an exception to its general rule of dubbing, Metro-Goldwyn-Mayer will exhibit its pictures in Puerto Rico in Spanish title versions. The new system started September 18 with the showing of "Adventure" at the Metro theatre in San Juan. All MGM pictures had been exhibited here in Spanish dialogue dubbed versions.

▽

Rafael Ramos Cobian, general manager of Cobian's Pictures, has reported the Cobian circuit is building six new theatres. Four are located in the heart of the metropolitan area of San Juan.

His circuit, one of the largest in Puerto Rico, recently signed a contract with Tropical Films, Inc., distributors of pictures for several independent producers.

Treasury to Release Warner Subject

"America the Beautiful," adapted from the Warner Technicolor short of the same title, will be released by the U. S. Treasury Department, November 1, as its first peacetime 16mm picture to promote the sale of U. S. Savings Bonds. The film was turned over to the Treasury by Jack L. Warner, vice-president and executive producer of Warner Bros., as a public service.

Due to limited peacetime budget, only 500 prints were made. They are available without fee to responsible groups but not for private showings. Distribution will be through state directors of the U. S. Savings Bond Division of the Treasury and a selected group of 16mm distributors.

More than 150,000 screenings of 15 short subjects were made to audiences totaling 33,000,000 people in six weeks of the Victory Loan Drive. The Treasury estimates that 12,000,000 people will see "America the Beautiful."

Cleveland Variety Club Honors Bernard Kranze

Bernard Kranze, former Cleveland district manager for RKO Radio, recently appointed assistant to William J. Heineman, J. Arthur Rank Productions general sales manager in New York, was given a testimonial dinner at the Statler Hotel, Cleveland, Tuesday, by the Variety Club of Cleveland. The committee in charge included: A. L. Kolitz, M. B. Hurwitz, Lester Zucker, Tony Stern, Joe Lissauer and Oscar Kantor.

RKO Gets New House

RKO Theatres Wednesday took over the management of the Midway theatre, Forest Hills, Long Island, Sol A. Schwartz, general manager of RKO Theatres announced. The Midway will be in the Charles B. McDonald division, with Lee Koken as manager.

Want to see "Paramount's new boxoffice bonanza"?*

Want to get in on "a can't-miss proposition"?*

Want to get a line on some "surefire boxoffice" . . . ?*

Then be sure to catch this important trade show . . .

*("Variety" said it!)

DE LUXE TRADE SHOWIN

Paramount

Launches the New Season with the Perfect Show
For Thanksgiving Release

starring

ALAN LADD
BRIAN DONLEVY
WILLIAM BENDI
BARRY FITZGERAL

with Howard da SILVA · Esther FERNANDEZ · Albert DEKKER · Luis VAN ROOTEN · Darryl HICI

Directed by JOHN FARROW · Produced by SETON I. MILLER

Screen Play by Seton I. Miller and George Bruce

UESDAY, OCT. 8th (*Except Los Angeles, Oct. 7*)

Richard Henry Dana's

TWO YEARS BEFORE THE MAST"

ere's What You'll SEE!

e first screen version of a lti-million-copy best-seller at has thrilled the world for) years!

•

big-scale production that re-nds you of the profits you de with "Reap the Wild nd" and other big sea stories!

•

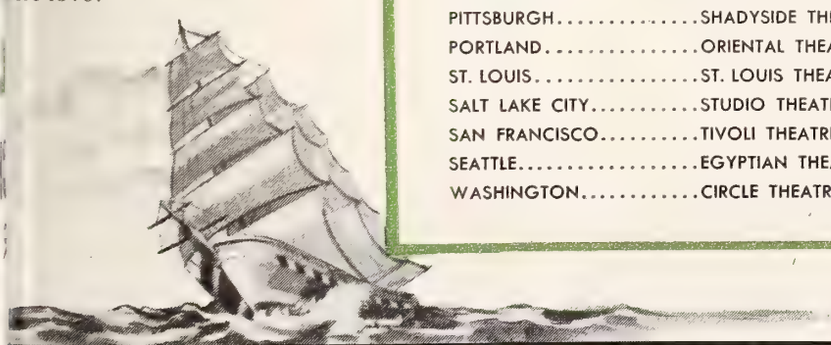
dd's first big-production ve-le, with the two toughest irring partners he's ever kled—Bendix and da Silva!

•

star-making performance by ward da Silva, bartender of he Lost Weekend," as the st brutal sea captain the een has ever shown—*bar none!*

•

e lashing scene, the mutiny, d a score of famous action h-spots; plus Ladd's new tic love!



ALL SCREENINGS IN THEATRES

CITY	PLACE	DATE
ALBANY	DELAWARE THEATRE, 290 Delaware Avenue	TUES. OCT. 8 ..... 2 P.M.
ATLANTA	RHODES THEATRE, 62 So. Rhodes Center, N.W.	TUES. OCT. 8 ..... 11 A.M.
BOSTON	FENWAY THEATRE, 136 Massachusetts Ave.	TUES. OCT. 8 ..... 10 A.M.
BUFFALO	SHEA'S NIAGARA THEATRE, 426 Niagara Street	TUES. OCT. 8 ..... 2 P.M.
CHARLOTTE	CAROLINA THEATRE, 226 No. Tryon Street	TUES. OCT. 8 ..... 10 A.M.
CHICAGO	ESQUIRE THEATRE, 58 East Oak Street	TUES. OCT. 8 .... 10:45 A.M.
CINCINNATI	FOREST THEATRE, 671 Forest Avenue	TUES. OCT. 8 ..... 2:30 P.M.
CLEVELAND	COLONY THEATRE, Shaker Square	TUES. OCT. 8 ..... 2 P.M.
DALLAS	MELROSE THEATRE, 3419 Oak Lawn Avenue	TUES. OCT. 8 ..... 2:30 P.M.
DENVER	ALADDIN THEATRE, 2010 East Colfax Avenue	TUES. OCT. 8 ..... 10 A.M.
DES MOINES	INGERSOLL THEATRE, 3711 Ingersoll Avenue	TUES. OCT. 8 .... 10:30 A.M.
DETROIT	VARSITY THEATRE, 17121 Livernoise	TUES. OCT. 8 ..... 2:30 P.M.
INDIANAPOLIS	CINEMA THEATRE, 213 East 16th Street	TUES. OCT. 8 ..... 1:30 P.M.
KANSAS CITY	VOGUE THEATRE, 3444 Broadway	TUES. OCT. 8 ..... 2 P.M.
LOS ANGELES	BOULEVARD THEATRE, 1609 W. Washington Blvd.	MON. OCT. 7 ..... 1:30 P.M.
MEMPHIS	RITZ THEATRE, 1705 Poplar Avenue	TUES. OCT. 8 ..... 2:50 P.M.
MILWAUKEE	COLONIAL THEATRE, 1516 West Vliet Street	TUES. OCT. 8 ..... 2:30 P.M.
MINNEAPOLIS	GRANADA THEATRE, 3022 Hennepin Avenue	TUES. OCT. 8 ..... 2:15 P.M.
NEW HAVEN	WHITNEY THEATRE, 1220 Whitney Avenue	TUES. OCT. 8 ..... 11 A.M.
NEW ORLEANS	CIRCLE THEATRE, 1709 North Galvez Street	TUES. OCT. 8 .... 10:30 A.M.
OKLAHOMA CITY	TOWER THEATRE, 425 Northwest 23rd Street	TUES. OCT. 8 ..... 10 A.M.
OMAHA	DUNDEE THEATRE, 4952 Dodge Street	TUES. OCT. 8 ..... 2 P.M.
PHILADELPHIA	COMMODORE THEATRE, 43rd and Walnut Streets	TUES. OCT. 8 ..... 8:30 P.M.
PITTSBURGH	SHADYSIDE THEATRE, 5518 Walnut Street	TUES. OCT. 8 ..... 2 P.M.
PORTLAND	ORIENTAL THEATRE, 822 Southeast Grand Avenue	TUES. OCT. 8 ..... 2:30 P.M.
ST. LOUIS	ST. LOUIS THEATRE, 718 North Grand	TUES. OCT. 8 ..... 1:30 P.M.
SALT LAKE CITY	STUDIO THEATRE, 161 South Main Street	TUES. OCT. 8 ..... 10 A.M.
SAN FRANCISCO	TIVOLI THEATRE, 70 Eddy Street	TUES. OCT. 8 ..... 2 P.M.
SEATTLE	EGYPTIAN THEATRE, 4543 University Way	TUES. OCT. 8 ..... 2:30 P.M.
WASHINGTON	CIRCLE THEATRE, 2105 Pennsylvania Avenue, N.W.	TUES. OCT. 8 ..... 1:30 P.M.

Metro Releasing 40-45 in Italy During Season

by ARGEO SANTUCCI
in Rome

Metro-Goldwyn-Mayer has mailed to exhibitors a definite list of pictures which it will release in Italy for the next season. The list includes "Edison the Man," "Marie Antoinette," "The Postman Always Rings Twice," "Weekend at the Waldorf," "Our Vines Have Tender Grapes" and "Meet Me in St. Louis." The company will release between 40 and 45 pictures during the season.

▽

Both David Blum, director of MGM's international publicity, and the director, William Dieterle, have been in Rome recently, Mr. Blum in connection with the new product, and Mr. Dieterle to look for new Italian authors and novels. Mr. Blum is to visit all Western European countries with the exception of Germany and Holland.

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The recently completed "Montecassino," which tells the story of the Benedictine monastery destroyed during the war, will be distributed throughout the world by Trans World Film. The picture was produced at a cost of more than $220,000 and is one of Italy's most expensive films.

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An Italian commission will visit most of the companies in South America in the near future to establish markets and trade agreements for all types of Italian production, including motion pictures.

▽

Giulio Ascarelli, Twentieth Century-Fox's publicity head in Rome, has been appointed head of the publicity department in Paris.

▽

The Vatican City daily newspaper has reported that a Spanish production company will work in Italy on a biography of St. Ignatius de Loyola. A committee of 11 Spanish, Italian and French professors are aiding in the preparation of the story, which may be filmed in Spain and France as well as Italy.

Eagle-Lion Is Dropping All "B" Picture Plans

Eagle-Lion is dropping plans for the production of "B" product, and will compete with the major companies in production and sales, Bryan Foy and A. W. Schwalberg, vice-presidents of the company, announced in Hollywood last week prior to Mr. Schwalberg's departure for New York. Included in the producing-releasing schedule for the next six months are seven major Eagle-Lion productions, two from Producing Artists, and a series from J. Arthur Rank. Initial release is "It's a Joke, Son," starring Kenny Delmar. All will be sold on a single picture basis.

Short Product in First Run Houses

NEW YORK—Week of September 23

CAPITOL: Hick Chick ..... **MGM**
Feature: Holiday in Mexico ..... MGM

CRITERION: Bit of Blarney ..... **Universal**
Hobo Bound ..... **Universal**
Feature: Black Angel ..... Universal

GLOBE: Little Red Walking Hood **Warner Bros.**
Feature: Scandal in Paris ..... United Artists

HOLLYWOOD: Racketeer Rabbit **Warner Bros.**
Facing Your Danger ..... **Warner Bros.**
Men of Tomorrow ..... **Warner Bros.**
Feature: Night and Day ..... Warner Bros.

MUSIC HALL: Donald's Double Trouble .. **RKO**
Steeplechasers ..... **RKO**
Feature: Notorious ..... RKO

PALACE: Flicker Flashbacks ..... **RKO**
Courtship to Courthouse ..... **RKO**
Feature: The Crack-Up ..... RKO

PARAMOUNT: Rocket to Mars .... **Paramount**
Feature: Monsieur Beaucaire ..... Paramount

RIALTO: Lonesome Stranger ..... **Paramount**
Feature: Destry Rides Again ..... Universal

RIVOLI: Musicalulu ..... **Paramount**
Be Kind to Animals ..... **Paramount**
Double Rhythm ..... **Paramount**
Feature: Two Years Before the Mast .... Paramount

ROXY: Football Fancier ..... **20th Cent.-Fox**
The Tortoise Wins Again ..... **20th Cent.-Fox**
World Food Problem ..... **20th Cent.-Fox**
Feature: Three Little Girls in Blue .. 20th Cent.-Fox

STRAND: Ranch in White ..... **Warner Bros.**
Minstrel Days ..... **Warner Bros.**
Great Piggy Bank Robbery ..... **Warner Bros.**
Feature: The Big Sleep ..... Warner Bros.

WINTER GARDEN: Wacky Weed .... **Universal**
Feature: The Killers ..... Universal

MPA Names Albright Head Of New Educational Unit

The appointment of Roger Albright as director of the newly established department of educational service in the Motion Picture Association was announced Tuesday by Eric Johnston, president. Operating from Washington headquarters, the new unit will coordinate all the MPA's activities in the field of visual education. A member of the New York MPA staff since 1935, Mr. Albright has aided in the development of the association's services to the schools of the country. Mr. Johnston, during his first year as president, has considerably expanded the industry's educational program, which calls for the development of the motion picture as a modern tool for teaching. "Messages and letters have come from all parts of America praising the industry's work in behalf of education," Mr. Johnston said.

Harris with Filmack

Milton S. Harris, for the past six years director of publicity for Loew Theatres in Cleveland, has been appointed New York representative for the Filmack Corporation of Chicago, it has been announced by Irving Mack, president.

Organizes Film Music, Inc.

John Farrow, Paramount director, has organized Film Music, Inc., to provide sound and music for the 16mm market. Col. Richard J. Cunningham is resigning from the Air Force to take over the presidency. Also associated with the company are Paul W. Scanlon, of Walt Disney; George Marsh, RKO, and John P. McFadden, formerly in the Air Force.

"Valentino" for UA

Edward Small has completed a one-picture deal with United Artists to produce "The Life of Valentino," based on the life story of Rudolph Valentino. Casting for the title role has been in progress for some time and announcement of Mr. Small's choice will be made soon.

"Mast" Opening Naval Tribute

The New York premiere of Paramount's "Two Years Before the Mast," at the Rivoli theatre Tuesday night, was a tribute to the Merchant Marine, attended by industry executives, naval officers and representatives of the shipping industry.

City officials who attended included Police Commissioner Arthur W. Wallander, Vincent R. Impellitteri, president of the City Council; Hugo E. Rogers, Borough President of Manhattan; Benjamin Fielding, License Commissioner, and Stanley B. Rose, assistant to Mr. Fielding.

From Paramount were: Barney Balaban, president; Charles M. Reagan, vice-president in charge of distribution; Stanton Griffis, chairman of the executive committee and Adolph Zukor, chairman of the board. Others from the company included Austin Keough, George Weltner, Russell Holman, Curtis Mitchell, Oscar Morgan, Fred Mohrhardt, Robert O'Brien, Pat Scollard, George A. Smith, Earle Sweigert, J. J. Donohue, Paul Raibourn, Claude Lee, and others.

Representing the navy were Vice-Admirals Emory S. Land and Herbert F. Leary. The Maritime Commission was represented by Vice-Admiral William W. Smith. From the Merchant Marine was Rear Admiral Telfair Knight, who addressed the gathering.

Imported Equipment Off Price Control List

Motion picture equipment imported into the United States has been suspended from price control, the Office of Price Administration announced Tuesday. Nathan D. Golden, Commerce Department film consultant, has expressed the belief that many pieces of technical film equipment will be imported here from Europe during the coming year. The OPA move will insure a greater volume of equipment, but high prices will be asked, an OPA expert said.

"Hey, Race Fans!

Just a minute till Mom lets me finish lunch and I'll tell you about the swell new picture I've just made for Paramount! Grantland Rice says it's just about the finest Sportlight he's ever turned out. He's made 300 of 'em, so that's a pretty nice compliment. It's all about how us

'Race Horses Are Born'

and all the thrills and excitement and feed-box secrets of the terrific training that makes us front-page news every day in the year. Mom tells me that us gee-gees have almost as many fans as the movies, so it's an odds-on bet that millions of 'em will be jamming the mutuel — er, pardon me, I mean the box-office — windows to see this extra-special **Paramount Short**"

Produced by Jack Eaton

IF IT'S A PARAMOUNT SHORT IT'S THE BEST SHOW-BUILDER *IN TOWN!*

Producers in Argentina Ask Imports Be Cut

by NATALIO BRUSKI
in Buenos Aires

The Association of Producers of Argentine Motion Pictures has drawn up a series of recommendations which will be presented to Congress requesting that foreign product in the Argentine be severely limited.

Either by oversight or deliberate action, it did not state the quota proposed, but it has been reliably reported that the organization will ask that imports be reduced to 20 per cent of the product now entering the country. Approximately 380 American pictures are now being received here annually. If the quota were to go into effect, America would be permitted only about 75 pictures a year.

Already Have Quota

Despite the fact that local motion picture circles expected some such petition, it caused considerable amazement in view of its contents. The request for protection is unaccountable in view of the fact that in August, 1944, the Government issued a decree—which has just been passed by Congress—making it compulsory to exhibit native product in every Argentinian theatre, on the following basis: First runs with a capacity exceeding 2,500 must exhibit such pictures for one week every two months; other first runs, for one week each month, and houses in the neighborhods and in the interior for two weeks out of every five weeks.

The trade magazine, *Cine Prensa,* has published an article accusing the producers of not giving the problem of imports proper consideration. It points out that since the exhibitor is forced by law to exhibit Argentine product a certain number of weeks it makes no difference whether 100 or 1,000 foreign pictures come into the country.

What the group does not make clear in its proposal is how film requirements will be met with only some 100 foreign pictures imported and only about 60 or 70 Argentine pictures produced annually.

Urge Export Drive

The producers also request that Congress take official action to promote the development of Argentine pictures abroad. "To exhibit Argentine pictures in another country is almost like becoming a part of that country," they say. The organization has asked Miguel Miranda, president of the Central Bank, to attempt to get Argentine product into England and the Dominions while negotiating commercial agreements with England.

To support this request, the organization states that "motion pictures are the most efficient means for political, social and economic penetration" and that films would be "more efficient" in effecting such penetration than "our diplomatic staff."

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 7—Secretary Wallace sees President and says "No more speeches." . . . Aftermath at Bikini. . . . "Squatters" in London. . . . P-84 flies 611 m.p.h. . . . $1,500,000 wool blaze . . . Tyrone Power and Cesar Romero will air-tour Latin America. . . . Lehr finds new fishing angle. . . . Horse jumping meet in Australia.

MOVIETONE NEWS—Vol. 29, No. 8—Rescue survivors of plane crash. . . . President Truman fires Wallace. . . . Personalities in the news: Marshal Montgomery, General Clark, Archbishop of Canterbury. . . . Berlin rebuilds slowly. . . . Football: West Point, Pittsburgh, Baltimore.

NEWS OF THE DAY, Vol. 18, No. 205 — Wallace-Byrnes rift stirs nation. . . . UNRRA carries on. . . . London "squatters" abdicate as police nab agitators. . . . Religious fete revived. . . . Koreans in liberation celebration. . . . Army Olympics in Berlin. . . . Death dodgers.

NEWS OF THE DAY—Vol. 18, No. 206—Air rescue drama in plane disaster. . . . Wallace out of Cabinet. . . . Debut of football: Pitt vs. Illinois. . . . The pros bow in. . . . Something new in the sky.

PARAMOUNT NEWS—No. 8—Little Olympics. . . . Squatters' siege ends. . . . Truman silences Wallace. . . . Man meets gorilla. . . . Battle of Britain—six years after.

PARAMOUNT NEWS—No. 9—Wallace ouster ends Cabinet crises. . . . Fabulous party for Maharajah. . . . Newfoundland air rescue. . . . Army vs. Villanova. . . . Chicago Bears vs. Redskins.

RKO PATHE NEWS—Vol. 18, No. 10—Wallace sees Truman—cancels all speeches. . . . Jet plane shatters U. S. speed record. . . . First big apartments are opened for vets. . . . Jews in Austria camp seek Palestine home. . . . Repair radioactive atom-bombed ship. . . . Czechs honor fallen U. S. airmen. . . . Korea observes year of freedom.

RKO PATHE NEWS—Vol. 18, No. 11 — General Clark honored. . . . Wallace resigns. . . . Rescue plane crash survivors. . . . Illinois and Bears win.

UNIVERSAL NEWS—Vol. 19, No. 539 — Wallace speeches curbed. . . . Koreans hail freedom. . . . Spectacular train wreck. . . . Displaced persons camp. . . . Jet plane tops 600 m. p. h. . . . Hermit's views on life.

UNIVERSAL NEWS—Vol. 19, No. 540—18 rescued in airliner crash. . . . Wallace ousted. . . . General Clark honored. . . . Charity football.

Skouras Names 50 Sponsors For Arthritis Dinner

Spyros P. Skouras, president of Twentieth Century-Fox, has named more than 50 prominent New Yorkers as sponsors of the inaugural dinner of the National Arthritis Research Foundation to be held October 7 at the Waldorf Astoria Hotel, New York. Mr. Skouras, chairman of the dinner, said the Foundation is campaigning for $2,500,000.

Working with Mr. Skouras on plans for the dinner are S. H. Fabian, president of Fabian Theatres, chairman of the dinner committee, and Jack E. Flynn, western division sales manager for MGM, national chairman of the amusements division.

Among those sponsors from the motion picture and entertainment fields are Harry Brandt, Tom Connors, Ned Depinet, Jack Flynn, Emerson Foote, Ted Gamble, Leonard Goldenson, Stanton Griffis, John Hertz, Jr., Malcolm Kingsberg, Albert Lasker, Edward O'Shea, Henderson Rickey, Herman Robbins, Samuel Rosen, George Schaefer, Frank Walker and David Weinstock.

Universal Sets Dividend

The board of directors of Universal Pictures Company, Inc., September 21 declared a regular quarterly dividend of 50 cents per share on the common stock, payable October 31, 1946, to holders of record October 15.

Pascal's Dublin Visit Stirs Talk Of Irish Studios

by TOM SHEEHY
in Dublin

Gabriel Pascal's recent visit to Dublin once again has started rumors about the Irish Government's interest in studios and production.

Mr. Pascal's Dublin campaign was brief, but effective. First he announced he was looking for an Irish girl to play the lead in his film version of George Bernard Shaw's "St. Joan." Then he signed one of the Abbey theatre's younger and most successful producers, Frank Dermody, one of the first Dublin producers to make Gaelic-speaking entertainment a box office success. He will be trained in film work by Mr. Pascal and then return to Ireland.

Mr. Pascal finished his brief visit by showing, privately, his "Caesar and Cleopatra" to President De Valera of Eire, and several Cabinet Ministers. Both Mr. De Valera and Frank Aiken, Minister for Finance, held private discussions with Mr. Pascal following the screening.

Previous Irish studio rumors always have been connected with J. Arthur Rank, who now owns the bigger proportion of Ireland's first run houses and whose producers are increasingly using Irish players, exteriors and plots. Mr. Rank has on several occasions held private meetings with Sean Lemass, Minister for Industry and Commerce.

Public opinion in Ireland increasingly demands some native film production. But Whether the final decision will favor a small domestic industry concentrating on an economic supplementary market, or a large British-financed studio providing some employment and some facilities for domestic production, remains to be seen.

Mr. Pascal was wise to choose a Gaelic-speaking director. Revival of the native language is a governmental aim.

Paramount Films Set For Paris Theatres

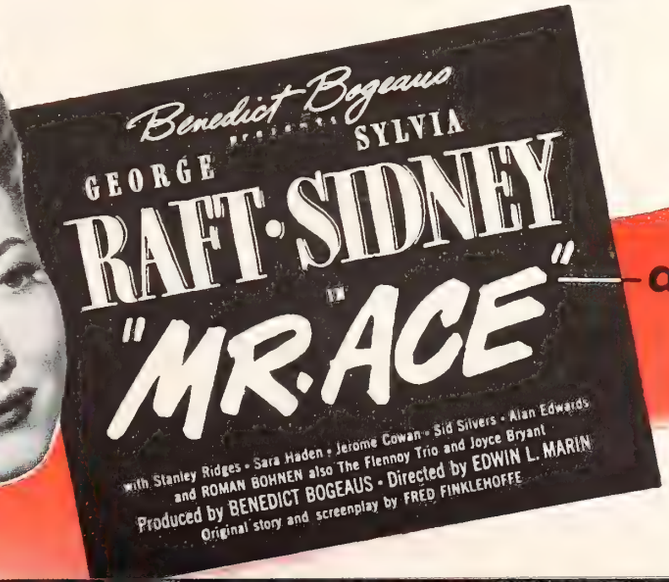
Paramount International reports "The Major and the Minor" opened in Paris September 20. Future showings at the Paramount theatre in the French capital will be "This Gun for Hire," "Five Graves to Cairo," "For Whom the Bell Tolls" and "Love Letters," in that order. At Christmas, "Mr. Bug Goes to Town" will be shown at the Normandie and Francais and "Lady in the Dark" will be released simultaneously at these Paris theatres.

To Remake "Lord Jim"

Joseph Conrad's sea epic, "Lord Jim," will be re-made by Paramount, it was reported this week. The company first filmed the novel in a silent version in 1925. Paramount has engaged Charles Warren to prepare a new screen treatment of the story.

RAFT pays off with a RAFT of that RAFT kind of business

Boston biz boff with 3rd week holdovers in two houses... Philadelphia a sock holdover! Move-overs in Syracuse, Toledo and Baltimore! Keep your eyes open on how they play this Ace in Columbus, Cincinnati, New York, St. Paul!



—an Ace of a hit from

UA

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GILDA: Rita Hayworth, Glenn Ford—Good picture in action houses, but not for the top spot. Draw only fair. Played Tuesday, Wednesday, Aug. 13, 14.—Dow B. Summers, Royal Theatre, Unionville, Mo.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—Pardon dipping into the past, but if you've managed to duck this one so far, keep doing so. Business was bad here. Sorry this had to happen to Mr. MacMurray, but glad he saved face in "Smoky." Played Monday, Tuesday, June 10, 11.—David K. Fort, Carolina Theatre, Oxford, N. C.

RENEGADES: Evelyn Keyes, Willard Parker—Just what a small town needs. Rain hurt the second night. Very entertaining with beautiful Technicolor. Played Sunday, Monday, Sept. 2, 3.—James C. Balkcom, Jr. Gray Theatre, Gray, Ga.

RENEGADES: Evelyn Keyes, Willard Parker—Not as lavishly produced as some of the major companies would have done but it proved to be a small town natural. Did a booming midweek business for us. We can give it nothing but praise. Would suggest that any exhibitor play it. We feel that both he and the customers will be pleased with the results. Played Thursday, Friday, Sept. 5, 6.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

SNAFU: Nanette Parks, Robert Benchley—Played only one day, but it was one day too long. Not a bad picture, as it has quite a few laughs, but the title, etc., evidently was too much for our patrons. Played Wednesday, Sept. 11.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Film Classics

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon—This is an old picture, but it is very good. It is not too dated. Did way above average business. Played Wednesday, Thursday, Aug. 28, 29. —Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

Metro-Goldwyn-Mayer

BAD BASCOMB: Wallace Beery, Margaret O'Brien —A new star combination that is sure fire at the box office. Last day of a county fair spoiled our gross but this picture was very well received by those who came out. Beery will always be good. Played Sunday, Monday, Aug. 18, 19.—Jack Hammond, Hart Theatre, Ferndale, Cal.

BAD BASCOMB: Wallace Beery, Margaret O'Brien —They came, they saw and they went away happy. Margaret O'Brien and Marjorie Main steal the show, but Wallace Beery does his part, and it is grand entertainment for a small town such as ours. Played Saturday-Monday, Aug. 24-26.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

GREEN YEARS, THE: Charles Coburn, Tom Drake —It's fine! I didn't find a single patron who didn't think this was a very good motion picture. Performances were good. I thought the little boy who played Tom Drake as a child was superb. Would like to see more of him. Our complaint was that there were too many deaths in the picture; perhaps a little more comedy was needed. Played Monday-Thursday, Sept. 2-5.—David K. Fort, Orpheum Theatre, Oxford, N. C.

HIDDEN EYE, THE: Edward Arnold, Frances Rafferty—Exploited this dog "Friday" and still left with a hidden audience. No business for us. A few detective fans enjoyed the plot. Running time, 69 minutes. Played Wednesday, Thursday, Aug. 7, 8.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

POSTMAN ALWAYS RINGS TWICE, THE: John Garfield, Lana Turner—Pretty heavy, but it drew good business. Opinions quite divided. Some good and some bad. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

TWO SISTERS FROM BOSTON: Kathryn Grayson, June Allyson—Excellent entertainment, I thought. Business was very good. Played Wednesday, Thursday, July 3, 4.—David K. Fort, Orpheum Theatre, Oxford, N. C.

Monogram

DIVORCE: Kay Francis, Bruce Cabot—These pictures are good. Kay Francis is still a good drawing star and will be. Played Thursday, Sept. 5.—Dow B. Summers, Royal Theatre, Unionville, Mo.

NEW contributors to the What the Picture Did for Me department of MOTION PICTURE HERALD *continue to lend their pens to this long-standing compendium of information on the performance of the product in terms of the dollars and cents in the till, the truly unbiased index. Recent new contributors:*

W. M. BUTTERFIELD, Tech Theatre, Ruston, La.
M. D. WILLIAMS, Oliver Springs Theatre, Oliver Springs, Tenn.
ROY REEVES, Brockton Theatre, New Brockton, Ala.
STANLEY E. ROBINSON, Roxy Theatre, Coleraine, Minn.
DAVID KERR FORT, Orpheum-Carolina Theatres, Oxford, N. C.
R. L. HALL, Aztec Theatre, Van Alstyne, Texas.
HAROLD J. PEDERSON, Roxy Theatre, Clearbrook, Minn.
CHARLES H. TINTEY, Monte Theatre, Monticello, Iowa.
GEORGE CLANTON, Daw Theatre, Tappahannock, Va.
HAROLD J. JOHNSON, Elberta Theatre, Palisade, Colo.
TEMPLE SUMMERS, Palace Theatre, Glen Rose, Texas.
JOE R. HAYWORTH, Playhouse Theatre, Pink Hill, N. C.
CHARLES A. THOMPSON, Grove Theatre, Blooming Grove, Texas.
FRANK AYDELOTTE, Ritz Theatre, Britton, Okla.

KING OF THE STALLIONS: Chief Thundercloud, David O'Brien—If you played this when it first came out, play it again. If you have not had it, get it. Wild horse battle and Indians galore make it an exceptional Western picture. Business above average. Played Saturday, Aug. 31.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake —Played Sunday, Monday and Tuesday. Nice business the first two days, but it didn't hold up for the third. Good picture and a crowd pleaser. Plenty of action and it maintains interest right up to the end. Played Sept. 1-3.—Stanley Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

FOLLOW THAT WOMAN: Nancy Kelly, William Gargan—This is a poor excuse for entertainment. The way I see it, there are too many in this class. I don't know what to do with them all. There has to be some relief soon. Played Wednesday, Thursday, Aug. 14, 15.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Swell comedy. Had to tighten the seats after this. Played Saturday. — Harold Smith, Dreamland Theatre, Carson, Iowa.

KITTY: Paulette Goddard, Ray Milland—This was a well produced and well acted feature that did about as well as could be expected in this locality. Played Sunday, Monday, Sept. 1-2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LOST WEEKEND: Ray Milland, Jane Wyman—Business good. I didn't especially like the picture. I guess curiosity brought the patrons in. So all's well. Played Sunday, Monday, Aug. 25, 26.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

LOST WEEKEND: Ray Milland, Jane Wyman—More grateful comments on this than received in many a season. Played it late, but no regrets. Truly a great and different kind of film from Paramount. Thanks.—Played Sunday, Monday, Sept. 1, 2.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—No good for a small town. Played Sunday, Monday. — Ben Brinck, West Point Theatre, West Point, Iowa.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker —A timely rain brought harvest operations to a halt and business was above average for midweek. It is a good picture and no one was disappointed.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Played to a pleased and above average crowd. Miss Hutton means success for us at the box office. It is as good as "Incendiary Blonde." Don DeFore for our money. Running time 98 minutes. Played Sunday, Monday, Aug. 18, 19.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

THEY MADE ME A KILLER: Robert Lowery, Barabara Britton—Used on a double bill and it was liked very much. Robert Lowery is O. K. Would like to see him in a big feature. Played Friday, Saturday, Sept. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TOKYO ROSE: Byron Barr, Lotus Long—Do not be afraid of this for midweek draw. All the ex-GI's and their families won't miss it. Good entertainment. Played Thursday, Sept. 12.—Dow B. Summers, Royal Theatre, Unionville, Mo.

TOKYO ROSE: Byron Barr, Lotus Long—A surprise for us. Stood up nice for midweek. The title sold it to our customers. If there are a lot of C. B. I.-G. I.'s in your trade area, play it and enjoy an above average business . Entertaining. Played Wednesday, Thursday, Aug. 28, 29.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—A small town natural. Technicolor beautiful. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

VIRGINIAN, THE: Joel McCrae, Brian Donlevy—Another super Western in color that does a small town justice. Business good and enjoyed by all. Played Wednesday, Thursday, Aug. 28, 29. — Roy Reeves, Brockton Theatre, New Brockton, Ala.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia DeHavilland—A very light comedy that pleased, although it didn't do outstanding business. Played Monday, Tuesday, Aug. 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

WELL GROOMED BRIDE, THE: Ray Midland Olivia DeHavilland—Just what the people want. Drew capacity and pleased all. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

PRC

CARAVAN TRAIL, THE: Eddie Dean, Emmett Lynn—These Cinecolor Westerns bring them in and keep the Western crowd satisfied. Color not too good, but the audience loves 'em. Played Friday, Saturday, Aug. 23, 24.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

DOWN MISSOURI WAY: Martha O'Driscoll, William Wright—Sold to me as the money-getter of all specials and it was the biggest piece of junk I have

(Continued on following page)

(*Continued from preceding page*)
played this year. Even the hillbilly element, who usually likes this type, kicked hard. Twenty-one walkouts the first show. Business was big the first night, but almost nothing the second. Not a first class dual picture. The picture is very poor. Played Wednesday, Thursday, Aug. 28, 29.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

GREAT MIKE, THE: Robert Henry, Stuart Erwin—Very good. A natural for the small towns. A dog, a horse and a boy and a low down-to-earth warm-hearted story that pleased. Played Friday, Saturday, Aug. 16, 17.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

GREAT MIKE, THE: Robert Henry, Stuart Erwin—A swell small town picture. We could use a lot more like this. Played Saturday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

HOW DO YOU DO?: Bert Gordon, Harry Von Zell—This one will do good business for a small picture. Radio stars help. It has a good trailer. Played Thursday, Aug. 22.—Dow B. Summers, Royal Theatre, Unionville, Mo.

I RING DOOR BELLS: Robert Shayne, Ann Gwynne—No good. A murder and some attempts at comedy. Personally, I'd rather be out ringing door bells than looking at this stuff. Played Sunday, July 14.—David K. Fort, Carolina Theatre, Oxford, N. C.

LIGHTNING RAIDERS: Buster Crabbe, Al St. John—A Western that pleased my weekend customers with Fuzzy adding all the necessary wit. Played Friday, Saturday, Sept. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NAVAJO KID: Bob Steele, Caren March—A very good Western. Bob Steele is always good. My patrons enjoyed this very much. Keep it up, PRC. Like to have more like this. Business good. Played Friday, Saturday, Aug. 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

ROMANCE OF THE WEST: Eddie Dean, Joan Barton—Our usual weekend Western that brought them out and sent them home happy and contented. Played Friday, Saturday, Sept. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHADOW OF TERROR: Dick Fraser, Cy Kendall—We played this picture on Sunday midnight and it proved to be our undoing. I guess our people are too mild and do not like terror pictures. Played Sunday, Sept. 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHISPERING SKULL: This Western did big business. Biggest Saturday this summer. Guess the "Skull" drew 'em in. However, the print we got had a bad sound track. Played Friday, Saturday, Aug. 30, 31.—David K. Fort, Carolina Theatre, Oxford, N. C.

WHITE PANGO: Richard Fraser, Lionel Royce—Played with five cartoons to the biggest Tuesday yet. The picture is full of corn but they all enjoyed it, so that is what counts. Played Tuesday, July 30.—Leroy Strandberg, Roxy, Hinckley, Minn.

WHY GIRLS LEAVE HOME: Pamela Blake, Sheldon Leonard—A good one from PRC and not at all like the title leads you to believe. The preview is very misleading as so many of them have been of late. Just a nice little programmer which was well received. Doubled with "Little Giant." Played Friday, Saturday, August 23, 24.—Jack Hammond, Hart Theatre, Ferndale, Cal.

RKO Radio

BELLS OF ST. MARY'S: Bing Crosby, Ingrid Bergman—A great deal of time spent in advertising in this locality. Then RKO fails to ship in ample time for opening. Excellent in plot and stars and successful at the box office. Played Friday-Monday, Aug. 2-5.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—This was another dismal flop. Scarcely grossed enough for film rental. Played Wednesday, Thursday, Sept. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont—My patrons couldn't understand why Ginger was cast in such a picture. Truly not a small town picture. Played Wednesday, Thursday, Aug. 28, 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont—This has a weak, trivial scenario and Ginger better get back into musicals. The picture did average business, but the customers were far from satisfied. There are dark, black clouds gathering here in the midwest and if it gathers strength, the repercussions will be felt far and wide. They see all around them needs that only work will satisfy. They see tractors, that are desperately needed, being shipped by UNRRA to the Balkans and Ukraine. They see the pulling and hauling in the various bureaus. The farmers like the inflation in food prices no more than the consumer. But he sees inflated prices on every piece of machinery that he buys (when he can get it). Many have gotten to the point where they think they can play the game labor has played. I will cite the immense amount of immature stock that has gone into the midwest markets due to the muddling of the O. P. A. and the other four or five outfits that can't get together. Repair parts on the machinery are badly needed and they are not coming through. Mr. Steelman and Mr. Small may question this, but let them come out into the midwest and find out for themselves.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PARTNERS IN TIME: Pamela Blake, John James—This pair are great favorites here and they certainly pack them in. Hope to play them two days on their next picture. Played Sunday, Aug. 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

THREE CABALLEROS, THE: Disney Feature Cartoon—After playing so late I was surprised it drew so well. Played Thursday, Sept. 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Here is a really Saturday night Western. Tops in our rating. Played Saturday, Sept. 7.—Dow B. Summers, Royal Theatre, Unionville, Mo.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—A comedy that seemed to please all. Business picked up every day. We made a good reservation when we booked this. Played Monday-Wednesday, Aug. 5-7.—David K. Fort, Carolina Theatre, Oxford, N. C.

Republic

ANGEL COME TO BROOKLYN, AN: Kaye Dowd, Robert Duke—Very poor picture. Fair music, no action and little comedy. I didn't stay to see it all and neither did the customers. Lots and lots of walkouts. Played Sunday, Aug. 4.—David K. Fort, Carolina Theatre, Oxford, N. C.

CRIME OF THE CENTURY: Stephanie Bachelor, Michael Browne—A very good mystery that will keep your patrons on the edges of their seats. Business average. Played Friday, Saturday, Aug. 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Doubled this with "Strange Impersonation" for a successful double bill. "Don't Fence Me In" is one of Roy's best to date. Plenty of music, action and laughs which are furnished by Gabby Hayes. A better picture could be found for the lower half, however. Played Thursday-Saturday, Aug. 29-31.—Stanley Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

EL PASO KID: Sunset Carson, Marie Harmon—Used on second half of double bill. Some walkouts but it was O. K. with the kids. Played Friday, Saturday, Sept. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IN OLD SACRAMENTO: William Elliott, Belle Malone—Business good, but most of the customers were disappointed. Expected more action from the peaceable man. O. K. for a double bill. Played Wednesday, Thursday, Sept. 11, 12.—Roy Reeves, Brockton Theatre, New Brockton, Ala.

MAN FROM MUSIC MOUNTAIN: Gene Autry—Smiley Burnette stole the show. Will be glad when we can get new Autry pictures. What is the delay, Republic? Played Friday, Saturday, Aug. 30, 31.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—This broke all records for any one-day picture. This hit the spot for entertainment for young and old. This picture received more publicity than any other picture. Our circuit sponsored a contest on attendance according to the size town and our patrons didn't let us down. They helped to fill the house. Thanks to all. With a little effort a small town exhibitor will hit the jackpot. Our local paper sold an entire page to sponsors helping to advertise this attraction. If you exhibitors want to make any cash just book "Night Train to Memphis." Played Sunday, Sept. 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

RAINBOW OVER TEXAS: Roy Rogers, Dale Evans—Rogers is still tops and top business with his pictures. Played Friday, Saturday, Aug. 2, 3.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

TRAFFIC IN CRIME: Kane Richmond, Adele Mara—Picked this up late to play one day with a stage show. The picture was good and the stage show was excellent. Business was cut down on account of rain. Played Thursday, Aug. 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Screen Guild

GOD'S COUNTRY: Robert Lowery, Helen Gilbert—One of the better ones of this series. Advertised as filmed in this country. The dogs were good actors. Box office good. Doubled with Joe E. Brown reissue. Played Friday, Saturday, Aug. 30, 31.—Jack Hammond, Hart Theatre, Ferndale, Cal.

NORTHWEST TRAIL: John Lytel, Bob Steele—This picture did not do so well. The actors are poor and there is very little action. The story doesn't make sense. Played Friday, Saturday, Aug. 16, 17.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—All right for some towns. Business below average. The customers are still complaining. Hide behind the door on this one. Played Wednesday, Thursday, Sept. 4, 5.—Roy Reeves, Brockton Theatre, New Brockton, Ala.

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—While my attendance held to about average I think a better title would have been better for exhibitors. Played Tuesday, Wednesday, Aug. 27-28.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

CLUNY BROWN: Charles Boyer, Jennifer Jones—Not a small town picture. Good draw but it did not please. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

CLUNY BROWN: Charles Boyer, Jennifer Jones—Patrons seemed to enjoy this a lot for it had quite a few laughs. However, some said they didn't like it. Business was all right for the first two days, but it didn't hold up the third. Played Monday-Wednesday, Aug. 26-28.—David K. Fort, Orpheum Theatre, Oxford, N. C.

COL. EFFINGHAM'S RAID: More people kicked about this picture than any I can remember. Played Friday, Saturday, July 19, 20.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

DARK CORNER, THE: Lucille Ball, William Bendix—A good picture but not so good at the box office. Get them in and they will enjoy it. Played Sunday, Monday, July 28, 29.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

DARK CORNER, THE: Lucille Ball, William Bendix—This picture was oversold. The picture itself is a nice program fare and pleased the few who came. It really rates double billing. Played Thursday, Friday, Aug. 29, 30.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

DARK CORNER, THE: Lucille Ball, William Bendix—A good show which is well acted. Full house the first night but very few turned out the second night. Played Tuesday, Wednesday, Sept. 3, 4.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

DOLL FACE: Carmen Miranda, Perry Como—A pleasing picture for all who saw it. Played Sunday and Monday. Business below average. Picture seems to lack drawing power. Technicolor or bigger names would have helped it. Played Sept. 8, 9.—Stanley Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

FALLEN ANGEL: Alice Faye, Dana Andrews—A big flop at the box office.—Ben Brinck, West Point Theatre, West Point, Iowa.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—An excellent picture, good acting and interesting story. Everyone who saw the picture liked it. Business a little below average. The reason probably being that the picture was quite old when we played it. Played Tuesday, Wednesday, Aug. 27, 28.—Stanley Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

IT SHOULDN'T HAPPEN TO A DOG: Carole Landis, Allyn Joslyn—"My Dog Rodney" would have been a better title for this little farce comedy. Business was good on Friday and Saturday. Played Sept. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JESSE JAMES: Tyrone Power, Nancy Kelly—Brought both the James pictures back on a double bill and they still have a great punch. It was a pleasure to play these together and please the patrons. You can play these once a year with good results. Played Wednesday, Sept. 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

JOHNNY COMES FLYING HOME: Martha Stewart, Richard Crane—Good program picture. Should be doubled due to the short running time. Played Wednesday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—A good picture. It is a tear-jerker, but the business was average. William Bendix adds enough humor to keep the thing moving. Played Sunday-Tuesday, Aug. 18-20.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—To my mind and to the minds of a nice crowd that witnessed the performance of a newcomer, Connie Marshall, in this picture, she should rate nomination for an Academy Award. Her part was outstanding and left few dry eyes at the finish. Several of our customers were crying out loud and didn't care who heard them. Miss O'Hara was never more beautiful. Played Wednesday, Thursday, Aug. 21, 22.—Jack Hammond, Hart Theatre, Ferndale, Cal.

SMOKY: Fred FacMurray, Anne Baxter—The picture is a top animal picture which did better than

(*Continued on page 50*)

THE primary concern of United Artists is the exhibitor—his needs, his desires, his suggestions. When exhibitors everywhere expressed a long-felt need for good features to tie-in with any type of program, Comet Productions was conceived to answer that need. With such names as Mary Pickford, Buddy Rogers, Ralph Cohn behind the Comet facade, this producing group has for release now, "Little Iodine", a fine comedy based on the King Features' syndicated cartoon strip read by forty million, and the grand song and dance musical, "Susie Steps Out." United Artists is proud to say that Comet fills the bill, and proud, too, that

Comet Productions releases thru United Arti

United • Artists

Since 1919, to foster the best independent combinations of producer, cast and story, and with superior sales manpower, to offer for distribution, motion pictures for the best possible boxoffice success

A POLICY

A TRADITION

Comet Productions fill the bill.

(*Continued from page 47*)

"Flicka," "Thunderhead" and all the rest. The people enjoyed it and said so. Played Sunday-Wednesday, Sept. 8-11.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

SMOKY: Fred MacMurray, Anne Baxter—This is what a small town eats up. Beautiful picture and our folks liked Burl Ives' singing. By all means, play this one. Played Monday, Tuesday, Sept. 2, 3.—Roy Reevs, Brockton Theatre, New Brockton, Ala.

SMOKY: Fred MacMurray, Anne Baxter—A fine picture and a good drawing attraction. Play it. Trailer is great on this. Played Sunday, Monday, Aug. 11, 12.—Dow B. Summers, Royal Theatre, Unionville, Mo.

WALK IN THE SUN, A: Dana Andrews, Richard Conte—A war picture that flopped. The fact that Dana Andrews had the lead is the only fact that allowed me to break even. He is will liked here. Played Sunday, Monday, Aug. 4, 5.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

WALK IN THE SUN, A: Dana Andrews, Richard Conte—A good show which is well acted. I was afraid of this because of its war background. I was agreeably surprised to have an average turnout for midweek. Played Tuesday, Wednesday, Aug. 20, 21.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

YANK IN TOKYO, A: Anna Neagle, Rex Harrison—They didn't go for this picture. Did mediocre business the first night. The second night we had to play our sound very low to keep the echo down in the house. Our operator was all for going home, as he thought there was no one at all in the theatre. This proved to be a very poor grosser. Played Wednesday, Thursday, Sept. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

CRIMSON CANARY, THE: Noah Beery, Jr., Lois Collier—This is a very good action-mystery picture, with a different twist in the story, music and singing. O. K. entertainment for midweek. Played Thursday, Friday, Sept. 5, 6.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—A good reissue that will please Bing's followers and Baby Sandy will satisfy the rest of the customers. Average business. Played Sunday, Monday, Sept. 1, 2.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

GUN TOWN: Kirby Grant, Fuzzy Knight—This is a very good Western, in fact it is much better than most of them with some rather big Indian fight scenes. Played Saturday, Sept. 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HOUSE OF DRACULA: Lon Chaney, Lionell Atwill—About a year ago or so a chiller-diller like this would be very good for our theatre, but today it is strictly one-day showing and not any too good even for one day. The producers are making entirely too many chillers. Again we say when our patrons who like action, thrill and Westerns don't buy chillers it's time for considerable curtailment of this type of picture. Played Tuesday, Sept. 3.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

IDEA GIRL: Jess Barker, Julie Bishop—Not up to standard Universal musicals, but it filled the bill. The songs were good but it was old. Business good. Played Friday, Saturday, Aug. 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—Used on weekend double bill to very good business. Played Friday, Saturday, Sept. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—These reissues are doing more business than some of the poor ones you get now. This did swell business and pleased. Played Thursday-Saturday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

LITTLE GIANT: Bud Abbott, Lou Costello—This team never fails us and as usual filled up the weekend house. Some comments about the part played by Abbott as he was out of the wise cracks this time. Yet the picture was a laugh from start to finish and we sure can use laughs. Played Friday, Saturday, Aug. 23, 24.—Jack Hammond, Hart Theatre, Ferndale, Cal.

LITTLE GIANT: Bud Abbott, Lou Costello—This picture is different than the usual Abbott and Costello. They do not play as a team. Above normal so no complaints. Played Friday, Saturday, Aug. 23, 24.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—The Technicolor couldn't save this one. It was very poor. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

RUNAROUND, THE: Ella Raines, Rod Cameron—This farce comedy is a good program picture. Business was fair. Played Wednesday, Thursday, Sept. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TANGIER: Maria Montez, Robert Paige—Fairly good melodrama which we played to very poor business. Some laughed right loud at Preston Foster in a villainous role. Definitely not an upper bracket picture. Lost some on this. Played Tuesday, Wednesday, Aug. 13, 14.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Something was missing. It had the stars and the production, but didn't seem to jell. Did not do the outstanding business that I expected. Played Friday, Saturday, July 5, 6.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

ABILENE TOWN: Randolph Scott, Ann Dvorak—Our town has always been a natural for an outdoor Western picture. This one proved no exception so everyone here was pleased including the ushers. Made ourselves a little coffee money with this one. Played Thursday, Friday, Aug. 8, 9.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

ABILENE TOWN: Randolph Scott, Ann Dvorak—To me it seemed just another Western. However, I had an excellent turnout which should prove me wrong. We had a better turnout than on some of the so-called specials that I have had. Played Friday, Saturday, Sept. 6, 7.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Cagney is always good. But oh, war stories, they always flop here. Played Friday, Saturday, Aug. 16.17.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Everyone well pleased and did way above average business. Played Sunday-Tuesday, Aug. 25-27.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—Business was very bad and I don't think ou rpatrons like this type of picture. Played Monday, Tuesday, July 8, 9.—David K. Fort, Orpheum Theatre, Oxford, Iowa.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—A swell comedy. Very well received and good business. Played Sunday-Tuesday, July 14-16.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—Played on Sunday, September 8, and it made a big hit. Glad to see the Marx Brothers again after a long delay. Hurry back.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SPELLBOUND: Gregory Peck, Ingrid Bergman—Very good picture which played to good business. Played Sunday-Wednesday, July 7-10.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

Warner Bros.

HER KIND OF MAN: Zachary Scott, Janis Paige—Plenty of action and a good story. Dane Clark is all right with us. This drew all right. Played Suesday, Wednesday, Sept. 10, 11.—Dow B. Summers, Royal Theatre, Unionville, Mo.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—We thought this as good as "Janie." There are a lot of good laughs, but no extra business for some reason. Played Sunday-Tuesday, Aug. 18-20.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

MILDRED PIERCE: Joan Crawford, Jack Carson—Usually skip all the murder mysteries as they are liabilities here, but the human interest element in this picture and the first run word-of-mouth advertising gave us a good Sunday and the largest Monday business that we have had in months on any type of picture. Don't skip this one. Played Sunday, Monday, Aug. 4, 5.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

MILDRED PIERCE: Jean Crawford, Jack Carson—An excellent show. Attendance good at one point of the circuit but fell off badly at the other end. No reason why, but it did. Played Friday, Saturday, Aug. 23, 24.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

NIGHT AND DAY: Cary Grant, Alexis Smith—If you haven't bought this feature don't let Warners charge you 50 per cent for it as they did us. Only a fair picture that runs too long and did below our average weekend gross. Played Sunday, Monday, Sept. 1, 2.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—A good show. It was well attended at the end of my circuit, but light attendance at the other theatre. However, it was no fault of the picture. Played Friday, Saturday, Aug. 16, 17.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Another one of those long drawn out "lip-flapping" masterpieces that breaks every known record at the famous "Grape Vine Gulch Theatre." We took another licking on this. Played Sunday, Monday, Aug. 25, 26.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Saw this picture in Miami last winter and had high hopes of doing a sellout business. We did exceptionally well the first night but the second night it dropped off. Played Monday, Tuesday, Sept. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Good action and good business. It seemed a little too long and there could have been more action and less talk. Played Sunday-Tuesday, Sept. 1-3.—E. F. Freiburger, Paramount Theatre, Dewey, Okla.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—I thought this was a very good picture, but my patrons had a different idea. No draw at all. For one reason, the cast is not well known here, but they performed wonderfully well. Played Tuesday, Wednesday, July 30, 31.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THREE STRANGERS—Geraldine Fitzgerald, Sydney Greenstreet—Let it stay three strangers. Don't get acquainted. No draw. Forget this one. Played Thursday, Aug. 29.—Dow B. Summers, Royal Theatre, Unionville, Mo.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—A little below average attendance on this one. Many said it was good, others said fair. Played Friday, Saturday, Aug. 30, 31.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

Short Features

Columbia

HEADIN' FOR A WEDDIN': All Star Comedies—More talk than comedy. A few laughs.—David K. Fort, Carolina Theatre, Oxford, N. C.

MICRO PHONIES: All Star Comedies—Another nutcracker that pleased.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

FLIRTY BIRDY: Technicolor Cartoons—Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NORTHWEST HOUNDED POLICE: Technicolor Cartoons—Good cartoon. Metro has good color cartoons.—David K. Fort, Carolina Theatre, Oxford, N. C.

Paramount

HILL BILLIES: Speaking of Animals—This is one of the best of this series. Good any day of the week.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HOUSE TRICKS: Popeye the Sailor—These Popeye cartoons of late have been showing considerable improvement in quality. This is a good one with quite a few laughs.—Abe H. Kaufman, Fontain Theatre, Terre Haute, Ind.

RODEO ROMEO: Popeye the Sailor—Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

A WESTERN WELCOME. Ray Whitely Western Musicals—Our patrons like these cowboy comedies with Western songs.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BEWARE OF REDHEADS: Leon Errol—A very good two-reel comedy.—Nick Raspa, State Theatre, Rivesville, W. Va.

Universal

APPLE ANDY: Lantz Color Cartoons—Above average cartoon.—Nick Raspa, State Theatre, Rivesville, W. Va.

DOG TALE: Variety Views—A very good one-reel film.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

HUNTING THE DEVIL CAT: Vitaphone Varieties—An excellent short that will add excitement to an otherwise dull program. It is especially interesting to sportsmen.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

OF THEE I STING: Merrie Melodies, Cartoons—Very good comedy in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Dodging the Issues

Add to the list of unusual hobbies one started almost 38 years ago by Russell Hardwick, manager and co-owner of the R. E. Griffiths theatres in Clovis, New Mexico.

Mr. Hardwick, pioneer exhibitor in his state, began collecting copies of motion picture trade publications shortly after he entered the business.

He has every copy of Exhibitors Herald from the day it was founded by Martin Quigley in 1915, every copy of Motion Picture Herald which succeeded it, every copy of Motion Picture News which was founded in 1913, and copies of Moving Picture World which date back to 1909.

Mr. Hardwick is vacationing in New York. He paid us a visit but did not manifest interest in our collection of back issues. Mr. Hardwick wanted to see the Brooklyn Dodgers play ball.

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The Last Quarter

Monday officially marks the beginning of the Fourth Quarter 1946 Quigley Showmanship Competitions.

Entering the home stretch is the greatest number of contenders ever to compete for the coveted Awards Plaques.

The enthusiasm and vigor displayed by theatremen intent upon laying claim to the title of Number One and Number Two showmen this year have never been equaled. Numerically and by display of skill there has been nothing to compare in the 14 years since Martin Quigley founded the Awards.

Since the announcement, last January, that overseas showmen and our Latin American colleagues were eligible for special Awards, we have received campaigns from England, Eire, Scotland, Wales, Australia, South Africa, New Zealand, China, the Philippines, Cuba and Trinidad, Belgium, Greece, Italy, Portugal, Argentina, Brazil, Colombia, Mexico, Venezuela and India.

It is recognition rather than any direct monetary reward which motivates these men to such high endeavor! It is the spirit of competition diluted with the blood of show business. It is a universal distinction among theatremen, predominant in some, obvious in others, but apparent in all.

Over and over, it has been said that the Awards are the greatest incentive to the efforts of showmen within our industry. The overwhelming response from theatremen in every corner of the globe and the willingness and enthusiasm to devote their energies towards promotion of their theatres and the Awards are in themselves an incentive and inspiration to all showmen.

It's fourth down with 13 weeks to go. Many great athletic teams have come through victorious in the last minute of play.

For those who have had the Quigley Showmanship Awards as their goal for the past nine months, the need is for that final determined rush through the open field.

For those who perhaps got into the game after the first quarter or halfway mark, we look for a solid line-buck. For those who have been sitting out on the sidelines so far, here is the last opportunity to get into the game this year.

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Curtis—y

Two weeks ago, Weldon Bristow, manager of the Russell theatre, Maysville, Ky., had a thrill that rarely happens even once in a manager's lifetime.

Donald Curtis, Hollywood featured player who has appeared in many film productions, including the "Lassie" pictures, stopped off while passing through. By coincidence, "Courage of Lassie" was on the screen before a capacity audience of juveniles.

Mr. Curtis graciously consented to make an unscheduled appearance for the surprised manager and his delighted patrons.

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Charles Boshart, manager of the Tujunga theatre, Tujunga, Calif., has been gibing us for our recent statement that the "crying room" in Walter Morris' new Pike theatre, Knoxville, Tenn., was an innovation.

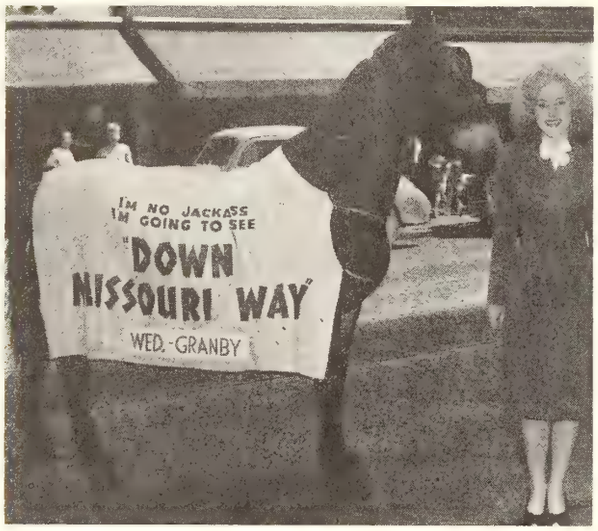
All of the Edwards theatres in California have had these rooms for the past ten years and Mr. Boshart has only recently installed two bassinets for small criers.

We've heard it said many times that there is nothing new in show business. These Californians just won't let us forget it.

—CHESTER FRIEDMAN

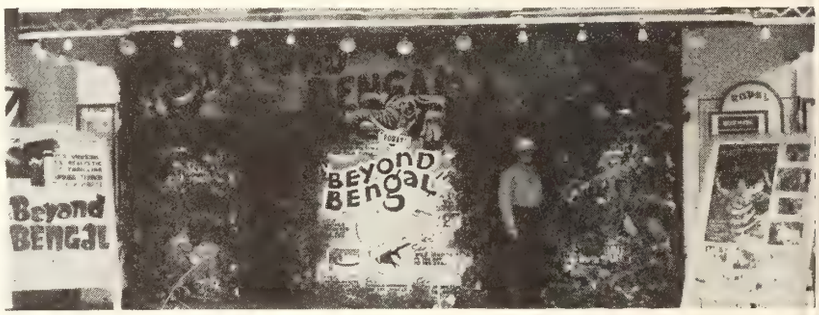
Scoot!

— said manager Robert Whelan and off went these three motor scooters to ballyhoo "Two Guys from Milwaukee". The device proved effective in exploiting the opening of that film at the RKO Orpheum in Minneapolis. The scooters were promoted in return for a few tickets to the theatre.



One of the old ballyhoo stunts which always proves effective was recently utilized by George Daransoll, manager of the Granby, Norfolk, Va., to exploit "Down Missouri Way".

Temporary inconvenience to patrons of the Reo Cinema, Fazakerley, Liverpool, England, when new flooring was installed in the lobby, was overcome by this clever announcement posted by manager W. Roberts, thanking patrons for wearing away the terrazzo through constant patronage.



Atmospheric front was built by manager Roy T. Shield at the Royal, Enid, Okla., to exploit his date on "Beyond Bengal". Foliage was used as background for displays, with doormen dressed in appropriate costume and pith helmet.

M. Salmon, manager of the Rivoli, New York, made this lobby display from 13 magazine covers, all featuring Dorothy McGuire, currently on his screen.

At right, cabin cruiser advertises "Strange Love of Martha Ivers" for Nick Schermerhorn, manager of the Mayfair, Asbury Park, N. J.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE THRILL OF BRAZIL (Columbia): This elaborate South American musical is set in romantic Rio and features an array of talent. Exploit the star-studded cast with an attractive front and lobby display. Sell the music as played by two authentic Latin-American artists, Enric Madriguera and Tito Guizar. Cover all the radio stations, music stores, juke boxes and "live" entertainers. The music also offers the opportunity for a radio contest based on records with the word "Brazil" in the title.

Both Ann Miller and the ballroom team of Veloz and Yolanda are well known to dance enthusiasts and students. Their presence in the picture should be publicized extensively through inserts in all dance magazines on newsstands as well as by special posters and billboard displays in all dance studios.

Contact a local charity organization and inspire those in charge to run a "Thrill of Brazil" Street Party in advance of playdate. Promote the services of a local dance orchestra. Publicize the event with advance newspaper stories and dancing photos of Ann Miller. If the party cannot be arranged as a street affair, stage it at a hotel or ballroom. Get women's organizations to serve on the arrangements and ticket-selling committees.

Promote a drawing contest in the art classes of local primary and high schools. Provide school department heads or individual drawing teachers with a shot of Ann Miller in costume for the students to copy. Emphasize that the photos may not be traced. Award a guest ticket for the best drawing in each class, and have a committee of local artists select the school and citywide winners.

ANGEL ON MY SHOULDER (United Artists): This is a romantic fantasy with dramatic overtones. In order to get this campaign off to a good start it is suggested that notables, justices, civic leaders, police officials, clergymen, newspapermen, radio announcers and school officials be invited to a private screening. The invitations should be sent at least one week in advance of the screening, and as acceptances are received the general public should be informed through the press.

Clergymen will be interested in the picture because of the influence exerted by the minister in the film. Suggest that if they can possibly do so, they use a quotation similar to the one in the picture as the basis of their next sermon. If this cannot be arranged ask for their opinions and use them for prestige builders.

Propose to the local police department a program to combat juvenile delinquency. This could consist of an athletic tournament that would provide individual as well as team competition. Entry blanks for the tournament could be made available at the local newspaper office or the theatre lobby.

In "Angel on My Shoulder", Paul Muni is escorted back to earth by the "Devil". Each community has countless ex-servicemen who have had harrowing experiences, not to mention the ordinary folks in your town who have had narrow escapes in their lifetime. Invite them all to take part in an essay contest or radio show, using the theme, "The Day I Returned to Earth".

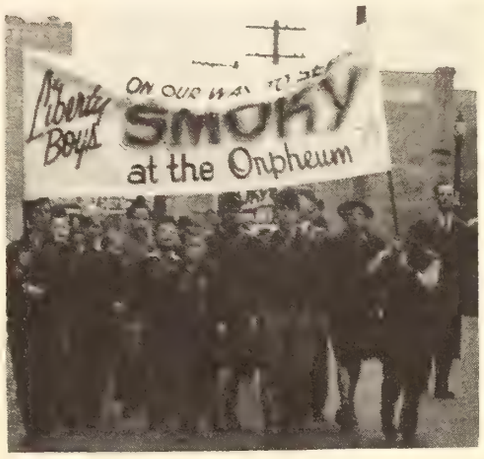
Hidden Name Contest Aids Boyle Date on "Claudia"

A hidden name contest in the classified sections of the *Bulletin* and *Record* highlighted the campaign arranged by manager Joseph S. Boyle for "Claudia and David" at the Poli-Broadway theatre, Norwich, Conn. Boyle promoted back issues of *Redbook Magazine,* which were sniped with theatre and playdate mention. Book marks were distributed in the public and lending libraries. Cards were placed on buses in Norwich, New London and surrounding areas. A window tieup was arranged with the Cranston Company.

Lobby Display Helps Sell May "Centennial" Date

An attractive lobby display was used by manager Ed May to exploit his date on "Centennial Summer" at the Rosetta theatre, Miami, Fla. The display consisted of two 40x60 boards, stills and some 200 pennants and balloons used for atmosphere. 2,000 heralds, paid for by a merchant, were distributed house to house. 200 cards were spotted on poles in outlying areas and in store windows. Five windows were used for a display in a vacant store.

Racing Tieup In Vancouver Sells Date on "Smoky"



A highly successful tieup with the Canadian Racing Association's Lansdowne Park meet resulted in a wealth of publicity and excellent returns at the box office for manager Ivan Ackery's playdate on "Smoky" at the Orpheum theatre, Vancouver, B. C.

Ackery extended invitations to all of the racing fraternity to a special screening, which netted plugs from newspapers, radio and started a whispering campaign. One of the feature races at Lansdowne was named "Smoky," a fact that was widely noted on the sport pages of the local press and in the racing sheet. Allan Young, radio star, helped to publicize the "Smoky" handicap with personal appearances at the track.

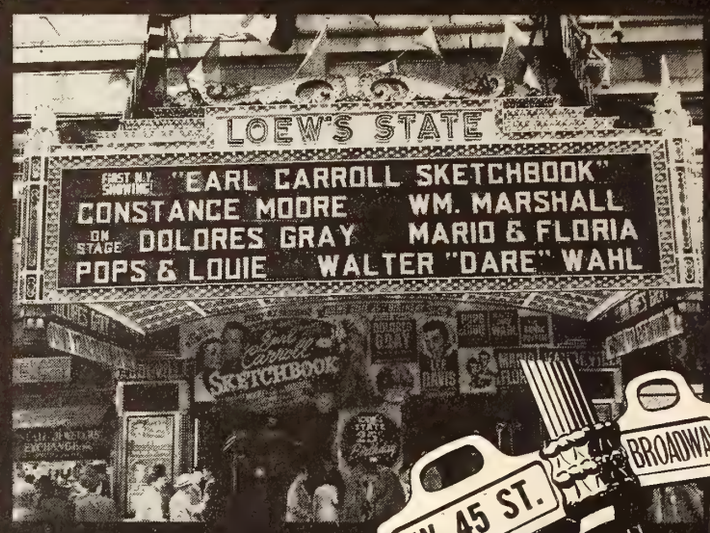
A parade was held with all *Liberty Magazine* carrier-salesmen as participants. Following the parade the marchers were guests of the management. The parade and free admissions were arranged to stimulate the distribution of *Liberty,* which had been stuffed with "Smoky" heralds.

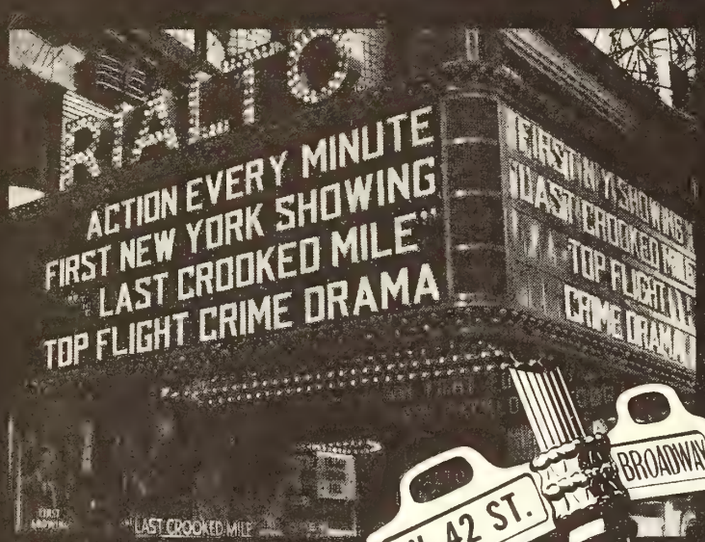
Thousands of pedestrians who were snapped by street photographers received receipts imprinted with theatre and playdate copy. 5,000 throwaways were distributed in parked cars, shops and restaurants. 200 street cars carried cards advertising the picture.

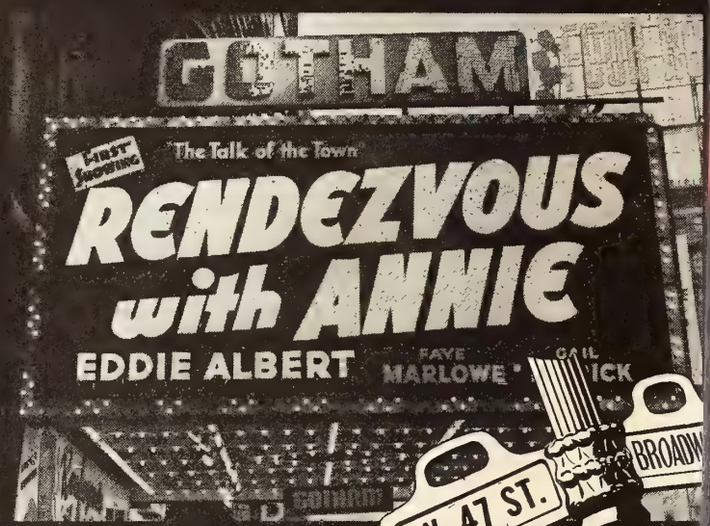
A huge mezzanine display with revolving color lights and spun glass pigeon holes was set up in advance. In addition attractive lobby and front of the house displays were used well in advance.

Contest Tied-in With Co-Op Ad

A full page cooperative newspaper ad, publicizing a "Do You Remember" contest, was promoted by manager Mel Blieden to exploit Warner Bros. 20th anniversary of talking pictures at the Voge theatre, East Chicago, Ind. Each of the six merchants who paid for the ad displayed a still from an old Warner Bros. picture in his store window. Contestants were required to visit each store and identify the picture that the still was taken from.







5 big pictures on New York's main stem!

KEEP YOUR BOX O

Broadway goes Republic!

... and PHILADELPHIA too!

at the ALDINE • "I've Always Loved You"
at the STANTON • "In Old Sacramento"
at the EARLE • "Rendezvous With Annie"
at the STUDIO • "Specter Of The Rose"

E EYE ON REPUBLIC!

Druker Scores a Circuit Clout In Relief Role

Druker's street ballyhoo for "Caesar and Cleopatra" in Harrisburg.

Relieving theatre managers during vacation on the Loew circuit is not exactly what Maurice Druker had expected when he rejoined the circuit after receiving his honorable discharge several months ago.

The opening of "Caesar and Cleopatra" at the Regent, Harrisburg. Pa., during manager Sam Gilman's vacation gave him a real opportunity, however, to pick up his exploitation and Druker cashed in on all angles.

Heralds Distributed

Druker led off with a teaser trailer a week before the regular trailer was scheduled. Newspaper teasers were used to supplement a stepped up advertising campaign.

A preview was arranged for press and radio representatives which netted fine publicity breaks and an editorial in the *Harrisburg Telegraph* urging movie goers to see the film production.

Three thousand throwaways were distributed which carried a front cover scareline: "Confessions of Cleopatra."

Bowman's department store cooperated by using a five-column by 16 inch newspaper ad with full theatre credit and a full window display. Window and counter space was also obtained from Schleisner's, an exclusive women's shop and Murphy's 5 and 10.

Atop the theatre marquee a 10x7 ft. sphinx was built with Vivien Leigh's face inset. Radio promotion included 25 spot announcements, a round table conference over WHGB with newspaper critics discussing the film's merits and additional free time on Green's department store program.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

LADIES WOOED BY NYLON MAGNET

Nylons to the first 10 women who knew the line spoken by Lauren Bacall in her first movie attracted considerable extra patronage for "The Big Sleep" at the Capital theatre, Madison, Wis. Ninety per cent of the attendance the first hour and a half were women, and out of the first 286 women who entered the theatre only eight gave the correct answer, which is: "Anybody got a match?" Credit manager Fred Reeth for an outstanding promotional stunt.

Star Helps Date On "Missouri"

The personal appearance of Eddie Dean, star of "Down Missouri Way," and a tieup with the Portland distributors of Majestic records gave impetus to the extensive campaign for the West Coast premiere of the picture at the Egyptian theatre in Coos Bay, Ore. The campaign was arranged by manager Ron Gamble.

Through the arrangement with the record distributor, 200 Dean recordings were secured for sale by the Grays Music Shop and the Music Box. With Dean autographing the records, a sellout occurred in a very short time at both establishments. Music stores also used window displays.

Considerable newspaper publicity was garnered, including three separate front page breaks and stories with art. Dean was featured on a 15-minute broadcast from the Egyptian stage opening night. In addition he was featured on seven programs emanating from radio station KOOS.

BIRTHDAY FAN CLUB HAS ANNIVERSARY

The first anniversary of the Birthday Fan Club, organized for the children of the community, recently was celebrated at the Roosevelt theatre, Flushing, N. Y. The club was founded by manager Mildred A. Fitzgibbons and has a membership of more than 3,000 boys and girls. Every child entering the theatre is invited to join, and parents are often interested spectators of enrollment ceremonies which take place at the permanent registration desk in the theatre lobby. Each registered child receives a card on his or her birthday, which admits the child free to the Fan Club matinee the following Saturday and to the birthday party held weekly after the show. Mildred considers the club the theatre's most vital institution.

McCoy Arranges Multiple Tieup In Augusta

A six-way tieup on a bathing beauty contest was promoted by manager P. E. McCoy to exploit "Easy to Wed" at the Miller theatre, Augusta, Ga. The tieup was effected with the Augusta Recreation Commission, the *Chronicle*, the Royal Crown Bottling Co., radio station WGAC, local merchants, and Metro-Goldwyn-Mayer.

The affair was known as the Esther Williams bathing beauty contest and was divided into three groups so that all ages, starting from eight on, could participate. The semi-finals were held at Lake Olmstead, and the finals on the Miller stage. The city recreation department held preliminary judging in each of the eight parks several days in advance. The department gave the contests wide publicity through their daily meetings, radio programs, newspaper features and weekly park news.

Publicized on Radio

The contest received considerable plugging over WGAC. Advance entries were given special interviews to create interest among the younger set. The *Chronicle* broke the news of the event two weeks in advance, which continued through the contest.

The Royal Crown Bottling Co. placed banners on their 20 trucks and distributed entry blanks over their routes. Various merchants donated complete outfits for the winners, ranging from $100 to $150. MGM donated the gold trophies for the winners.

Promotes Two Co-Op Ads

Two cooperative newspaper ads were promoted by manager J. G. Samartano to exploit his engagement of "Caesar and Cleopatra" at the State theatre, Providence, R. I. A three-column by 11½ inch perfume ad was run in the *Evening Bulletin* by Blandings. The second ad was paid for by Providence Jewelers, Inc.

Displays Aid Ward Playdate

Attractive lobby and front of the house displays drew attention to the engagement of "George in Civvy Street" at the Regal Cinema, Watford, England. The displays, which featured the star of the picture, George Formby, were designed by manager H. Ward.

How To Manage A Theatre
Learn about MOTION PICTURE THEATRE MANAGEMENT. Also ADVERTISING and EXPLOITATION. Book JUST OFF THE PRESS. Endorsed by Theatre and Film Executives. Will Help Any Man or Woman; no other book of its kind available. Tells How to BUY and BOOK Motion Pictures. Explains how to BUILD UP YOUR ATTENDANCE; why some good theatres fail and so-called cheap theatres make money. How to build theatres with little finances. HELPS THOSE NOW IN THE BUSINESS.
Price $4.50, postpaid. Send check or money order to SAM CARVER, P. O. Box 3668, Highland Park, Mich.

Ballyhoo, Co-Op Sell "Follies" In Calcutta

Ballyhoo, a beauty contest and a cooperative newspaper ad gave impetus to the excellent campaign arranged by manager I. A. Hafesjee to exploit "Ziegfeld Follies" at the Metro theatre in Calcutta, India.

Boys sandwiched between placards were sent out in batches of two's to the local soccer field, where upwards of 50,000 men assembled each evening to watch the soccer tournament. The ballyhoo was used for a week in advance and during the run of the film.

For the first time in Calcutta a cooperative newspaper ad was secured from the Anglo-Swiss Watch Company. Forty-six entries were received in the beauty contest to select the local Ziegfeld Girl. The winner's prize was donated by the Chowringhee Stores.

In the first three days of the playdate, usherettes with sashes and coronets were sent to clubs, dance halls and amateur performance nights at the Casanova to advertise the picture. Silk banners were hung around the marquee and silk strips were hung in front of the building.

Four days in advance, 17 trucks of the Ration Transport Service were decorated with cutouts from three and six-sheet posters. The trucks carry food-stuff from government warehouses to shops situated all over the city.

Coloring Contest Helps Murray Date in Bristol

A coloring contest, which was under the sponsorship of Uncle Bob's "Children's Corner" column in the *Evening Post,* was arranged by manager Harry Murray to exploit his date on "Make Mine Music" at the Odeon theatre, Bristol, England. Over 1,000 entries were received in the competition. Savings Certificates were awarded to winners. A special matinee was held for old age pensioners, which was publicized in the local newspaper.

Parade Boosts Cartoon Show

A big street parade was held on a local holiday to exploit a cartoon show at the Paramount theatre, Fremont, Ohio. Manager Dick Peffley, who had arranged a program of 15 cartoons, promoted the parade. Tickets were placed on sale two weeks in advance. 2,000 heralds were mailed.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship which justifies their names being placed on the final list as contenders for the Third Quarter period.

A. E. ABLESON
Lake, Devils Lake, N. D.

J. A. ACHNER
Star Cinema, Wandsworth
London, England

MARK ALLEN
Lido, Bronx, N. Y.

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

BILL BRERETON
Lafayette, Buffalo, N. Y.

BILL BROWN
Loew Poli-Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

M. CHANTRAINE
Normandie, Liège, Belgium

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

LOU COHEN
Loew's Poli, Hartford, Conn.

TOM EDWARDS
Ozark, Eldon, Mo.

JACK FOXE
Columbia, Washington, D. C.

J. GAVEGAN
Metro, Melbourne, Australia

LEO HANEY
Lido, Maywood, Ill.

LOU S. HART
Glove, Gloversville, N. Y.

A. S. HENDERSON
Royal, Columbus, Ga.

W. D. HENDLEY
Bradley, Columbus, Ga.

D. HOSAY
Forum, Liège, Belgium

BILL JOHNSTON
Majestic, Houston, Texas

PHIL KATZ
Kenyon, Pittsburgh, Pa.

SID KLEPER
College, New Haven, Conn.

GEORGE KRASKA
Loew's State, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

J. D. McBREARTY
State, Christchurch, N. Z.

CYRIL MEE
State, Harrisonburg, Va.

JOHN MISAVICE
Ritz, Berwyn, Ill.

LOUIS NYE
Hoosier, Whiting, Ind.

DICK PEFFLEY
Paramount, Fremont, Ohio

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

ROY O. PRYTZ
Granada, Duluth, Minn.

ED PYNE
Keith's 105th Street, Cleveland, O.

BILL REISINGER
Loew's, Dayton, Ohio

W. ROBERTS
Reo Cinema, Fazakerley
Liverpool, England

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

WILLIS E. SHAFFER
Fox Orpheum, Atchison, Kans.

ROY T. SHIELD
Mecca, Enid, Okla.

SOL SORKIN
RKO Keith's, Washington, D. C.

D. T. STALCUP
Gem, Etowah, Tenn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

D. VAN GESSEL
Regal Cinema, Cambridge, Eng.

SEYMOUR WEISS
Westside Drive-In, Cleveland, O.

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Paramount, Newark, N. J.

Star's Appearance Boosts Purcell's "Memphis" Date

The personal appearance of Roy Acuff on the stage of the Strand theatre, Staunton, Va., materially aided the playdate of "Night Train to Memphis," which played the theatre shortly after Acuff's visit. Acuff is the star of the picture. The campaign was arranged by Ed Purcell. For a lobby display a 40x60 board was used. Photos of Roy Acuff in a variety of poses were displayed on the board. 2,000 heralds were distributed and 200 small window cards were sent to grocery stores, gas stations, lunch rooms, etc. Newspapers and radio also were used to exploit the engagement.

PLAYGROUNDS ADDED TO CLEVELAND DRIVE-INS

Playgrounds have been installed for the entertainment of youngsters before the show starts at the Eastside and Westside Drive-In theatres, Cleveland, Ohio. Swings, with safety seats for tots, teeter-totter, and, most popular of all, the merry-go-round are outstanding features of the playground equipment. Additional playthings will be added as reconversion scarcities permit. The two Drive-In theatres are managed by Seymour Weiss.

Window Tieup Set in Baltimore

An attractive window tieup was arranged by Loew's publicist Gertrude Bunchez for the playdate of "Caesar and Cleopatra" at the Century theatre, Baltimore, Md. The display in O'Neill and Company department store consisted of models and stills from the picture.

Garners Newspaper Story

Extra newspaper publicity was garnered by manager A. J. Brown by inviting a group of men of the King's African Rifles to witness a screening of "Victory Parade" at the Empire theatre, Cardiff, England. The soldiers had marched in the London Victory Parade and appeared in the film.

Arranges Tieup with USES

A tieup with the United States Employment Service was effected by manager Cy Mee to exploit his engagement on "From This Day Forward" at the State theatre, Harrisonburg, Va. USES installed an interview service in the lobby and also mentioned the picture on their daily radio program.

SHOWMEN PERSONALS

In New Posts: C. J. Oliver, manager, Griffith theatres, Clinton, Okla. Arthur K. Dame, State, Presque Isle, Me. Herbert Bloom, Royal, Worcester, Mass. Colonel Larson, Pix, Whitehall, Wis. Leo F. Willson, State, Tucson, Ariz. Vincent H. Hamelin, Park, Dexter, Me.

Larry Greib, supervising director of motion picture theatres for City Investing Corporation, operators of Astor and Victoria, New York. Leon Kelmer succeeding him as manager, RKO Albee, Brooklyn, N. Y. Other RKO managerial shifts: Fred Smith to Kenmore, Brooklyn. Louis Grossman, Alden, Jamaica, L. I. Joe Goldberg, Tilyou, Brooklyn. Stephen Perry, Greenpoint, Brooklyn.

Richard Gullmeyer, city manager, Alliance circuit, Logansport, Ind. Walter Bujak, Martha Washington, Hamtramck, Mich. Bill Roland, Weslin and Grand, Massillon, Ohio. Jack Chambers, Admore; Milton Canoff, Liberty; Ted Dariotis, American; all in Chicago.

Assistant Managers: Anthony Kucinskis, Martha Washington, Hamtramck, Mich. Charles Caswell, Auditorium, Lynn, Mass. Russ Ordway, Allyn, Hartford, Conn. Douglas Amos, Paramount, New Haven, Conn. Hap Meininger, Nortown; Sam Brewer, Belmont; both in Chicago.

Mrs. Audrey Sigmon, Dawn Theatre; Harold Hendrich, Monroe; Vernon Brennan, Robert Goldstaff and Wilson Elliott, Fox; all in Detroit, Mich.

Wedding Bells: Pat Notaro, manager of the Bromley, Philadelphia, to Marion Koster, ex-Wac lieutenant.

Eddie Connell, relief manager, Neighborhood Theatres, Richmond, Va., to Margaret Beaudry of Cortland, N. Y.

Junior Showmen: Dean Francis, born recently to Mr. and Mrs. Frank Cost, in Cleveland, Ohio. Father is manager of the Shore theatre.

Paul Klieman, manager of the Pearl theatre, Philadelphia, and Mrs. Klieman are parents of a new-born baby girl, Susan.

Birthday Greetings: Thomas Di Lorenzo, Joseph W. Shuck, John E. Palmer, Raymond Hasselo, Scott Roberts, Leo A. Guimond, Douglas W. Mellott, J. H. Phillips, Sol Krim, Henry B. Salthun, Daniel A. Allain, Mildred Fitzgibbons, James Landers.

Ashton C. Rudd, James W. Work, Bert H. Todd, Walter B. Garver, James J. Lundsford, Ruth D. Ornstein, John A. Matthews, George Griffith, James S. Ellis, Robert Trautman, William Kohler, Orville W. Crouch, Robert Dummick, Alfred Gorton.

Harry S. Schulman, Arthur A. Quinn, Emmett H. Lyons, Rader S. Stewart, Charles D. Crowley, Carl H. Mott, Ernest L. Outlaw, Curtis B. Bell, Charles O. Clark, Howard L. Parker, Walter Woodman, Raymond L. Daniels, Edward V. Harris, Don Bloxham.

Mack Oringer, Harold Lucas, Clifford R. Buechel, William Johnston, Sam Horwitz, Michael J. Carroll, Edward Murtagh, Cresson E. Smith, Jr., John W. Terry, William F. Hatch, Gus H. Coats, Harris Lumberg, E. R. Mosteller, G. N. Turner, C. W. Doctor, Leonard Pearce, K. E. Ward, Fred Weimer, Kenneth A. Grimes, Lawrence Walter.

Showmen's Calendar: November 1st: Daniel Boone born—1734. 2nd: North and South Dakota admitted to Union—1889. 5th: Election Day. 8th: Montana admitted—1889. 11th: Armistice Day; Washington admitted—1889. 13th: Robert Louis Stevenson born—1850. 16th: Oklahoma admitted—1907. 28th: Thanksgiving Day. 30th: Mark Twain born—1835; Louisiana purchased—1803.

Letter Writing Contest Boosts Cleveland Date

A highly gratifying response to a letter writing contest over radio station WJW materially boosted the receipts at the box office for manager Gertrude L. Tracy's playdate on "God's Country" at the Ohio theatre, Cleveland, Ohio.

Guest tickets and photographs of Ace, the Wonder Dog, were awarded daily and at the end of the contest, which ran for a week, the winner received a German Shepherd puppy. The puppy was turned over to the winner at a ceremony that was broadcast.

Gertrude promoted a tieup with Woolworth's, whereby the weight cards in the store's weighing machines were numbered for a "lucky number" drawing. Lucky numbers were listed on a large display board above the scales. The scales were placed on the sidewalk at night. Guest tickets were awarded persons who drew lucky numbers.

An attractive false front drew the attention of passersby. 5,000 imprinted record bags were distributed by music stores in downtown Cleveland. The Public Library used a display in the main reading room and in branches. The nature angle was stressed in all advertising.

Promotes Full Page Co-Op Ad

A full-page cooperative newspaper ad and an editorial in the Waynesboro *Record Herald* were promoted by manager Don Nichols to exploit Warner Bros. anniversary of talking pictures. Nichols manages the Arcade theatre, Waynesboro, Pa. Twenty merchants paid for the co-op ad.

Display Aids "Two Sisters"

An attractive 14-foot set-piece was designed for the lobby to exploit the playdate on "Two Sisters from Boston" at the Bardavon theatre, Poughkeepsie, N. Y. The set-piece, which was used four weeks in advance, consisted of portraits of the five leading players, the title of the picture set on a musical bar and stills. The display was designed by A. W. Heim, display director.

A WELL ROUNDED TIEUP ON TUBULAR FURNITURE

A golden opportunity recently presented was quickly put to work by manager A. M. Carpenter of the Gaumont Palace, Barnstaple, N. Devon, England. A new local industry had started peacetime production of tubular steel furniture, and the directors of the company were looking around for a novel means of attracting public attention to their ambitious enterprise. Carpenter, about to exploit his date on "Gilda", arranged a tieup with the directors for a joint publicity campaign. One of the highlights of the arrangement was a lobby display of the tubular furniture, complete with a live girl model. "Gilda" copy was much in evidence. The display was well publicized in the local press, resulting in exceptionally satisfactory business.

Markell Promotes City Tieup

Considerable extra business for the Capitol theatre in Cornwall, Ontario, resulted from manager G. B. Markell's tie-in with the city's Old Home Week celebration. As part of the celebration activities, the city conducted a Search for Talent contest over radio station CKSF. Markell succeeded in having the broadcasts go on the air from the stage.

World's Fair Spirit in Lobby

Manager W. Ray Gingell decked out the lobby in a world's fair motif with banners, flags and pennants to exploit "Centennial Summer" at the Hiser theatre, Bethesda, Md. A 40x60 board featured an oil painting of the stars of the picture.

Sets Music Store Tieups

Attractive window displays on the Cole Porter music in "Night and Day" were arranged by manager Arthur Krolick with several record and sheet music stores to exploit the picture's engagement at the Century theatre, Rochester, N. Y.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE BIG SLEEP (WB)

First Report:

Total Gross Tabulated	$504,700
Comparative Average Gross	387,100
Over-all Performance	130.3%

BALTIMORE Stanley	139.3%
CLEVELAND—Warner's Hippodrome, 1st week	174.1%
CLEVELAND—Warner's Hippodrome, 2nd week	97.0%
CLEVELAND—RKO Allen, MO 1st week	112.7%
DENVER—Denver	89.8%
DENVER—Esquire	68.4%
DENVER—Webber	75.0%
DENVER—Aladdin, MO 1st week	74.4%
DENVER—Rialto, MO 2nd week (DB) Cuban Pete (Univ.)	73.7%
NEW YORK—Strand, 1st week (SA) Bob Crosby and his Orchestra	157.7%
NEW YORK—Strand, 2nd week (SA) Bob Crosby and his Orchestra	159.7%
NEW YORK—Strand, 3rd week (SA) Bob Crosby and his Orchestra	128.2%
NEW YORK—Strand, 4th week (SA) Bob Crosby and his Orchestra	114.3%
PHILADELPHIA—Mastbaum, 1st week	178.5%
PHILADELPHIA—Mastbaum, 2nd week	106.2%
PHILADELPHIA—Mastbaum, 3rd week	93.7%

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CANYON PASSAGE (Univ.)

Final Report:

Total Gross Tabulated	$778,300
Comparative Average Gross	666,400
Over-all Performance	116.8%

BALTIMORE—Keith's, 1st week	131.4%
BALTIMORE—Keith's, 2nd week	78.5%
BALTIMORE—Keith's, 3rd week	75.2%
BOSTON Boston, 1st week (SA) Vaudeville	144.4%
BOSTON—Boston, 2nd week (SA) Vaudeville	119.1%
BOSTON—Boston, 3rd week (SA) Vaudeville	101.0%
BUFFALO—Lafayette, 1st week (DB) Strange Conquest (Univ.)	139.0%
BUFFALO—Lafayette, 2nd week (DB) Slightly Scandalous (Univ.)	81.2%
BUFFALO—Lafayette, 3rd week (DB) Slightly Scandalous (Univ.)	63.9%
CHICAGO—Palace, 1st week (DB) Danger Woman (Univ.)	111.1%
CHICAGO—Palace, 2nd week (DB) Danger Woman (Univ.)	100.0%
CHICAGO—Palace, 3rd week (DB) Danger Woman (Univ.)	88.8%
CHICAGO—Grand, MO 1st week (DB) Danger Woman (Univ.)	121.9%
CINCINNATI—RKO Albee	142.8%
CINCINNATI—RKO Lyric, MO 1st week	129.6%
CINCINNATI—RKO Lyric, MO 2nd week	111.1%
CLEVELAND—Warner's Hippodrome	141.7%
DENVER—Denver (DB) Slightly Scandalous (Univ.)	103.8%
DENVER—Esquire (DB) Slightly Scandalous (Univ.)	90.9%
DENVER—Webber (DB) Slightly Scandalous (Univ.)	100.0%
INDIANAPOLIS—Indiana	142.3%
INDIANAPOLIS—Lyric, MO 1st week	119.0%
KANSAS CITY—Esquire, 1st week	114.1%
KANSAS CITY—Esquire, 2nd week	94.1%
KANSAS CITY—Uptown, 1st week	125.0%
KANSAS CITY—Uptown, 2nd week	100.0%
MINNEAPOLIS—RKO Orpheum, 1st week	72.1%
MINNEAPOLIS—RKO Orpheum, 2nd week	72.1%
NEW YORK—Criterion, 1st week	192.3%
NEW YORK—Criterion, 2nd week	134.6%
NEW YORK—Criterion, 3rd week	111.5%
NEW YORK—Criterion, 4th week	123.0%
OMAHA—Paramount	106.1%
OMAHA—Omaha, MO 1st week (DB) Night Editor (Col.)	101.1%
SALT LAKE CITY—Utah	122.1%
SAN FRANCISCO—Orpheum, 1st week (DB) Her Adventurous Night (Univ.)	186.8%
SAN FRANCISCO—Orpheum, 2nd week (DB) Her Adventurous Night (Univ.)	126.3%
SAN FRANCISCO—Orpheum, 3rd week (DB) Her Adventurous Night (Univ.)	100.0%
SAN FRANCISCO—Orpheum, 4th week (DB) Blonde Alibi (Univ.)	78.9%
ST. LOUIS—Fox (DB) The Runaround (Univ.)	123.1%
ST. LOUIS—Missouri, MO 1st week (DB) The Runaround (Univ.)	115.3%
TORONTO—Uptown, 1st week	126.5%
TORONTO—Uptown, 2nd week	121.2%
TORONTO—Uptown, 3rd week	105.3%

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CENTENNIAL SUMMER (20th-Fox)

Final Report:

Total Gross Tabulated	$1,044,700
Comparative Average Gross	991,300
Over-all Performance	105.3%

BALTIMORE—New, 1st week	130.0%
BALTIMORE—New, 2nd week	110.0%
BALTIMORE—New, 3rd week	95.0%
BOSTON—Metropolitan (DB) Swamp Fire (Para.)	113.6%
BUFFALO—Buffalo	135.1%
BUFFALO—Hippodrome, MO 1st week	118.2%
CHICAGO—Roosevelt	116.9%
CINCINNATI—RKO Palace	119.2%
CINCINNATI—RKO Shubert, MO 1st week	154.5%
CINCINNATI—RKO Lyric, MO 2nd week	101.8%
CLEVELAND—RKO Palace	84.3%
CLEVELAND—RKO Allen, MO 1st week	107.8%
CLEVELAND—Warner's Lake, MO 2nd week	94.4%
DENVER—Denver (DB) Strange Triangle (20th-Fox)	101.1%
DENVER—Esquire (DB) Strange Triangle (20th-Fox)	90.9%
DENVER—Webber (DB) Strange Triangle (20th-Fox)	100.0%
DENVER—Aladdin, MO 1st week (DB) Strange Triangle (20th-Fox)	106.3%
DENVER—Rialto, MO 2nd week (DB) Strange Triangle (20th-Fox)	54.5%
KANSAS CITY—Esquire, 1st week	100.0%
KANSAS CITY—Esquire, 2nd week	80.0%
KANSAS CITY—Uptown, 1st week	111.6%
KANSAS CITY—Uptown, 2nd week	91.6%
LOS ANGELES—Chinese, 1st week	157.2%
LOS ANGELES—Chinese, 2nd week	110.0%
LOS ANGELES—Chinese, 3rd week	81.7%
LOS ANGELES—Loew's State, 1st week	132.0%
LOS ANGELES—Loew's State, 2nd week	83.0%
LOS ANGELES—Loew's State, 3rd week	68.0%
LOS ANGELES—Uptown, 1st week	117.1%
LOS ANGELES—Uptown, 2nd week	89.9%
LOS ANGELES—Uptown, 3rd week	62.5%
MINNEAPOLIS—Radio City	103.4%
MINNEAPOLIS—Century, MO 1st week	126.8%
NEW YORK—Roxy, 1st week (SA) Chico Marx, Jane Pickens, others	116.4%
NEW YORK—Roxy, 2nd week (SA) Chico Marx, Jane Pickens, others	102.1%
NEW YORK—Roxy, 3rd week (SA) Chico Marx, Jane Pickens, others	102.1%
NEW YORK—Roxy, 4th week (SA) Chico Marx, Jane Pickens, others	91.2%
OMAHA—Paramount (DB) Dark Alibi (Mono.)	110.3%
OMAHA—Omaha, MO 1st week (DB) Dark Alibi (Mono.)	95.4%
PHILADELPHIA—Fox, 1st week	144.6%
PHILADELPHIA—Fox, 2nd week	117.7%
PHILADELPHIA—Fox, 3rd week	70.2%
PITTSBURGH—Harris, 1st week	171.8%
PITTSBURGH—Harris, 2nd week	109.3%
PITTSBURGH—Senator, MO 1st week	100.0%
SAN FRANCISCO—Fox (DB) Don't Gamble With Strangers (Mono.)	91.7%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Don't Gamble With Strangers (Mono.)	99.0%
ST. LOUIS—Fox (DB) Deadline for Murder (20th-Fox)	117.6%
ST. LOUIS—Missouri, MO 1st week (DB) Deadline for Murder (20th-Fox)	115.3%

Pickford, Cowan Plan $3,000,000 Production Unit

Capitalized at from $2,500,000 to $3,000,000 in cash properties held by both a new producing company was announced this week by Mary Pickford, a founder-owner of United Artists, and Lester Cowan, independent Hollywood producer. Interviewed at Waldorf Towers, the Waldorf-Astoria, New York, Miss Pickford and Mr. Cowan said they expected to be in production under the merger by January 1 with a schedule that contemplates 15 motion pictures, seven of which will be completed within the next two years.

The partners plan only top pictures, worthy as to high quality of story and treatment, budgeted at from $1,500,000 to $2,000,000 a picture. Miss Pickford will be president of the as yet untitled firm and hopes shortly to announce the name of "a prominent man in the industry" as chairman of the board. Mr. Cowan will be in charge of production.

Miss Pickford said color would be emphasized in all the jointly-made productions as "black and white will be as obsolete as silent films within the next few months." Distribution will be made through United Artists and a sales manager will be appointed.

The Pickford-Cowan partnership involves the pooling of some 30 stage, film and literary properties belonging to both members. Mr. Cowan's entire current production program will be transferred to the new company. These proposed pictures, including F. Scott Fitzgerald's "Babylon Revisited," "The President's Husband," "Sun Yat-sen," and "Free Press," will be made at the Hal Roach Studios in Culver City.

While in New York, Mr. Cowan bought film rights to two plays and a novel.

Miss Pickford brings to the merger the Perleman-Nash-Weill musical, "One Touch of Venus," seen on Broadway last year; Elmer Rice's "Street Scene," Warwick Deeping's "Sorrel and Son," David Belasco's "Tonight or Never," Zoe Akin's "The Greeks Had a Word for It," and John Colton's dramatization of "Rain," from an original story by W. Somerset Maugham.

Miss Pickford said that, as she owns 51.25 per cent of the Samuel Goldwyn Studios in Hollywood, which has eight stages on the lot, the new company is "assured of ample facilities for completing its program."

"Angel on My Shoulder" Pre-Release Dates Set

London and Louisville showed the first pre-releases of "Angel on My Shoulder," produced for United Artists by Charles R. Rogers and starring Paul Muni, Claude Rains and Anne Baxter on what amounted to a day and date international opening. Loew's theatre, Louisville, saw the film September 26, and the following day it was shown at the Pavilion, London.

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Writes S. J. Neyland, Jr., of Wallace Theatres, Lubbock, Tex.: "Thank you for receipt of our classified advertising. . . . I also wish to express our appreciation for handling this matter for us. The results were very good and we were indeed surprised by the coverage."

Heiber District Manager In Universal Shift

Three more promotions within the ranks of the Universal-International sales department were announced last week by William A. Scully, vice-president and general sales manager. Edward Heiber, Chicago branch manager, was named district manager of the Des Moines, Kansas City and Omaha territories, with headquarters in Kansas City. J. F. Bannan, branch manager in Cincinnati, was advanced to Chicago branch manager, F. J. Guehl, salesman in the Pittsburgh office, was named branch manager there.

Kessel, Pioneer Producer, Dies

Adam Kessel, 80, early film producer credited with bringing Charlie Chaplin from the stage to the screen, died September 21 at his home in Keeseville, N. Y., following a year's illness.

As a young man, Mr. Kessel lived in Brooklyn with his brother Charles, where they earned a modest income publishing *The Sporting Gazette,* a baseball, football and boxing journal peddled to saloon and barber shop patrons. When the publication ceased, they became bookmakers at the Metropolitan race tracks, prospering until the Hughes anti-racing bill made the trade illegal.

Motion pictures then were in the nickelodeon stage. With C. O. Bauman, they entered the field, forming the New York Motion Picture Corporation which became the parent company of Reliance, Kay-Bee (Kessel and Bauman), Bison, Bison-Bison-101, and Keystone.

Adam Kessel saw Charlie Chaplin in a vaudeville show in 1913, and believing him a likely motion picture prospect, sent him to the Keystone unit which was under Mack Sennett's direction. Mr. Chaplin in those days nourished serious dramatic aspirations and was reluctant to leave the stage for the new medium. A year's guarantee of $150 a week finally won him over.

In 1917 the Kessel brothers sold their Keystone interests to Triangle Film Corporation. They later had several ventures, none associated with the industry. For a period in the '30's Mr. Kessel operated a parking lot in Brooklyn. In recent years he retired to his Keeseville home.

Surviving besides his brother Charles, are another brother, Nicholas, and two sisters, Mrs. Anna Gerlach and Mrs. J. Zimmerman. Funeral services were held in Keeseville Tuesday, with burial at Troy cemetery, Troy, N. Y.

Legion of Decency Reviews 19 New Productions

The National Legion of Decency reviewed 10 new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "Little Miss Big," "'Neath Canadian Skies," "No Love, No Leave" and "Rolling Home." In Class A-II, unobjectionable for adults, were "Angel on My Shoulder," "Flight to Nowhere," "Her Sister's Secret," "I've Always Loved You," "Little Miss Iodine," "Susie Steps Out."

The National Legion of Decency reviewed nine new productions last week, approving all but three. In Class A-I, unobjectionable for general patronage, were "Lawless Breed," "Roll on Texas Moon" and "Singing on the Trail." In Class A-II, unobjectionable for adults, were "The Bachelor's Daughters," "The Invisible Reformer" and "Decoy." In Class B, objectionable in part, were "Cross My Heart," "G. I. War Brides" and "Shadow of a Woman."

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
SHORT SUBJECTS CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Blue Skies

Paramount—Crosby and Astaire

The idea here is this:

Forget story, accredited to an original idea by Irving Berlin, which is neither original nor very much of an idea, and relax while Bing Crosby gives out with those vocals and Fred Astaire with the tapwork. "Blue Skies" is enough of a showpiece for them individually and collectively to guarantee sweeping popular approval.

As a matter of fact, the dramatic thread is so slim and so perilously held together that, with justification, it could well be regarded as virtually non-existent. Crosby is his casual self, as per tradition. Leaving vaudeville when vaudeville left him, he wanders in, and through, a series of night clubs. Never long contented, he drops one for another—in all sorts of sizes and architecture, but each one furnishing a thin excuse for another Berlin song. Astaire, as a radio commentator, is used as the transparent advice by which the flashback method of unfolding the lighter-than-air story is unfolded. Joan Caulfield is the girl, sought by Astaire and won by Crosby until they drift apart via one of those convenient misunderstandings which seem parcel of practically any musical shipped out of Hollywood. In the end, insofar as the story is concerned, Bing and Miss Caulfield get together for the expected happy finish.

But, between the opening and closing extremities—whether as units of their own or snatches to bridge Bing in his travels as nightclub proprietor—are 29 Berlin tunes, most of them written long before this picture was made, but with a couple of new ones added. They range from such well knowns as "A Pretty Girl Is Like a Melody" to "Always," "Tell Me, Little Gypsy," "Puttin' on the Ritz," "Russian Lullaby" and "You'd Be Surprised" to "Putting All My Eggs in One Basket," "Any Bonds Today," "This Is the Army," "White Christmas," "God Bless America" and, of course, the recurring theme song from which the attraction draws its title.

Bing is Bing and Astaire is Astaire. Separately, they are tops in their respective categories, which ought to be news to no one at all. When they combine for a repeat of one of their old vaudeville numbers with hoofing thrown in, the result is a high in their particular kind of talent.

Billy De Wolfe, playing sort of a shadow to Crosby, is the main comedy foil. For no apparent reason he also does a specialty which is a burlesque of a woman shopper dropping in at a bar to ease her tired feet and her thirst. Its reception among women is apt to be judged in ratio to the thin or indifferent skins of the women in the audience. Miss Caulfield has practically nothing to do, but manages it decoratively. Olga San Juan, in singing specialties, is satisfactory. Arthur Sheekman gets credit for the screenplay, and Adrian Scott for the adaptation. Stuart Heisler directed and Sol C. Siegel produced. The film is in Technicolor.

Seen at the Normandie theatre, New York. Reviewer's Rating: Good.—RED KANN.

No release date set. Running time. 104 min. PCA No. 11075. General audience classification.
Johnny Adams ..... Bing Crosby
Jed Potter ..... Fred Astaire
Mary O'Hara ..... Joan Caulfield
Billy De Wolfe, Olga San Juan, Mikhail Rasumny, Frank Faylen, Virginia Horne, Karolyn Grimes

Gentleman Joe Palooka

Monogram—Comic Strip Characters

There are ample entertainment values in the second of Monogram's series based on the Ham Fisher comic strip, and the film, which has wider appeal than its predecessor, should register even more strongly at the box office than did the first.

Joe Kirkwood and Leon Errol, perfectly cast as Palooka and his manager, Knobby Walsh, are supported by a number of veteran performers, notably Guy Kibbee, Elyse Knox and Lionel Stander. Hal Chester's production is finished and workmanlike, its polish remarkable in view of the modesty of the budget.

Cyril Endfield, who also directed, wrote the screenplay, which takes Palooka through a series of spiritual as well as physical adventures, involving him not only in a succession of prize fights, but also in a political swindle which threatens his career as well as his personal attitude toward life. Matters are righted in a climactic scene wherein Palooka, aided by a bunch of free-swinging sparring partners, cleans up the crooked politicians and their hired thugs in a fast-paced free-for-all.

Only defect in the film is an overlong drunk scene, much of which might well have been omitted.

Previewed at the studio. Reviewr's Rating: Good.—THALIA BELL.

Release date, September 28, 1946. Running time, 72 min. PCA No. 11853. General audience classification.
Knobby Walsh ..... Leon Errol
Joe Palooka ..... Joe Kirkwood
Uncle Charlie ..... Guy Kibbee
Elyse Knox, Lionel Stander, H. B. Warner, Stanley Prager, Warren Hymer, Richard Lane, Cliff Nazarro, Fritz Feld

Nobody Lives Forever

Warners—Gun Play

"Nobody Lives Forever" is a slick production, slick and machine-made in all departments; something that you can swallow easily, but it's more than a little slow getting wound up.

John Garfield, as grumpy and as tough and as soft-hearted as ever, is a confidence man and embezzler who is released from the Army only to begin again to pick up the free and easy money from anyone he can outsmart. He gets a tip that there's a wealthy widow in town wondering what she can do with the $2,000,000 her husband left her. Garfield gives a $300,000 slice of the deal to three small-time crooks and moves in for the kill, intent on getting her to invest in a phony business. Since the widow is played by Geraldine Fitzgerald, you know the story from there on in.

Boy falls in love with girl and his love is so pure and intense that he wants to forget the shakedown. But his pals won't let him. For the grand slam finale, the three crooks kidnap Miss Fitzgerald, hurry her to a shrouded-in-mist waterfront shack and then it is up to Mr. Garfield to shoot his way into the shack and rescue her, accomplished amid a hail of bullets.

The top leads, in addition to being good marquee decoration, turn in excellent performances. And they're backed solidly by such veterans as Walter Brennan, who is given another death scene to play as a down and out pickpocket; George Tobias, as Garfield's genial gunman and secretary, and George Coulouris, who apparently once was a thief of international repute, but who is now reduced to such shoddiness as blackmail and kidnapping. Faye Emerson, in a featured position, is blond and lovely. All are names easily sold.

Produced by Robert Buckner, directed by Jean Negulesco, written by W. R. Burnett, "Nobody Lives Forever" is a competent job and will depend heavily on John Garfield's reputation for its draw.

Seen at the home office. Reviewer's Rating: Fair.—RAY LANNING.

Release date, October 12, 1946. Running time, 100 min. PCA No. 10623. General audience classification.
Nick Blake ..... John Garfield
Gladys Halvorsen ..... Geraldine Fitzgerald
Pop Gruber ..... Walter Brennan
Faye Emerson, George Coulouris, George Tobias, Robert Shayne, Richard Gaines, Dick Erdman

Russia on Parade

Artkino—Sports Pageant in Color

In a 45-minute documentary, the Russian film makers have introduced to this country their new and widely discussed color process. While reasonably adequate, it decidedly lacks the richness and visual clarity of Technicolor.

The film itself offers a spectacular sports display performed by representatives of the 16 Soviet Republics in Moscow's Red Square. Caught in the pageant are the vividly colored banners and bright costumes of the 23,000 participants as they go into their traditional dances and gymnastic feats. Some 25 cameramen were used to film the spectacle, frequently turning to the viewing stand to catch intimate glimpses of Premier Stalin, General Eisenhower and other notables.

Kurt Hirsch did the English narration, while direction was under the supervision of Vassili Beleyev, Igor Posselsky and Ivan Vensher. The subject should have a unique appeal to followers of Russian films.

Release date, September 6, 1946. Running time, 45 min. General audience classification.

Seen in New York projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

(Reviews continued on page 3224)

IN THE CHILDREN'S LIBRARY

TEN production companies, under the sponsorship of the Motion Picture Association of America, are reissuing a total of 28 juvenile films, comprising a new Children's Film Library, to exhibitors throughout the country. Below are the credits for the pictures and extracts from the reviews which appeared in the HERALD *when the pictures were first released. The films are now available at the exchanges of the companies whose product is thus available primarily for Saturday showings.*

THE ADVENTURES OF HUCKLEBERRY FINN (Metro-Goldwyn-Mayer)

Produced by Joseph L. Mankiewicz. Directed by Richard Thorpe. Cast: Mickey Rooney, Walter Connelly, William Frawley.

Here is the screen story of one of Mark Twain's famous story-book characters. "Brains need not be unduly cudgeled in the process of constructing showmanship campaigns whereby 'Huckleberry Finn' may be sold to the largest audience possible. Everything needed by everyone is provided in the picture."—HERALD Review, February 11, 1939.

ALICE IN WONDERLAND (Paramount)

Directed by Norman McLeod. Adapted to the screen from the book by Lewis Carroll. Cast: Charlotte Henry, Richard Arlen, Rosco Ates, Gary Cooper, Leon Errol.

An allegorical dream fantasy in which Alice meets all the famous characters of the book. "Because 'Alice' is such a different entertainment attempt, it requires an uncommon brand of showmanship. Primarily it's a children's attraction, though there's an abundance of name values for the adults."—HERALD Review, December 16, 1933.

ANNE OF GREEN GABLES (RKO Radio)

Produced by Kenneth MacGowan. Directed by George Nicholls, Jr. Cast: Anne Shirley, Tom Brown, O. P. Heggie, Helen Westley.

This film story is for the young customers, faithfully depicting the adventures of a little orphan girl adopted into a country family. "Chalk this picture up as first class program entertainment."—HERALD Review, October 27, 1934.

ANNE OF WINDY POPLARS (RKO Radio)

Produced by Cliff Reid. Directed by Jack Hively. Adapted from the book by L. M. Montgomery. Cast: Anne Shirley, James Ellison, Henry Travers, Patric Knowles.

Following the story of the novel, the film shows the triumph of sweetness and light over malice and envy. "There has been no streamlining of the plot, no modernization of story, and reliance is upon appeal to sentiment and emotion throughout."—HERALD Review, June 22, 1940.

BAREFOOT BOY (Monogram)

Produced by E. B. Derr. Directed by Karl Brown. Cast: Jackie Moran, Marcia Mae Jones, Claire Windsor, Ralph Morgan.

A homespun story inspired by John Greenleaf Whittier's poem. "American boyhood is the main ingredient of this picture. The film . . . moves forcefully forward in a rising crescendo of action packed sequences to a stirring and emotional climax."—HERALD Review, September 3, 1938.

Warner Brothers' "Midsummer Night's Dream" cast James Cagney prominently.

BLONDIE BRINGS UP BABY (Columbia)

Associate producer, Robert Sparks. Directed by Frank R. Strayer. Cast: Penny Singleton, Arthur Lake, Larry Simms, "Daisy," Danny Mummert.

Blondie takes the baby to school where he suffers a black eye and the loss of his dog during his numerous adventures. "Dialogue is better, the story is more rounded and many-sided, the picture in whole is sound as a bell."—HERALD Review, November 11, 1939.

FIVE LITTLE PEPPERS AND HOW THEY GREW (Columbia)

Directed by Charles Barton. Cast: Edith Fellows, Clarence Kolb, Dorothy Peterson, Ronald Sinclair.

Based on Maraget Sidney's book, the "Five Little Peppers," the children run into many difficulties in their poor home when their mother is called away. However, they turn some old mining stock into a fortune and the picture ends happily.

FIVE LITTLE PEPPERS IN TROUBLE (Columbia)

Directed by Charles Barton. Cast: Edith Fellows, Dorothy Ann Seese, Dorothy Peterson, Pierre Watkin.

The "Pepper" children and their trials and tribulations at a boarding school while relatives fight over their custody, is the subject for this family type picture.

Mickey Rooney starred in "Adventures of Huckleberry Finn" for Metro-Goldwyn-Mayer.

THE GREEN PASTURES (Warner Brothers)

Directed by Marc Connelly and William Keighley. A fable by Mr. Connelly suggested by Roark Bradford's Southern Sketches, "Ol' Man Adam and His Chillun'." Cast: Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson.

"Viewed either from a commercial or entertainment standpoint, it is valuable screen merchandise taking high rank with the great pictures the industry has produced. No matter what its spiritual or earthly quality, nothing quite like it has been done before."—HERALD Review, May 30, 1936.

HOOSIER SCHOOLBOY (Monogram)

Produced by Ken Goldsmith. Directed by William Nigh. Cast: Mickey Rooney, Anne Nagel, Frank Shields, Edward Pawley.

"A homey, human and emotion arousing picture of rural life . . . that, maintaining continually the human interest element, makes a strong appeal for the family trade."—HERALD Review July 3, 1937.

THE HUMAN COMEDY (Metro-Goldwyn-Mayer)

Produced and directed by Clarence Brown from a story by William Saroyan. Cast: Mickey Rooney, Frank Morgan, James Craig, Marsha Hunt.

This is a film study of Americans in wartime. ". . . It is first and finally . . . a super-Hardy family type of picture with tears and laughs for the theatregoers of all kinds and ages everywhere."—HERALD Review, February 27, 1943.

JANE EYRE (Twentieth Century-Fox)

Produced by William Goetz. Directed by Robert Stevenson. Cast: Joan Fontaine, Orson Welles, Margaret O'Brien, Peggy Ann Garner.

One of Charlotte Bronte's most widely-read novels, "'Jane Eyre' will draw its audiences

from women of all ages who delight in a purely romantic story, splendidly set and costumed, and generously cast."—HERALD Review, February 5, 1944.

KNICKERBOCKER HOLIDAY (United Artists)

Produced and directed by Harry Joe Brown for the Producers Corporation of America. Cast: Nelson Eddy, Charles Coburn, Constance Dowling.

The film is a costume farce of the 1650's with "the accent on comedy in song and story. When the comedy clicks, whether slapstick or satire (it is) a highly amusing film."—HERALD Review, March 4, 1944.

LITTLE MISS MARKER (Paramount)

Produced by B. P. Schulberg. Directed by Alexander Hall Based on an original story by Damon Runyon. Cast: Adolph Menjou, Dorothy Dell, Charles Bickford, Shirley Temple.

Containing all the legendary characters made famous by Damon Runyon the picture is "gripping entertainment . . . presented in a coherent, understanding fashion that makes each element a valuable showmanship feature."—HERALD Review, May 5, 1934.

A MIDSUMMER NIGHT'S DREAM (Warner Brothers)

Directed by Max Reinhardt and William Dieterle from William Shakespeare's classic. Cast: James Cagney, Joe E. Brown, Hugh Herbert, Frank McHugh, Olivia De Havilland, Mickey Rooney.

"The motion picture has brought to bear all that the creative techniques of the drama, the dance, pageantry and music of the world today can give. At last a motion picture has been made with sufficient weight to enable the roles to dominate the stars and make players of them."—HERALD Review, October 12, 1935.

THE MIGHTY TREVE (Universal)

Associate producer, Val Paul. Directed by Lewis D. Collins. Cast: Noah Beery, Jr., Barbara Read, Samuel S. Hinds.

The presentation is a plain story of the affection and companionship of a young man and his dog. "The story is unfolded in a leisurely fashion and the dog is made to seem to do nothing that a good dog might not do."—HERALD Review, April 10, 1937.

Charlotte Henry played Alice in Paramount's "Alice in Wonderland" with Louise Fazenda and Edna May Oliver.

MRS. WIGGS OF THE CABBAGE PATCH (Paramount)

Produced by Sol C. Siegel. Directed by Ralph Murphy. Cast: Fay Bainter, Vera Vague, Hugh Herbert, Carolyn Lee.

The basic drama of a courageous mother, the charm of her five innocent children, and the comedy of a husband-seeking spinster have been incorporated into this film story. "Fay Bainter has strength and charm as 'Mrs. Wiggs' and makes a valiant attempt to put forward the timeless quality of the heroine."—HERALD Review, October 3, 1942.

THE POOR LITTLE RICH GIRL (Twentieth Century-Fox)

Associate producer, B. G. De Sylva. Directed by Irving Cummings. Cast: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley.

"Just about nine-tenths of this picture is Shirley Temple singing, dancing, acting and being the same charming girl that has endeared her to legions."—HERALD REVIEW.

THE PRINCE AND THE PAUPER (Warner Brothers)

Produced by Hal B. Wallis. Directed by William Keighley. Cast: Errol Flynn, Claude Rains, Henry Stephenson.

Mark Twain's classic romantic drama of the Sixteenth Century. "As the ancient rituals and paraphernalia are reproduced in authentic detail, the atmosphere of the sequence takes on a significance which gives the whole show an interest for adults that otherwise might be lacking in a film which essentially is a young folk's picture."—HERALD Review, April 17, 1937.

REBECCA OF SUNNYBROOK FARM (Twentieth Century-Fox)

Associate producer, Raymond Griffith. Director, Allan Dwan. Cast: Shirley Temple, Randolph Scott, Jack Haley, Gill Robinson. Adapted from the novel by Kate Douglas Wiggin.

"This is the type of product pointed to eye, ear and, in a sense, intellect . . . sheer professional ability to perform entertainingly, comprise the stuff which this expert young lady (Miss Temple) demonstrates that she doesn't need curls or tears to put her over."—HERALD Review, March 12, 1938.

SANDY GETS HER MAN (Universal)

Associate producer, Burt Kelly. Directed by Otis Garrett and Paul Gerard Smith. Cast: Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy.

One of the series of pictures which starred Baby Sandy, "this places her in predicaments both dangerous and comic, ends with having her saved from a burning building by the firemen whose reward is marriage to her screen mother."—HERALD Review, November 16, 1940.

SIS HOPKINS (Republic)

Associate producer, Robert North. Directed by Joseph Santley. Cast: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna.

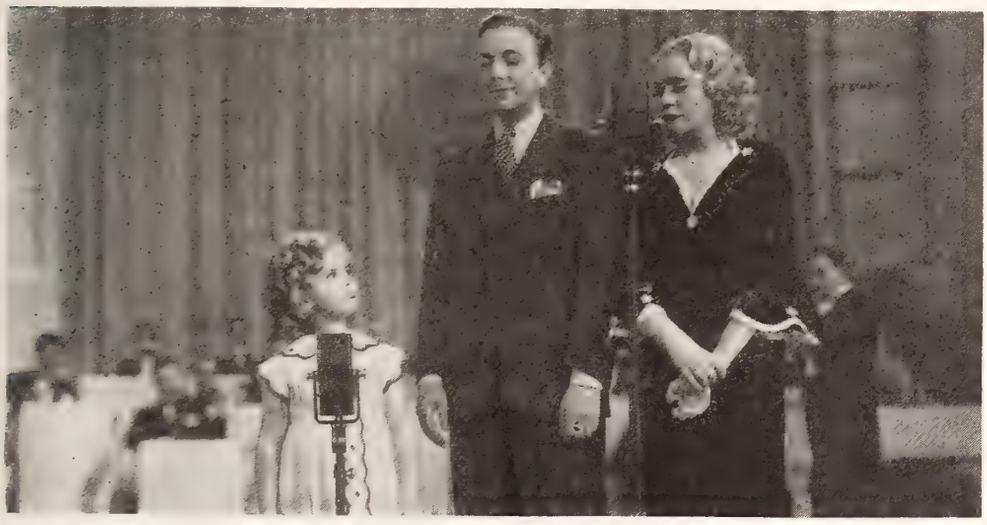
The story deals with the adventures of "Sis Hopkins" whose flat-footed ignorance gets her wealthy relatives into assorted dithers. "The picture rates as one of the most comic productions of recent vintage.—HERALD Review, April 12, 1941.

SONG OF THE OPEN ROAD (United Artists)

Directed by S. Sylvan Simon. Cast: Charlie McCarthy, Edgar Bergen, Jane Powell, W. C. Fields.

A variety-show type of film with a supporting story. "The picture offers an adequate vehicle for the launching of this young lady's (14-year-old singer Jane Powell) career. The cast pre-

(*Continued on following page, column 1*)



Twentieth Century-Fox starred Shirley Temple in "Poor Little Rich Girl" with Jack Haley and Alice Faye.

(Continued from preceding page)
sents a fine performance calculated to afford plenty of laugns."—HERALD Review, April 29, 1944.

THREE'S A FAMILY (United Artists)

Produced by Sol Lesser. Directed by Edward Ludwig from a stage play by John Golden. Cast: Marjorie Reynolds, Charles Ruggles, Fay Bainter.

The film story is concerned with the confusions, complications and consternations occasioned by the housing shortage at the point where it collides with a sky-rocketing birth rate. ". . . The film will panic the paying customers and prosper accordingly."—HERALD Review, November 25, 1944.

TWO THOROUGHBREDS (RKO Radio)

Produced by Cliff Reid. Directed by Jack Hively. Cast: Jimmy Lydon, Joan Brodel, Arthur Hohl.

This is a story about a stolen thoroughbred race horse whose colt runs away and is found by an orphan boy and their resulting friendship. "Its lack of pretension is in itself a builder of audience accustomed to straightforward narrative and action."—HERALD Review, December 2, 1939.

THE UNDER-PUP (Universal)

Produced by Joe Pasternak. Directed by Richard Wallace. Cast: Robert Cummings, Nan Grey, Gloria Jean, Beulah Bondi.

Gloria Jean's film debut in which she portrays the young daughter of a middle class family who wins her way into the hearts of people of wealth. "Such a movie menu will leave the family trade guests with a well fed, satisfied feeling of having seen a picture cooked to their taste."—HERALD Review, August 26, 1939.

YOUNG BUFFALO BILL (Republic)

Associate producer and director, Joseph Kane. Cast: Roy Rogers, George "Gabby" Hayes, Pauline Moore.

A story of early New Mexico with the cowboy star in the title role singing and fighting his way through adventure. "The romantic elements are secondary to the fast riding and the fist and gun fights."—HERALD Review, April 20, 1940.

YOUNG TOM EDISON (Metro-Goldwyn-Mayer)

Produced by John W. Considine. Directed by Norman Haurog. Cast: Mickey Rooney, Fay Bainter, George Bancroft, Virginia Weidler.

A film story of the boyhood of that great inventor, Edison. When the picture was reviewed from Hollywood the theatre audience expressed their liking for it "in terms of hearty laughter, tense excitement, hushed sympathy for the misunderstood boy and, finally, spontaneous and sustained applause. It must be good."—HERALD Review, February 17, 1940.

This Man Is Mine

***Columbia (British) Production* — Domestic Comedy**

In spite of the appearance of three up-and-coming British stars and contributions from noted character artists Tom Walls and Jeanne De Casalis, this film doesn't quite rate the laughs that were planned. It develops into just another domestic entanglement with the inevitable lovers' quarrels and some pretty scheming for the favors of a visiting Canadian soldier.

Private Bill MacKenzie's arrival at the Ferguson's—typical middle-class English family—on Xmas Eve coincides with Nova Pilbeam exhibiting a desire to be swept off her feet. Glynis Johns, a wartime billettee in the Ferguson house-hold, enters the scene and from there the battle to win the affections of Bill MacKenzie goes the distance.

By helping to round up racketeers who hijack some Canadian troops' mail our hero gains the favor of Miss Pilbeam's true love—but not for long. Eventually it all rights itself and we are finally shown Bill Mackenzie back home in Saskatoon complete with Miss Johns.

Hugh McDermott, following up his success in "Seventh Veil," portrays the confident, irresistible Canadian soldier. He gives a convincing performance. Jeanne De Casalis—Britain's Billie Burke—and Tom Walls are competent as Mr. and Mrs. Ferguson. Glynis Johns and Nova Pilbeam try hard with poor material. Technically the film is good but it needs to be tightened up to hold the interest of the average audience. Marcel Varnel produced and directed.

Seen in the London Studio One Trade Show. Reviewer's Rating: Average.—WILLIAM PAY.

Release date, not set. Running time, 103 min. British adult audience classification.
Phillip Ferguson .....Tom Walls
Mrs. Ferguson .....Jeanne de Casalis
Phoebe Ferguson .....Nova Pilbeam
Brenda Ferguson .....Rosalyn Boulter
Millie .....Glynis Johns
Bill MacKenzie .....Hugh McDermott
Barry Morse, Ambrosine Phillpotts, Mary Merrall, Agnes Laughlan, Bernard Lee, King Whyte, Charles Victor, Leslie Dwyer

South of Monterey

***Monogram*—Cisco Again**

The usual dash and fire, plus a number of songs in Mexican style, are contained in the latest adventures of the Cisco Kid. Gilbert Roland as the far-ranging friend of the peons, again has the Cisco role, aided by his regulars, Martin Garralaga, Frank Yaconelli and songstress Iris Flores.

The original screenplay by Charles S. Belden has provided the Cisco Kid with a twin wrong to right. He has to break up a crooked alliance whereby a tax collector and police chief are fleecing the poor, and he must also rescue Marjorie Riordan, the fair señorita of the story, from being forced into marriage with one she doesn't love.

Roland, in true Western fashion, sees that the ends of justice are served and that true love wins out. He goes through his portrayal, based upon an O. Henry character, with usual aplomb, making love and sidestepping danger with unruffled calm.

Scott R. Dunlap produced with William Nigh directing.

Seen at the New York theatre on Broadway, where the Western fans registered satisfaction. Reviewer's Rating: Fair.—M. H.

Release date, July 13, 1946. Running time, 63 min. PCA No. 11623. General audience classification.
Cisco Kid .....Gilbert Roland
Arturo .....Martin Garralaga
Baby .....Frank Yaconelli
Marjorie Riordan, Iris Flores, George J. Lewis, Harry Woods, Terry Frost, Rose Turich, Wheaton Chambers

Accomplice

***PRC Pictures*—Murder Mystery**

For amateur sleuths of the cinema who find enjoyment in pitting their wits against those of the screen detectives, PRC presents "Accomplice," a film story of murder and intrigue, with a few dashes of romance and comedy.

Based on Frank Gruber's mystery novel, "Simon Lash, Private Detective," Richard Arlen appears in the leading rôle, and his is the mission first to find a missing husband, then upon the husband's death to find his murderer. In supporting roles are Veda Ann Borg, as the wife of the missing man, and Tom Dugan as the assistant to the private detective, who also handles the comedy element of the picture.

Produced by John K. Teaford and directed by Walter Colmes, the story for the most part is an engrossing mystery, but its conclusion and its presentation of the analysis and solution of the crimes become a little confused. However, for exhibitors who have found such films to the liking of their patrons this should satisfy. Irving Elman and Mr. Gruger adapted the novel to the screen.

Previewed in a New York projection room at a trade press screening. Review's Rating: Average.—GEORGE H. SPIRES.

Release date, September 29, 1946. Running time, 68 min. PCA No. 11556. General audience classification.
Simon Lash .....Richard Arlen
Joyce Bonniwell .....Veda Ann Borg
Eddie Slocum .....Tom Dugan
Michael Brandon, Marjorie Manners, Earle Hodgins, Francis Ford, Edward Earle, Herbert Rawlinson, Sherry Hall

Below the Deadline

***Monogram*—Gambling Drama**

In "Below the Deadline" Monogram has made a tough little gangster drama with rough and tumble characters and plenty of action. Although lacking marquee names, the picture's players, headed by Warren Douglas and Ramsay Ames, perform competently.

The screenplay by Harvey Gates and Forrest Judd has a war hero bitter against those who profiteered while he was away doing the fighting. Returning home, he decides to make some of the easy money himself by stepping into his brother's shoes, a gambling racketeer, who was killed by rival mobsters. This accomplished, he finds the money comes easy, but so do the worries. Besides the threat of being rubbed out by rival thugs, there is the fear of a reform candidate for mayor winning the election.

It takes a bullet, plus the wholesome attentions of some good friends to finally set the twisted war hero back on the right path again.

William Beaudine directed, making several of the fisticuff sequences grim and realistic. Production was by Lindsley Parsons from an original story by Ivan Tors.

Seen at the New York theatre on Broadway, where an afternoon audience was impassive. Reviewer's Rating: Fair.—M. H.

Release date, August 3, 1946. Running time, 65 min. PCA No. 11686. General audience classification.
Joe Hilton .....Warren Douglas
Lynn Turner .....Ramsay Ames
Vivian .....Jan Wiley
Paul Maxey, Philip Van Zandt, John Harmon, Bruce Edwards, George Meeker, Cay Forrester, Alan Bridges, George Eldredge, William Ruhl, Ciancy Cooper

Men of Two Worlds

***Two Cities - G. F. D.*—Jungle Sorcery**

Superb in Technicolored texture, challenging in theme, this is another of those J. Arthur Rank "unusual" pictures.

Director Thorold Dickinson conceived his story, of the African negro who embraces the white-man's civilization, but suffers always the inescapable summons back to his own people, as a sort of parable in savage pageantry. It emerges as a great picture play.

Kisenga is the negro of the story. Born in the Tanganyika bush-country, he has some strange instinct for the white man's music. The white civilizers bring him to England and eventual triumph on London's concert platforms. But back there in savage Africa the tsetse fly is spreading its dread sleeping sickness toxin. Try as they will the colonial administrators cannot combat the jungle medicine-man, who controls Kisenga's village and his people with the twin terrors of superstition and pestilence. Kisenga throws up his musical career, goes back to Africa to challenge the terror of mumbo-jumbo.

From then on, the film becomes the battleground of those two contestants. Kisenga, with the age-old inhibitions of his tribe still lurking in the unknown depths of his soul, comes nigh to defeat under the spells of big bad medicine man. He is haunted by the incessant, mind-rocking, beating of the tom-toms; his own blood-brethren shake under the dominance of baleful superstition. But he triumphs and exorcises the witch-doctor's sorcery.

Thus the outward seeming of the story; but

the film's majestic triumph is in its background of weird jungle beauty and tremendous near-terrifying depiction of those lurking horrors which the British have made it their pride to battle in their dependencies.

Inevitably it is a black man's picture. Robert Adams, famed negro actor this side, submits a convincing, human, study as Kisenga. He is almost outdone by two other colored artists, Orlando Martins, the medicine-man, and a youthful negress, Eseza Makumbo, who looks like some lovely cool thing cast in bronze.

Eric Portman and Miss Phyllis Calvert are the white protagonists. Both contribute incisive accomplished performances.

Discriminating American showmen should watch for this one. It's that welcome rarity, an adult film in every sense of the word and one which inevitably will attract the unusual customer to the theatre.

Seen at the Haymarket theatre, London. Reviewer's Rating: Very good.—PETER BURNUP.

British release date, September 9, 1946. Running time, 109 min. British adult audience classification. District Commissioner Randal.....Eric Portman
Dr. Kathleen Munroe.....Phyllis Calvert
Kisenga .....Robert Adams
Magole .....Orlando Martins
and Eseza Makumbo

Outlaw of the Plains

PRC—Buster Crabbe Western

Another in a series of Westerns from the PRC, this has Buster Crabbe and his side-kick, Al "Fuzzy" St. John, embroiled in a land swindling scheme. Directed by Sam Newfield and produced by Sigmund Neufeld, "Outlaw of the Plains" follows the Western pattern of the preceding films, with dashes of comedy on the part of St. John and only the slightest hint of romance between the star and Patti McCarty, as a rancher's daughter.

Primarily, the story concerns "Fuzzy," who is used as a tool of the outlaws and innocently becomes part of their scheme when, through subterfuge, he is led to believe that he is psychic. Through his new-found talent he convinces local ranchers to invest in a tract of land believed to contain gold. Crabbe in the role of "Billy Carson" and the self-appointed champion of the cause of justice, sees through the scheme, exposes the outlaws to "Fuzzy" and then captures the gang after the usual run of narrow escapes.

Previewed at a trade screening in New York. Reviewer's Rating: Average.—G. H. S.

Release date, September 22, 1946. Running time, 56 min. PCA No. 11806. General audience classification.
Billy Carson .....Buster Crabbe
Fuzzy .....Al "Fuzzy" St. John
Kitty Reed .....Patti McCarty
Charles King, Jr., Karl Hackett, Jack O'Shea, Bud Osborne, Budd Buster, Roy Brent, Slim Whitaker

REISSUE REVIEW

BOOM TOWN

MGM

A drama that stars Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan and Lionel Atwill, MGM has set the trade screening for September 30. Reviewed in the August 10, 1940 issue of MOTION PICTURE HERALD by William R. Weaver, he said at that time: "Here are star-values unmatched for magnitude . . . the story that these players enact is a chronicle of the days when Burkbennett was an oil camp ankle-deep in ooze and full of fight, strife, competition, enterprise and guile." Produced by Sam Zimbalist, Jack Conway directed.

OPERATION HOLIDAY (Univ.)

Variety View (1352)

Since war's end, G.I.'s on leave in European occupation zones have been invited by the Swiss Government to take holidays in that beautiful land untouched by war. The picture shows famous places and cities, and the people come in for a share of attention.

Release date, August 26, 1946 10 *minutes*

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

KING OF THE EVERGLADES (Warner Bros.)

Sports Parade (5401)

Ross Allen, "King of the Everglades," demonstrates how he moves into Florida's watery jungle to capture reptiles and animals. Highlights of the short are hunts for turtles and a wrestling match with an alligator. In Technicolor.

Release date, September 14, 1946 10 *minutes*

FOLLOW THAT BLONDE (RKO Radio)

Leon Errol Comedies (63,706)

Leon Erroll, returning from a fishing trip, agrees to drive a friend's car home while the latter remains at a party. From here on events turn in a whirlwind of mirth and confusion, at one point necessitating a mock marriage. Innocent Errol finally is put behind bars, then handed over to the custody of his wife.

Release date, September 27, 1946 18 *minutes*

DOMINION OF SPORTS (Warner Bros.)

Sports Parade (2513)

The film starts in British Columbia where two of Vancouver's champion log-rollers give a demonstration. From there on it's Canada's waterways where yachting and boating is in evidence, the country's golf courses, bicycling, tennis, soft-ball and cricket. The short ends with shots of 'teen-age yachtsmen sailing the Canadian lakes. In Technicolor.

Release date, August 31, 1946 10 *minutes*

JAMAICA (20th-Fox)

Movietone Adventures (7252)

The camera goes on a tour of Jamaica, in the West Indies. Besides buildings and places of note, a glimpse is had of the sugar plantations and banana crop which are Jamaica's main source of wealth. Filmed in Technicolor. Lowell Thomas narrates.

Release date, September 13, 1946 8 *minues*

NOISY NEIGHBORS (RKO Radio)

Edgar Kennedy Comedies (63406)

Edgar Kennedy is happy at the subject's outset with the prospect of buying a new car and being allowed $200 for the old car. When the brother-in-law decides he can get $600 for the old car, poor Edgar's troubles begin. After a good deal of comic bungling, Edgar is finally allowed $10 for the car and comes within a hair's breadth of smashing the new one.

Release date, September 20, 1946 17 *minues*

FOX POP (Warner Bros.)

Blue Ribbon Hit Parade (3301)

A fox is victimized by a radio commercial. He hears a radio announcer talking about how no beautiful woman would be seen without a silver fox. He dyes his coat silver and places himself in a trap. Then he discovers the women want only his fur. The fox steals the radio and smashes it to bits.

Release date, September 28, 1946 7 *minutes*

SAMSON, JUNIOR (Univ.)

A Person-Oddity (1374)

Among the items in the subject are: an eight-week-old boy who can almost chin himself; flies being raised to be killed for laboratory purposes; Mrs. Edith Allison, who raises birds to give to crippled and blind children; a woman who makes a living out of life-sized paper dolls; Wes Sagesser, although having only one arm, is one of the ranking midget auto racers.

Release date, August 19, 1946 9 *minutes*

FAIR AND WORMER (Warner Bros.)

Merrie Melodies Cartoon (2708)

A worm starts out for a fallen apple when he becomes embroiled in a furious pursuit that involves a bulldog, a dog catcher and a skunk. The skunk chases away all but the worm. Puzzled, he learns the worm was not interested in the apple for food. It was the only apartment in town.

Release date, September 28, 1946 7 *minutes*

HOBO HOUND (Univ.)

A Person-Oddity (1373)

Items listed in the subject are: A St. Bernard who is the town's pet dog; Byer Rolnick, who makes hats to fit each personality; Henry Lungstrom, who built his own automobile out of odd parts; Mrs. Bernice Fitzsimmons Hathaway, an authority on coats of arms, and finally, Connie Ann Gallagher, who is a target for her mothers, who throws knives.

Release date, August 19, 1946 8 *minutes*

HISTORIC CAPETOWN (20th-Fox)

Movietone Adventures (7253)

A glimpse of Capetown, South Africa, and its surrounding area is offered in the subject. Among the items shown are the heights of the cableway to the top of Table Mountain, 4,000 feet above sea level; the Sturrock Dock; the Cecil Rhodes Memorial; the Captown Cathedral; Muizenburg Beach; and other sites. Lowell Thomas narrates. In Technicolor.

Release date, October 18, 1946 8 *minutes*

A BIT OF BLARNEY (Univ.)

Sing and Be Happy Series (2381)

Starring the Fred Waring Glee Club, the scene is laid in a police station, where two culprits have been accused of fisticuffs. When the lieutenant learns one is a tenor, he calls in three cops and the quartette renders songs in good old Blarney vein.

Release date, September 30, 1946 10 *minutes*

CINDERELLA'S FELLER (Warner Bros.)

Technicolor Special (3001)

This re-release features Juanita Quigley, Scotty Breckett and Maris Wrixon. Here's the more or less straight story of Cinderella and her Prince Charming with children in the principal roles—all about the pumpkin coach, the clock striking twelve and the glass slipper.

Release date, September 21, 1946 20 *minutes*

THE JAIL BREAK (20th-Fox)

Terrytoon (7504)

Mighty Mouse matches his brawn and brains against Bad Bill Bunion, notorious outlaw of the west, whom even the walls of Alcatraz cannot confine. After a hectic chase which involves some brazen robberies and a suspended football game, Bad Bill is returned to Alcatraz.

Release date, September 20, 1946 7 *minutes*

SPREE FOR ALL (Para.)

Noveltoons (P6-1)

The comic strip character, Snuffy Smith, makes his cartoon debut in this Technicolor short. Snuffy returns from the wars to set up housekeeping but unfortunately he builds his house between the firing lines of the feuding Mulligans and McCoys. Snuffy drops a jug of Perfume of Love in the midst of battle and all difficulties are settled amicably.

Release date, October 4, 1946 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed on (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessman (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	1-4-46	3163
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling and Lane	7-25-46	....
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	....
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	....
8421	Pardon My Terror (Schilling & Lane)	9-12-46	....
8431	Society Mugs (16) (S. Howard)	9-19-46	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066

PHANTASY CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
7701	Simple Siren (6½)	10-25-46	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	....

PANORAMICS

Prod. No.	Title	Rel. Date	P.D. Page
7901	The Magic Stone (10)	11-8-45	2940

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
7952	Randy, Brooks & Orchestra (10½)	10-30-45	2737
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra	7-18-46	....
7958	Bobby Byrne & Orchestra (10)	8-15-46	....

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
8951	Jerry Wald & Orchestra	9-12-46	....

COMMUNITY SING (Series 10)

Prod. No.	Title	Rel. Date	P.D. Page
7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-46	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10)	11-29-45	2822
7654	No. 4 Good, Good, Good (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-45	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
7662	No. 12 One-zy Two-zy (Baker)	8-1-46	....
8651	No. 1 The Gypsy (Leibert)	9-12-46	....

SCREEN SNAPSHOTS (Series 25)

Prod. No.	Title	Rel. Date	P.D. Page
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	3066
8851	No. 1 (Radio Characters)	9-5-46	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Roemoes (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing (9)	8-15-46	....
8801	Army Football Champions	9-19-46	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	....

M-G-M

TWO REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-702	Purity Squad (20)	11-3-45	2750
A-703	Traffic With the Devil (18½)	8-31-46	3186

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....
T-718	Over the Seas to Belfast	8-31-46	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (10)	1-5-46	2778
S-755	Gettin' Glamor (8)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (10)	1-19-46	2850
S-758	Studio Visit (10)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-760	Treasures from Trash (10)	6-8-46	....
S-851	Football Thrills No. 9 (10)	9-7-46	3186

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (9)	1-19-46	2768
K-776	Our Old Car (11)	5-11-46	2927

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	....

TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (8)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (9)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-737	The Hick Chick (7)	6-15-46	....
W-738	Trap Happy (7)	6-29-46	....
W-739	Northwest Hounded Police (8)	8-3-46	....
W-740	Solid Serenade	8-31-46	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	....
U5-7	Jasper in a Jam (7)	10-18-46	....
U5-8	Shoe Shine Jasper	12-20-46	....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Gullo (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	Fistic Mystic	11-29-46	....
E5-8	Island Fling	12-27-46	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2906
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	....
R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-46	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	11-15-10	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	11-15-46	....
D5-6	A Scout With the Gout	12-13-46	....

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	....
P5-6	Sudden Fried Chicken (7)	10-18-46	....
P6-1	Spree for All (7)	10-4-46	3225

COLOR CLASSICS CARTOONS (Color) (Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64.101	Canine Patrol (7)	12-7-45	2795
64.102	Old Sequoia (7)	12-21-45	2822
64.103	A Knight for a Day (7)	3-8-46	3019
64.104	Pluto's Kid Brother (7)	4-12-46	2954
64.105	In Dutch (7)	5-10-46	...
64.106	Squatter's Rights (7)	6-7-46	3043
64.107	Donald's Double Trouble (7)	6-28-46	....

Prod. No.	Title	Rel. Date	P.D. Page
64.108	The Purloined Pup (7)	7-19-46	3163
64.109	Wet Paint (7)	8-9-46	3186
.....	Frank Duck Brings 'Em Back Alive (7)		3128
64.110	Dumb-Bell of the Yukon (7)	8-30-46	....
64.111	Lighthouse Keeping (7)	9-20-46	....
	SPORTSCOPES		
64.303	Ten Pin Titans (8)	11-2-45	2735
64.302	Battling Bass (8)	10-5-45	2807
64.304	Arcaro Up (8)	11-30-45	2807
64.305	Ski Master (8)	12-28-45	2840
64.306	Winning Basketball (8)	1-25-46	2927
64.307	Quarter Horses (8)	2-22-46	2908
64.308	Black Ducks and Broadbills (8)	3-22-46	2954
64.309	Tenderfoot Trail (8)	4-19-46	3019
64.310	Aqua Queen (8)	5-17-46	3043
64.311	Ben Hogan (8)	6-14-46	....
64.312	Palmetto Quail (8)	7-12-46	3128
64.313	Steeplechasers (8)	8-9-46	....
	HEADLINER REVIVALS		
63.201	The Derby Decade (22)	9-21-45	2735
63.202	Russian Dressing (18)	11-23-45	2746
63.203	Twenty Girls and a Band (18)	1-18-46	2850
63.204	Sea Melody (19)	3-15-46	2927
	EDGAR KENNEDY		
63.401	The Big Beef (17)	10-19-45	2735
63.402	Mother-In-Law's Day (18)	12-7-45	2822
63.403	Trouble or Nothing (18)	1-25-46	2908
63.404	Wall Street Blues (17)	7-12-46	3128
63.405	Motor Maniacs (18)	7-26-46	3186
63.406	Noisy Neighbors (17)	9-20-46	3225
63.407	I'll Make It Myself (17)	....	....
	LEON ERROL		
63.702	Maid Trouble (18)	2-2-46	2908
63.703	Oh, Professor, Behave (18)	3-1-46	2927
63-704	Twin Husbands (18)	5-10-46	3018
63.705	I'll Take Milk (15)	7-19-46	3128
63.706	Follow That Blonde (18)	9-27-46	3225
	FLICKER FLASHBACKS		
64.202	No. 2 (7)	10-19-45	2807
64.203	No. 3 (7)	11-23-45	2807
64.204	No. 4 (8)	12-28-45	2840
64.205	No. 5 (7)	2-1-46	2927
64.206	No. 6 (9)	3-8-46	2954
64.207	No. 7 (7)	4-12-46	3007
	THIS IS AMERICA		
63.101	Airline to Everywhere (17)	11-16-45	2766
63.102	T.V.A. (18)	12-14-45	2795
63.103	Great Lakes (16)	1-11-46	2908
63.104	Report on Japan (19)	2-8-46	2882
63.105	Street of Shadows (16)	3-8-46	2940
63.106	Two Million Rooms (16)	4-5-46	2954
63.107	No Place Like Home (16)	5-3-46	2997
63.108	Panama (16)	5-31-46	3078
63.109	Port of New York (16)	6-28-46	3128
63.110	Courtship to Courthouse (18)	7-26-46	3138
63.111	Highway Mania (17)	8-31-46	3186
....	White House (19)	....	....
	RAY WHITLEY WESTERN MUSICALS		
63.502	Sagebrush Serenade (19)	10-26-45	2807
63.503	Ranch House Romeo (17)	11-30-45	2758
63.504	Rhythm Wranglers (19)	1-18-46	2895
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-46	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	....
7252	Jamaica (8)	9-13-46	3225
7253	Historic Cape Town (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
	SPORTS REVIEWS (Color)		
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7301	Football Fanfare (9)	8-23-46	....
7351	Winter Holiday (8)	9-27-46	....
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8)	12-13-46	....
	TERRYTOONS (Color)		
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2340
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	....
7502	The Tortoise Wins Again (7)	8-30-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	...
7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
7510	Beanstalk Jack (7)	12-20-46	....
	MARCH OF TIME		
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (18)	9-6-46	3186
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTIES (Color)		
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
	PERSON — ODDITIES		
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	....
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	....
	VARIETY VIEWS		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	3225
1353	Mr. Chimp to the Rescue (9)	8-26-46	....
1354	Mr. Chimp on Vacation (10)	8-26-46	....
	NAME-BAND MUSICALS		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	....
2301	Frontier Frolic (15)	10-9-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	A Bit of Blarney (10)	9-30-46	3225
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827
	THE ANSWER MAN		
....	No. 1 (10)	....	....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
2801	Fashion for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
	TECHNICOLOR SPECIALS		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20)	11-11-46	....
	FEATURETTES		
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (18)	9-7-46	3112
	SPORTS PARADE (Color)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Sea Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch In White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
	MELODY MASTER BANDS		
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
	BLUE RIBBON HIT PARADE (Color)		
2301	A Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
	MEERIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	....
	VITAPHONE VARIETIES		
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Food and Famine (WAC)	1-27-46	....
	UNRRA Reports to the U. S. (WAC)	1-3-46	....
	The Secret Battle (Telenews)	7-26-46	3174
	Woman Speaks (Film Studios of Chi.)		
	Vol. 1, Release 1	8-46	....
	Vol. 1, Release 2	9-46	....
	Vol. 1, Release 3	10-46	....
	Vol. 1, Release 4	11-46	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7189	Chick Carter Detective (15 episodes)	7-11-46	....
8120	Son of the Guardsman (15 episodes)	10-24-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
....	Son of Zorro (13 episodes)	....	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M... (13 episodes)	7-23-46	....

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3229.

Anna and the King of Siam (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—107.1%
Round Table Exploitation — August 24, p. 60; September 14, p. 51.

Bad Bascomb (MGM)
Audience Classification—General
Legion of Decency Rating—A-1
Picture Gross, Over-all Performance—99.6%
Round Table Exploitation—September 7, p. 55.

The Big Sleep (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—September 7, p. 56; September 21, p. 55.

Blue Skies (Para.)
Legion of Decency Rating—Class B
Round Table Exploitation—September 14, p. 50.

Brief Encounter (Brit.) (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, p. 51.

Caesar and Cleopatra (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance 111.7%
Round Table Exploitation—August 24, p. 61; August 31, p. 50; September 7, p. 54; September 14, p. 55; September 21, pp. 57, 59.

Courage of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108; September 14, p. 50; September 21, p. 55.

Crack-Up (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, p. 55.

Earl Carroll Sketchbook (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 7, p. 56.

Easy to Wed (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—112.7%
Round Table Exploitation — May 18, p. 58; August 24, p. 63; September 7, p. 54.

Gallant Journey (Col.)
Audience Classification—General
Round Table Exploitation—September 14, p. 53.

God's Country (Screen Guild)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 14, p. 51.

The Green Years (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—June 1, p. 44; July 20, p. 59; August 10, pp. 42, 43; August 17, p. 58; August 24, p. 60; August 31, pp. 50, 52; September 7, p. 54; September 21, pp. 57, 59.

Heartbeat (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 6, p. 70; July 20, p. 58; August 3, p. 111; August 24, p. 62; September 7, p. 55; September 21, p. 59.

I've Always Loved You (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, p. 55.

Janie Gets Married (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 22, p. 50; July 20, p. 63; July 27, pp. 54, 56; August 24, p. 63; September 7, p. 55; September 21, p. 54.

The Kid from Brooklyn (RKO)
Audience Classification—General
Legion of Denecy Rating—Class A-2
Picture Gross, Over-all Performance—110.6%
Round Table Exploitation — August 24, p. 60; September 7, pp. 57, 58.

The Killers (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, p. 55.

Kitty (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—115.7%
Round Table Exploitation—June 8, pp. 50, 51, 56; June 15, p. 61; June 22, p. 48; June 29, p. 55; August 17, p. 55; September 14, p. 50.

Make Mine Music (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, p. 58; July 27, p. 51; August 17, p. 58; August 31, p. 55; September 7, p. 55; September 14, p. 56; September 21, p. 54.

Mr. Ace (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 14, p. 53.

Monsieur Beaucaire (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, pp. 54, 55; September 21, p. 54.

Night and Day (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-All Performance—129.5%
Round Table Exploitation — August 10, p. 46; August 24, p. 63; August 31, p. 50; September 7, pp. 56, 57, 59; September 14, pp. 51, 54; September 21, pp. 54, 59.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Notorious (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 31, pp. 50, 52, 55; September 14, p. 51.

Of Human Bondage (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation — July 27, p. 51; August 31, p. 51; September 7, p. 55.

One More Tomorrow (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 15, pp. 62, 64, 66; July 20, p. 64; July 27, p. 51; August 24, p. 62; September 7, p. 59.

Postman Always Rings Twice (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—118.0%
Round Table Exploitation—July 13, p. 49; July 20, p. 58; July 27, pp. 51, 56; August 3, pp. 109, 111; August 10, p. 48; August 17, p. 55; August 31, pp. 52, 56; September 7, p. 60.

Renegades (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation — June 22, p. 50; July 20, p. 61; July 27, pp. 50, 53; August 3, p. 109; August 24, pp. 60, 63; August 31, pp. 52, 55, 56; September 7, p. 56.

Smoky (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—September 14, p. 50.

The Strange Love of Martha Ivers (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—September 14, p. 54.

Swamp Fire (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 14, p. 55.

Three Wise Fools (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 7, p. 56; September 14, p. 54.

Time of Their Lives (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, p. 56.

The Virginian (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.5%
Round Table Exploitation — April 27, p. 55; July 20, pp. 59, 61; July 27, p. 56; September 7, p. 60.

The Well Groomed Bride (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, p. 60; July 13, p. 48; August 3, p. 108; August 17, p. 61; September 7, p. 60.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3226-3227, issue of September 28, 1946.

Feature product listed by Company on page 3212, issue of September 21, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set				3066	
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3228
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3228
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3188
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	(T) June 20,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Oct. 19,'46	...	.....	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	(T) Apr. 15,'46	80m	Apr. 27,'46	2962	2951	3018
Begining or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set		.....		3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	...
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	..
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746		2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	..	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	...
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	(T) Sept. 25,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....		...
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept. 30,'46	119m	Sept. 28,'46	3225	..	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	..

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	...
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	..
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	...
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3188
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	....	....
Breakfast in Hollywood	UA	.	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	..
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	..	3228
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	.....	....	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Oct. 1,'46	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	...	3228
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	...	2784	....
California Gold Rush	Rep.	568	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.		2818	
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	...	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	...	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2881	3188
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	(T) Oct. 14,'46	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	...
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	103m	Sept. 14,'40	....	....	....
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	..
Club Havana	PRC		Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	.
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM		Frank Morgan-Keenan Wynn	Sept.,'46	81m	July 20,'46	3102	2883	..
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	...	2686	
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	...	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	.	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	...	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3228
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	(T) Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	...	Tom Conway-Martha O'Driscoll	(T) Oct. 15,'46	59m	Aug. 10,'46	3137	2963	..
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 5,'46	....	.....	....	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	..
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	..
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	...
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	..	Olivia de Havilland-Lew Ayres	Not Set	....	.....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	..	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	(T) Nov. 1,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	...	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	....	.....	....	....	....
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	...
Detour	PRC	...	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938		..
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....		2926	...
Devil's Playground, The	UA		William Boyd-Andy Clyde	(T) Sept. 17,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....		3031	...
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	...
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Oct. 21,'46	....	.....	....	....	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3186
Down Missouri Way	PRC	....	Martha Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	...
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	.....	....	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	.
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3228
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	...	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	...
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....		2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	...	2861	...
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	...
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	.	...
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	.
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	(T) June 20,'46	63m	Apr. 20,'46	2950		
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	..
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806		..
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	.	.....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	...
Flying Serpent	PRC	..	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	..
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	...	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	.	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3188
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974		....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3228
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Tela Loring	Oct. 14,'46	....	.....	....		
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	..
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	..	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	(T) Oct. 16,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	607	Leon Errol-Joe Kirkwood	Oct. 19,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	..	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	.	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017		....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	...	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029		....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	...
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3228
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	705	Eric Portman-Flora Robson	(T) Sept. 15,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29, 46	3065	3007	
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar 9,'46	2881	2850	
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37			....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM		Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806		
It's Great to Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1 46	3017	2963	
I've Always Loved You (color) (Special)	Rep.	...	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3228
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	
Johnny in the Clouds (Br.)	UA	.	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717		.
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English		Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881		..
Jungle Flight	Para.		Robert Lowery-Anne Savage	Not Set				3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m.	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3228
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34			
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3228
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set			...	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Oct. 21,'46					..
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	(T) Sept. 20,'46	97m	July 20,'46	3102	2756	...
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	..	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35			...
Landrush	Col.	861	Charles Starrett-Smiley Burnett	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150		
Last Frontier Uprising	Rep.	..	Monte Hale-Adrian Booth	Oct. 22,'46	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	.	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO		Bill Williams-Barbara Hale	Not Set	..	.....		2963	..
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Lighthouse	PRC	....	John Litel-June Lang	Nov. 11,'46	....	.....	....	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	...
Little Mister Jim	MGM	...	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	...
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849		..
Locket, The (formerly What Nancy Wanted)	RKO	...	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	.
London Town (Brit.) (col.)	Eagle-Lion	....	Sid Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209		....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	...
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	.	.
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818		
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	.	3228
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valey (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	...
Man I Love, The	WB	...	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746		....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	....	.....	..	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	.	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	...
Mask of Diijon	PRC		Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	..	....
Men of Two World (Br.) (Color)	GFD	...	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	..	..
Michigan Kid, The	Univ.	...	Jon Hall-Rita Johnson	Not Set	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	Not Set	....	..		3066	.
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3228
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Nov. 9,'46	....	.....	....	...	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3228
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	...	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726		....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	...	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	...
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	....	.....	....	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....		3163	
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	..	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	....	....
NAVAJO Kid	PRC	...	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	...
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	...		2838	..
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	
Night in Casablanca, A	UA	..	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3188
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	.
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	.
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	(T) Oct. 14,'46	.			3055	.
No Leave, No Love	MGM	...	Van Johnson-Marie Wilson	(T) Aug. 26,'46	117m	Aug. 31,'46	3173	2818	...
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set				2883	...
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....		3090	.
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	...	...
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40			
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.		3090	.
Notorious (Special)	RKO	....	Ingrid Bergman-Cary Grant	(T) Aug. 15,'46	101m	July 27,'46	3113	2870	3228
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793		.
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	...
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870		...
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	..
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3188
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set				3127	..
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905		...
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	...
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	...

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (Brit.)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rage in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765		
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46				3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	.....	....	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	.....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	.....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set		....	....	2884	...
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set		....	....	3076	...
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 2,'46	....	....	....	....	...
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set		....	....	3031	..
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46		....	....	3187	...
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	..	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set		....	....	2870	....
Sirocco (French)	Leo Cohen	..	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	(T) Oct. 15,'46	118m	July 20,'46	3101	2907	...
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	..
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3228
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	..
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m		....	2628	...
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Nov. 23,'46	....	....	....	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	....	....	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step (Block 1)	RKO	703	Lawrence Tierney-Anne Jeffreys	(T) Aug. 1,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM		Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089		...
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	...
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	...
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	...
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3228
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870		....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Oct. 25,'46	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	(T) Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163		....
Susie Steps Out (formerly Miss Television)	UA	..	David Bruce-Cleatus Caldwell	Not Set		....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Nov. 16,'46		....	....	....	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906		..
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	..
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	...
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	....	3090	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB		Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics		Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	(T) July 23,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	

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Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3228
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	..
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	...
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	(T) Aug. 1,'46	105m	June 15,'46	3041	2784	..
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	..	....	3055	..
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	.....	....	3126	..
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	...
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	....	.....	....		..
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3188
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
Two Years Before the Mast	Para.	...	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	....
UNCLE Andy Hardy	MGM	...	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM		Katharine Hepburn-Robert Taylor	(T) Sept. 30,'46				3007	
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unholy Garden (Re-Issue)	Film Classics		Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	...	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	..	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB		Sydney Greenstreet-Peter Lorre	Not Set		....		2764	
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	...
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	..	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	...	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986		
Whirlwind of Paris (French)	Hoffberg		Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859		
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.		Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	.....		3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....		....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	..	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (Reissue)	Film Classics	...	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	..	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	...	2883	..
Woman Who Came Back, The	Rep	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	...	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	...	2883	....
Years Between, The (British)	GFD	...	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	...	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3188
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

Feature Product, listed by Company in Order of Release on page 3212.

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Dark Mirror
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Driftin' River
Trigger Fingers
The Raider
Extenuating Circumstances
The Welldigger's Daughter

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JOHNSTON FLYING ABROAD TO FACE PROBLEMS OF THE WORLD'S MARKETS

VOL. 165, NO. 1; OCTOBER 5, 1946

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"EASY RESTS THE HEAD THAT WEARS THIS CROWN!"

On the next page you'll see why Mr. M-G-M Exhibitor enjoys sweet dreams. Variety's Survey, which it states has been "checked and double-checked" is further incontestible evidence of M-G-M Leadership. There are constant and understandably sincere claims of leadership in the industry, but to showmen all that matters is the final accounting at the end of each year—year after year! M-G-M's Friendly Customers know the score from their own records, now verified by Variety's report. We list on the next page some of the M-G-M Top Hits of the Future. Stick with M-G-M and rest easy!

TALK ABOUT FACTS!

(FROM VARIETY, ISSUE OF SEPT. 25, 1946)

"OUT OF HOLLYWOOD'S 33 TOP HITS—"

M-G-M HAS 13

NEXT COMPANY . . .	5
" " . . .	4
" " . . .	4
" " . . .	4
" " . . .	3
Total	33

Yes! Only One Company Can Be First. And by such a margin. Almost 3 times as many top hits as the runner up. Almost 40 per cent of the entire industry's Top Hit Total!

AND LOOK AHEAD TO M-G-M TOP HITS TO COME:

THE YEARLING (Technicolor)
GREGORY PECK, JANE WYMAN, Claude Jarman, Jr.

A WOMAN OF MY OWN
GREER GARSON, ROBERT MITCHUM, RICHARD HART

THE SEA OF GRASS
SPENCER TRACY, KATHARINE HEPBURN, MELVYN DOUGLAS, ROBERT WALKER

UNDERCURRENT
KATHARINE HEPBURN, ROBERT TAYLOR, ROBERT MITCHUM

FIESTA (Technicolor)
ESTHER WILLIAMS, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse

ANDY HARDY COMES BACK
MICKEY ROONEY, Lewis Stone, Sara Haden, Lina Romay

HIGH BARBAREE
VAN JOHNSON, JUNE ALLYSON, Thomas Mitchell, Marilyn Maxwell

THE UNFINISHED DANCE (Technicolor)
MARGARET O'BRIEN, Cyd Charisse, Karen Booth, Danny Thomas

IT HAPPENED IN BROOKLYN
FRANK SINATRA, KATHRYN GRAYSON, Jimmy Durante, Peter Lawford

MY BROTHER TALKS TO HORSES
"BUTCH" JENKINS, PETER LAWFORD, BEVERLY TYLER

TILL THE CLOUDS ROLL BY (Technicolor)
(Cast alphabetically) JUNE ALLYSON, LUCILLE BREMER, JUDY, GARLAND, KATHRYN GRAYSON, VAN HEFLIN, LENA HORNE, VAN JOHNSON, TONY MARTIN, DINAH SHORE, FRANK SINATRA, ROBERT WALKER

SUMMER HOLIDAY (Technicolor)
MICKEY ROONEY, WALTER HUSTON, GLORIA DE HAVEN, "BUTCH" JENKINS, Frank Morgan, Marilyn Maxwell, Agnes Moorehead, Selena Royle

THE SECRET HEART
CLAUDETTE COLBERT, WALTER PIDGEON, JUNE ALLYSON

THE BEGINNING OR THE END
BRIAN DONLEVY, ROBERT WALKER, Tom Drake, Beverly Tyler, Audrey Totter

TENTH AVENUE ANGEL
MARGARET O'BRIEN, Angela Lansbury, George Murphy, Phyllis Thaxter

THE MIGHTY McGURK
WALLACE BEERY, Dean Stockwell, Edward Arnold, Aline MacMahon

LIFE'S FOR THE LOVING
GENE KELLY, Marie MacDonald, Charles Winninger

THIS TIME FOR KEEPS (Technicolor)
ESTHER WILLIAMS, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat

LADY IN THE LAKE
ROBERT MONTGOMERY, Audrey Totter, Lloyd Nolan

NOBODY LIVES FOREVER

→ THE BIG ADVENTURE "CLOAK AND DAGGER" COMES FROM WARNERS!
UNITED STATES PICTURES PROD.
→ THE BIG MYSTERY "THE BIG SLEEP" COMES FROM WARNERS!
→ THE BIG COMEDY "TWO GUYS FROM MILWAUKEE" COMES FROM WARNERS!
→ THE BIG MUSICAL "NIGHT AND DAY" COMES FROM WARNERS!
IN TECHNICOLOR
→ THE BIG DRAMA "A STOLEN LIFE" COMES FROM WARNERS!

JACK L. WARNER, *Executive Produc*

Better
Get it
ight
ay.
"I KILLED A MAN FOR THIS KISS... SO YOU BETTER MAKE IT GOOD!"
A CRIME TOO DARING TO HIDE!
A PICTURE TOO GRIPPING TO MISS!
JOHN GARFIELD · GERALDINE FITZGERALD
"Nobody Lives Forever"
FROM WARNERS
WALTER BRENNAN · WITH FAYE EMERSON
GEORGE COULOURIS · GEORGE TOBIAS
DIRECTED BY JEAN NEGULESCO · PRODUCED BY ROBERT BUCKNER
ORIGINAL SCREEN PLAY BY W. R. BURNETT · MUSIC BY ADOLPH DEUTSCH
TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

She'll be your boxoffice inspiration.....

AFTER ALL IS SAID AND DONE...
...THERE IS REALLY ONLY ONE

The New TECHNICOLOR HIT from 20th CENTURY-FOX

and of course it's from the one and only.....

PRESIDENT'S DRIVE
Honoring SPYROS P. SKOURAS
AUG. 25th - DEC. 28th

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *Terry Ramsaye, Editor*

Vol. 165, No. 1 — October 5, 1946

TOO MUCH HELP

THE motion picture is just now experiencing, if not enjoying, another spate of attentions from external advisers speaking from elevated rostrums. Mr. Will Hays once remarked that "everyone had two businesses: his own and the motion picture". That is often somewhat more flattering than helpful.

At first hand comes an outgiving on "Hollywood and International Understanding", appearing in the autumn number of the imposing *Harvard Business Review*, written by Mr. Harry L. Hansen, associate professor of business administration. He considers that the industry has an important responsibility to build up goodwill toward the United States among the people of foreign countries—and a task of "presenting a balanced portrayal of the United States". He admits the problem of "balance" and suggests a negative method of "eliminating from pictures elements which distort them and keep them from being fair representations" of the nation.

An interesting observation is that "the common difficulty is the conflict between fact and dramatic license".

Drama is made of human conflicts, troubles, problems. It can rarely record life at the work-a-day norm, reflecting entirely peace, contentment and propriety.

Mr. Hansen might reflect a moment on the possible international significances of the other arts and the classics, including those scenarios of rapine and murder embedded in the art of the opera, for instance.

And, next, there comes from Mr. Matthew Woll, a vice-president of the American Federation of Labor, an editorial which he has written for the *American Photo-Engraver*, a trade union publication, and distributed as a release to the nation's press. Mr. Woll is indignant and alarmed about "many stars and script writers who are part of the Communist fifth column in America".

Mr. Woll professes to anticipate that an aroused citizenry may form a "League for Political Decency" and picket theatres unless Hollywood "roots out the fifth columnists and fellow travelers from the movie capital of America".

The picket line is a device of labour controversy. The people are not likely to adopt it for national demonstrations on political issues.

However, there continues a growing recognition among the customers of the presence on the screen of the persons and the works of those of the ilk that Mr. Woll discusses. As it continues, and if it grows, there will inevitably be also a growing silent vote by the people who stay away. That makes them hard to count, but they count.

■ ■ ■

¶ After rather a long time there is a movement to do something about the weather, which has been considerably under discussion ever since discussion was invented. It came out this week at a New York dinner, with Mr. David Sarnoff speaking in behalf of electronics after his forty years of radio. He considers it a possibility that between radio and atomic energy man may become able to push storms and climates around and to turn rain on and off. He did not go into the matter of who would be in charge of the arrangements pertaining to whose climate. While he seemed to have beneficence in mind, impartial observers gave a thought to the possible usefulness of the method in case one in control wanted to dry up an unfriendly region. Presumably, this next great triumph of science is, to borrow a Sarnoff phrase, still "around the corner".

■ ■ ■

¶ It has been privately circulated that Mr. Harry J. Anslinger of the Federal narcotics bureau was consulted on and approved the original provision of the Production Code forbidding references to drug addiction on the screen. Additionally, this has also been stated for publication by Mr. J. Richard Kennedy, author of a picture pertaining to narcotics. There has been, and remains, opportunity for Mr. Anslinger to correct the assertion. Meanwhile, the record is clear that he had no connection with the original provision of the code.

■ ■ ■

¶ Down in Petersburg, Virginia, Mr. Moe Barney, who has Barney's Theatre in Harrison Street, took pen in hand the other day and wrote the editor a succinct judgment, from the point of view of the small town exhibitor, saying: "That auction selling method is bad, undemocratic and rotten judgment. Little men who have developed the big producers all these years, taking the product as it came along, could be put out of business. That highest bidder stuff is a court taking away what the little men have made with the product, good and bad." Mr. Barney decides that the auction method is a menace whereby "a chain can eat the little boys up".

■ ■ ■

¶ The long, far call of a locomotive whistle sounds across the valley, deep in the night. A freight train, laden with stuff for the seaboard and all the ports of the world, is rolling down from the Berkshires. Out here in the New England hills, where silence falls with the night, sounds beckon with their meaning. An engine whistle is a voice of romance, appealing in its contrast with the electric klaxons of the busy traffic of the metropolitan areas, squawking and jarring with their carping signals and protests under the traffic lights, a part of the fever of the city. The sober, somber glamours of the dark-and-far come with the flying song of the train swinging through the night. With it comes a picture of a hairy-chested fireman caught in the firebox glow as he tosses coal deep into the grate, and a picture, too, of the little red caboose behind, where a conductor sits frowning at forms and way-bills under the light of a polished brass lantern, and a rear brakeman stands watching the shining rails behind narrow into the dark. A great four-motored Constellation rumbles overhead hell-bent and streaking through the sky from somewhere in Europe to LaGuardia Field, but it passes all but unheard while one listens for the night freight blowing for the South Wilton crossing. The low, long whistle calls across the valley, the authentic voice of going somewhere in the night. —*Terry Ramsaye*

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ATA and Justice Department spar over suit intervention Page 13

PARAMOUNT announces 22 features for the current season Page 15

BALABAN urges flow of product continue despite problems Page 15

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JOHNSTON plans trip abroad, to seek end of film restrictions Page 23

KEY city theatres raise admission prices in many instances Page 24

CSU files charges with Labor Board in jurisdictional fight Page 26

RANK offers plan for studio-to-theatre television in Britain Page 30

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Retort

MGM this week "punished" an "unfriendly" British film critic. According to *Reuters*, the British news agency, reporting from London Tuesday, it has barred Miss E. Arnot Robertson, British Broadcasting Corporation critic, from MGM previews, and has asked the BBC talks controller to prevent Miss Robertson from reviewing MGM pictures. A company spokesman in London said Miss Robertson's opinions were "out of touch with those of the picture going millions" and that most of her reviews were "overwhelming condemnations."

Tribute

THE INDUSTRY came in for lavish praise in Memphis Monday night when William McCraw, three times attorney general of Texas who served in both wars, told the Memphis Variety Club that the motion picture industry had done one of the finest jobs in World War II for the maintenance of morale of American troops.

A national director of Variety Clubs of America, Mr. McCraw, in discussing Joe E. Brown's contribution to the war effort, characterized him as "the most remarkable figure of this war." Mr. McCraw pointed to the money raised by the industry for war purposes and added that "the good of the industry is so tremendous that its few mistakes are trivial."

James Prichard, Universal branch manager in Memphis, and Thomas Kirk, Republic manager there, both of whom are leaving to assume similar posts in Dallas, were guests at the Tent 20 gathering.

Push-Button World

A FANTASTIC scientific world in which mail is delivered by radio, weather is controlled by pushing buttons, deserts are made to bloom by diverting warm ocean currents and in which every one is equipped with portable communication instruments was described Monday night by Brigadier General David Sarnoff, president of the Radio Corporation of America.

Speaking at a banquet held in New York's Waldorf-Astoria Hotel in commemoration of his 40 years in radio, Mr. Sarnoff reported that "we are still pioneering in the dawn of the Radio Age." Before the dinner Dr. Gerald Wendt, the scientist, had presented the General with the Man of Science Award during ceremonies in Gen. Sarnoff's office.

But the world won't be a happy one, Gen. Sarnoff said at the banquet, unless the social and political problems facing the world can be solved as readily as the technical problems. He pointed out that "despite the fact that the handiworks of science are at stake, the scientist had little to say on how his discoveries and inventions are to be used. Inherently, he is a man of peace, but the products of his genius are often put to uses far afield from his original thoughts and motives."

The same inventions in the field of radio that could make one world a peaceful world, he indicated, could be turned into forces for the destruction of entire cities by explosives, poisons and germs.

Gen. Sarnoff told his audience of 1,000 that "now, more than ever, man must be the master of his fate. The frightening weapons within his grasp may yet prove the prime influence that will move him to concentrate on peace."

New Idea

THROUGH a "humanization" of corporations' annual reports, dramatizing their topical features and promoting closer stockholder relations, Criterion Pictures Corp. plans a series of industry films for showings in brokerage offices, schools, colleges and business establishments, president M. J. Weisenfeldt reported Friday at the Oscars of Industry Awards dinner at the Waldorf-Astoria, New York. Mr. Weisenfeldt said that individual members of the Securities and Exchange Commission, as well as many corporation executives and members of brokerage firms, have commended the plan to "picturize" annual reports. Criterion has chosen Paul R. Thoma, formerly with Warners Brothers, as producer.

Welcome Back

UNITED ARTISTS Wednesday welcomed back Walter Wanger to its producer roster. The occasion was a luncheon in New York's 21 Club at which the company and Mr. Wanger and Hal Roach were hosts and trade writers the guests. In the absence of Gradwell Sears, UA vice-president, and Edward Raftery, president, at a board meeting, Paul Lazarus, Jr., advertising and publicity director, introduced Mr. Roach, who said his studio has been expanded from nine to 16 acres and that he would hereafter produce feature comedies and that Mr. Wanger, his sole tenant, would make features.

Mr. Wanger said that "with the trend toward independent production, a plant fully equipped will play an important part in these days of rising costs."

He lauded United Artists' "showmanship" and said production progress is achieved by making different pictures and that many pictures should be sold "away from the ordinary market." He introduced David Tannebaum, his lawyer partner.

Declaration

CINECOLOR now insists on competition with Technicolor. In an assured announcement in Hollywood, William Crespinel, president, says: "It is financially impossible for a producer of low budget films to provide proper lighting, make-up and the like. This works to Cinecolor's disadvantage." Therefore, he adds, in the future Cinecolor will be available only for "A" productions.

Boom

E. K. O'SHEA, sales manager for Liberty Films, Inc., en route east after two weeks on the west coast, said in Chicago Tuesday that in his opinion the current boom in theatre business would last at least four or five more years. He said he expected Liberty's first film, "It's a Wonderful Life" to be ready for exhibition at the end of December. Current plans are to hold the world premiere of the Capra film starring Jimmy Stewart at the RKO Grand theatre in Chicago.

On Location

THE RESIDENTS of Stamford, Conn., are currently amused at the expense of Twentieth Century-Fox. That company moved into Stamford a couple of weeks ago to make on location shots for "Boomerang," a story based on the unsolved murder of a Catholic priest, who was shot on the street in Bridgeport in 1924.

Louis de Rochemont, the producer, and Elia Kazan, the director, reasoned that it would be best to commence shooting in Stamford along about midnight. That way there would be much less interference from the local gentry. But curiosity could not be denied and when the cameras finally started turning at 2 A.M. approximately half the town was out of bed and, wide-eyed, was watching the camera crew in action. Despite this, the job of filming has gone smoothly—with one exception.

Thomas Pryor reported in the New York *Times* that one day a drunk plopped himself down on the sidewalk in direct view of the camera and, muttering incoherently about "my constitutional rights," refused to budge. Finally his wife, a wisp of a woman, stepped out of the crowd that surrounded the drunk and advised him to "get home fast." He got, and the cameras turned again.

They Like It

"TWO YEARS Before the Mast" is becoming somewhat the surprise pride of Paramount, with its initial presentation at the Rivoli in Broadway. In its first week, really only six and a half days of box office, due to invitation performance, it delivered $84,000. And two of the days were rainy, too. This is to compare, in the same theatre, with "Love Letters" with $73,000, "The Lost Week End" at $68,000—that one picked up velocity later—and "Kitty" with $63,000. It may be observed also that "Two Years Before the Mast" got considerable cuffing from the metropolitan critics. It is a dour story of sailors having a hard time. The answer seems to be in the power of the names of Ladd, Donlevy, Bendix and Fitzgerald. Audiences are typical with their usual proportion of female customers.

Loew's Abroad

ERIC JOHNSTON isn't the only one planning a trip. When he gets overseas (see page 23) he will have a good chance of bumping into some representative of Loew's International. Ten key officials are abroad or due to leave soon. Arthur M. Loew, president, flies to Paris next Tuesday. Already in Europe are George Muchnic, vice-president, and David Lewis, regional director for Europe, the Middle East and North Africa. Wladimir A. Pozner, general manager of MGM International Films, has sailed for France. David Blum, Loew's International director of advertising and publicity, recently returned from Europe. Charles Goldsmith, coordinator for the British Empire, flies to Australia October 11. Edward O'Connor, regional director for the Far East, is in the Philippines. Maurice Silverstein, assistant regional director, recently returned from the same area. Richard J. Brenner, assistant regional director for Latin America, will tour his territory for six months. Orton H. Hicks, director of the 16mm department, leaves for Latin America soon. Seymour Mayer, sales manager of the 16mm department, is in Europe.

No Distributor

THE INABILITY to obtain a distributor for the first Government post-war film, "Message on Famine," was disclosed last week by a spokesman for the Office of War Mobilization and Reconversion in Washington. The picture, approved by all exhibitor organizations, is now out of date because of the "unwarranted" delay in distribution, it was said. The OWMR, according to the spokesman, now is planning "a regular program for the distribution of future Government films."

Blue Law Out

VOTERS in Bethlehem, an Albany, N. Y., suburb, have voted 738 to 453 to repeal an ordinance prohibiting Sunday shows in motion picture theatres. This vote, showing the sentiment of the citizenry, has automatically killed a blue law, in force since 1935, which has banned Sunday bowling and baseball.

PEOPLE

EARLE W. HAMMONS, who announced his resignation early in September as president of Ross Federal Service, last Friday announced he would remain with the company for about a year to work on various deals.

W. G. CARMICHAEL on Monday was appointed Universal branch manager in Cincinnati, and R. P. DAWSON branch manager in Memphis. Both were salesmen in the Memphis office.

HAROLD MELNIKER was appointed head of RKO Radio's censorship department Monday by N. PETER RATHVON, president. He replaces WILLIAM GORDON, resigned.

MANNY REINER, Latin American manager for Vanguard Films and Selznick-International, arrived in Buenos Aires Monday for a month's study of the film market in Argentina, Uruguay and Paraguay.

ROBERT H. HUNT has been appointed regional sales manager for RCA 16mm equipment in the Chicago area, and ELMER H. BENEKE to a similar position in the Atlanta region.

DAVID HUNT was appointed manager of Republic's Oklahoma City branch on Monday.

CLARENCE G. STOLL, president of Western Electric Company, and OLIVER E. BUCKLEY, president of Bell Telephone Laboratories, last Thursday received the Medal for Merit for outstanding services to the country.

HAL WALLIS, film producer, has accepted an invitation from the American Nobel Anniversary Committee to speak at that organization's annual dinner in New York December 10.

S. BARRET MCCORMICK, RKO Radio director of advertising and publicity, and MRS. MCCORMICK are vacationing in Honolulu.

FRANK E. CAHILL, JR., director of sound for Warner Brothers Theatres, has been awarded the Army Commendation Ribbon for services in the Signal Corps during the war.

GEORGE Y. HENGER, associated with J. H. COOPER'S theatre interests in Denver, has joined Paramount as field representative covering Dallas, Oklahoma City and Memphis, replacing WILLIAM LANSBURG, who recently resigned.

OSCAR FURSTENBERG, recently returned to the Filmack Corporation in Chicago following several years war service, has been appointed superintendent of production.

WALT DISNEY, accompanied by writer JOHN BATTLE and associate producer PERCE PIERCE, will sail from New York for Ireland November 14.

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THIS WEEK the Camera reports:

Jacques de Potter

THE ROOFTOPS OF PARIS, left, and its landmarks, above, entertain visiting Americans of the film industry. At the left, Ned E. Depinet, RKO Radio Pictures president; Phil Reisman, vice-president in charge of foreign sales; Marcel Gentel, French general manager; Vladimir Lissim, European manager, and Mike Havas, Continental sales manager. The occasion was the visit of Mr. Depinet and Mr. Reisman, on a European tour. You may recognize the Champs Elysses, at their right, and the Arch of Triumph in the background. Above, Mr. Lissim, left, Mr. Reisman, and Mr. Depinet pose with Sam Dembow, center, Golden Productions president, and Neil Agnew, right, Vanguard vice-president.

GUEST, right. National Screen Service tendered a dinner party September 27, at the 21 Club, New York, to Arthur Krim, newly elected Eagle-Lion president, and until recently NSS treasurer, general counsel and director. Herman Robbins, NSS president, was host. Left to right are George Dembow, Leonard Goldenson, Harry Thomas, Harry Kalmine, Abe Schneider, Charles Lewis, Louis Phillips, Mr. Krim and Mr. Robbins.

Metropolitan Photo

Minneapolis Tribune

AT THE MINNEAPOLIS Variety Club dinner, during which it presented $250,000 to the University of Minnesota for a heart disease hospital, left: Fred Allen, O. J. Arnold, insurance executive, and R. J. O'Donnell, national chief barker.

AT THE SISTER KENNY reception in New York last week, right: seated, Sister Kenny, and Robert Mochrie, RKO vice-president; standing, Fred Brisson, and Paul Hollister, RKO studio aide. The RKO film opened at the Broadway Palace Friday. Story on page 18.

Metropolitan Photo

AS WARNERS' "Men of Tomorrow" was shown to the regional meeting of the Boy Scouts of America, at Swampscott, Mass. Sam Pinanski, head of the M. & P. circuit, seated, right, is seen with Life Scout William C. Starkweather and Dr. E. K. Fretwell, Chief Scout Executive.

THE SILVER MEDAL from the Treasury is presented to S. W. Gould, center, Warner city manager at Greensburg, Pa., by J. Regis Walthour, left, local War Finance Committee chairman, and Glenn Cook, deputy executive manager. The award was for effective and patriotic service.

Ed Sullivan

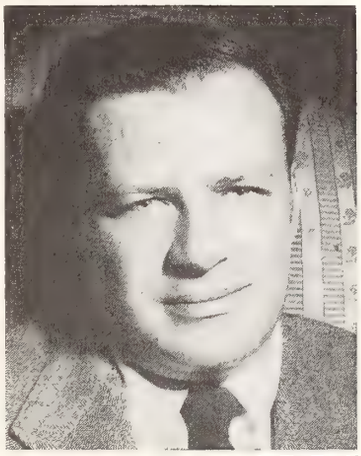
PARAMOUNT'S "Two Years Before the Mast", from Richard Henry Dana's classic story of life at sea, was given a Broadway premiere at the Rivoli last week.
Above, Merchant Marine Academy cadets line up preparatory to entering the house.

by The Herald

AL LICHTMAN, vice-president of Loew's, Inc., snapped as he visited the company's New York office, before returning to Hollywood after a brief visit on private business.

RICHARD SEARS, Universal News New England cameraman, a veteran of two World Wars, and lately a major, has been promoted to lieutenant-colonel, inactive.

JOHN G. BROUMAS will handle booking for Valley Enterprises Circuit, Washington, D. C., and Virginia. He was for 15 years with Warners and Publix.



by The Herald

JOSEPH MANKIEWICZ, Twentieth Century-Fox producer and director, has been in New York from the Coast seeing plays and conferring with executives.

Cosmo-Sileo

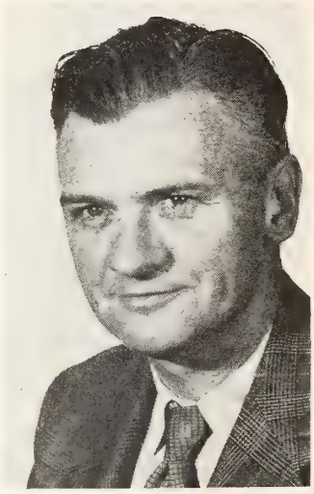
GENE AUTRY cuts his birthday cake. The star of Republic Pictures, returned to the fold after long Army service, and these days a star of the annual rodeo being held in New York's Madison Square Garden, was guest of Republic at a reception in New York last week. Here, two rodeo cowgirls help him cut the cake. Mr. Autry's first new production is the forthcoming "Sioux City Sue".

PARAMOUNT'S publicity and advertising staffs met in New York last week to discuss effect of new selling on their methods. At the head table: Charles Reagan, distribution vice-president; Barney Balaban, president; Curtis Mitchell, advertising-publicity director, and George Brown, studio publicity director. Story on page 15.

THE HOMECOMING. Perry Como, Twentieth Century-Fox singing star, was given a Welcome Home the other day at Canonsburg, Pa., his home town. Above, at the banquet in the local armory, John Beedle, left, local exhibitor, shakes hands with Mr. Como. H. R. Beiersdorf, Twentieth Century-Fox Pittsburgh branch manager, is in the center.

IN LONDON, at a Savoy Hotel reception for the company of RKO's "So Well Remembered": Martha Scott, star; Robert Wolff, RKO managing director, and Adrian Scott, producer.

IN NEW YORK, at the Normandie theatre tradeshowing of Paramount's "Blue Skies": Sam Lake, Paramount salesman; Jack Rochelle, Park theatre, Rockaway Park, Long Island; Arthur Wakoff, film buyer for the Raritan Theatres, and Edward Bell and Albert Gebhart, Paramount.



JOHN F. BANNAN, Universal Cincinnati manager, has been promoted to Chicago exchange manager. The exchange is the company's second largest.

COURT SETS LAST PHASE OF DECREE MANEUVERS

Forecast for Final Action About 2 Months Hence; Then Comes an Appeal

The "go" sign for action and argument was flashed this week in the New York anti-trust suit when representatives of the defendants, the Department of Justice and the District Court met Monday in the large, quiet Federal Court chambers of Judge Henry W. Goddard and agreed on future procedure in the case of U. S. vs. Paramount, et al. The decisions:

I—Tuesday, October 22, the three-judge statutory court will begin hearing final decree arguments.

II—Monday, October 21, the judges will hear arguments on the petitions of the American Theatres Association and the Confederacy of Southern Associations to intervene.

III—Monday, October 21, the judges will also hear arguments on the plea of Lust Theatres, Washington, to have a decision of the Arbitration Appeals Board set aside.

There were other elements in the area of trade practices for the industry to consider this week:

1—Universal submitted its proposed findings of fact and conclusions of law.

2—The House Small Business Subcommittee indicated that an investigation of block booking and fair trade practices was in order.

3—The five theatre-owning defendants, failing to agree on divestiture, were delayed in filing their final proposed decree.

4—The Conference of Independent Exhibitors Association and the Kansas-Missouri Theatre Association were discussing the decree situation at mid-week meetings.

The applications of ATA and CSA to intervene in the suit were heard Tuesday by Federal Judge Francis G. Caffey, who referred them to the court, which will hear the arguments on the motion October 21.

Robert L. Wright, Government counsel and special assistant to the Attorney General, has already indicated, via a letter to the three judges, that his department intends to oppose any active intervention by any exhibitor organization. However, the Department of Justice would not oppose an appearance as *amicus curiae,* it was indicated.

Hearings, October 22, to Be On Proposals for Decree

The October 22 hearings will be on proposed findings of fact and conclusions of law and on he proposal of the five majors and the Government for a final decree. The hearings are expected to take "several" days, according to the attorneys, since "voluminous findings" have been submitted by all interested parties. The court is then expected to enter a final decree about a month after those "several" days of argument.

From there on, it is readily predicted, the reports, the arguments and the personnel will move to the Supreme Court. That would be about two months away.

Mr. Wright has indicated that he will file his proposed decree and findings of fact Monday, October 7, even though he does not by then receive from the five theatre-owning defendants any further material. Thus far, it is reported, these five have sent him only a "tentative proposed decree" draft.

This draft, as previously reported, did not contain any provisions covering divestiture. Thus far differences over provisions covering partial divestiture have prevented the five majors from filing a proposed decree draft.

Attending Monday's meeting, at which procedure was set, were Mr. Wright, Judge John Bright and three attorneys for the distributor defendants, Whitney North Seymour, Paramount counsel representing the five majors; George Raftery, representing United Artists and Universal, Max Rose, representing Columbia, and Judge Goddard.

UA, Universal and Columbia have already submitted their memoranda to the Department of Justice.

With the question of intervention still very much at issue, the CSA, close on the heels of the ATA, last week filed its separate petition for intervention on the point of auction selling.

The petition, signed by 23 individual exhibitors, pointed out that auction selling would "inflict irreparable damage upon each petitioner by causing him to suffer material losses." It asked that the court's opinion be modified so as to exclude auction selling.

Those signing the petition were: W. C. Allred, Charles and Elizabeth L. Beach, Biscayne Beach Theatre, Inc., T. N. Carnahan, Central Amusement Company, Inc., Emma

(Continued on following page, column 1)

Intervention Fight Looms Between ATA and Justice Department

A fight between the American Theatres Association and the Department of Justice was shaping up this week over the question of intervention in the anti-trust case.

ATA, whose petition to intervene was heard Tuesday, is determined upon active intervention. The Department of Justice is equally determined that any and all exhibitor organizations shall not intervene directly but as *amicus curiae.*

There have been no definite actions as yet, although both sides are ready to jump whenever the first move is made.

ATA's position on intervention has caused some noticeable dissension within its ranks. While independent exhibitor opinion grows in favor of ATA's action, RKO Theatres have formally resigned from ATA. Loew's, although never officially a member, has withdrawn its interest after participating in ATA's organizational meetings and generally giving the impression that it was an interested party to ATA's position. However Robert Coyne, ATA executive secretary, believes that RKO's withdrawal may be only temporary. He points out that RKO's theatres are represented in the New York equity case and can not very well be on both side of the fence at once. Paramount and National Theatres are retaining their membership, he said, although they are not party to the intervention.

On the independent exhibitor side, ATA spokesmen reported this week that of the first 3,600 replies received by the ATA on the question of intervention, 3,424 have reported themselves as approving the move. Only five per cent of those theatres are ATA members, it was said. A total of 16,000 questionnaires were sent out to motion picture exhibitors.

With this backing in mind, then, Thurman Arnold, counsel for ATA, plans to contend that the Department of Justice "does not represent the exhibitors for whom the suit was started." ATA, however, will make this statement to the court only if the Department insists upon carrying out its present plan to oppose exhibitor intervention. Mr. Arnold was quoted as saying that the Department "can have no valid objection" to intervention.

"The Government," said Mr. Arnold in Washington, "apparently is worried that there will be a mass movement of exhibitors and groups wanting to intervene. . . . with the result that the Department will lose control of the case."

Department attorneys expressed a fear that if too many associations and individuals intervene the case "might last forever."

Meanwhile the Department continues to draw up its objections to the CSA and ATA petitions. "The Government does not object to an association or individual exhibitor being heard by the court *amicus curiae,* but will oppose any direct intervention," a Department attorney stated.

COURT SAYS

(*Continued from preceding page*)

Theatres, H. A. Everett, the partners of the Cullman Amusement Company, Nat Hancock, J. O. and E. L. Harris, J. B. Harvey, Lexington Amusement Company, Inc., M. C. Moore, W. W. Mowbray, Neighborhood Theatre, Inc., Palace Amusement, Cox, the partners of the Bayne-Roland Inc., Benjamin T. Pitts, Henry Reeve, Ritz, Inc., Theatre, Strand Amusement Company, Inc., The Southern Amusement Company, Inc., and Sidney Wharton.

Theatres and Units Listed In Support of Petition

Those associations approving and supporting the petition were given as MPTO of Virginia, 160 theatres; Theatre Owners of North and South Carolina, 384 theatres; Texas Theatre Owners, Inc., 800 theatres; and Southeastern Theatres Owners Association, 900 theatres.

The Lust petition, to be heard October 21, is not in the same category as the CSA and ATA intervention petitions. Instead, the petition seeks to upset a recent arbitration award against the circuit. This has a bearing on the decision inasmuch as the court has indicated that there will be no arbitration unless all parties consent to the practice. The "Little Three" are against continuing arbitration, which may mean that the practice eventually may be dropped.

UNIVERSAL BRIEF

Universal would have no reliable market for its pictures if they must be offered singly, the company contends in a 17-page brief of findings of fact and conclusions of law which it filed Saturday with the Department of Justice.

The 60-point brief, defensively bristling with "no evidence," "Universal did not," and "no knowledge or intent," contends that the conspiracy alleged against the company has not been established and asks that a decree be entered dismissing the complaint against all the Universal defendants.

While presenting its case, Universal attacked buying combines, charging they tended towards monopoly.

Witness point 60: "Certain exhibitors have employed common agents to purchase pictures for them. This practice, under the circumstances disclosed by the evidence, is unduly restrictive of interstate trade and commerce and tends to monopoly and is therefore illegal."

Had Urged New Theatres In Certain Situations

Highlighting the findings of fact, Universal stated that in the situations where the exhibitors had failed or refused to license Universal product the company urged various groups to invest money in opening new theatres or remodeling old ones and then granted to those accounts the exclusive right to exhibit the company's product. Similarly, Universal made a number of franchise deals with other exhibitors who desired to license Universal product in this manner.

There is no evidence that Universal, says the brief, ever conditioned the licensing of one picture upon an exhibitor's agreement to license another, nor is there evidence that Universal discriminated between independent and affiliated licensees in respect of film rentals, clearances or admissions.

Universal did not monopolize or attempt to monopolize the distribution of motion pictures, it insists, nor, it asks the court to find, did the Government prove that the exent, duration or area of clearance stipulated in any Universal contract was arrived at in any other manner than by independent negotiations between Universal and the other contracting party.

Universal is the third company to file its findings of fact. Columbia and United Artists previously had filed.

ANTI-TRUST DIVISION TO BE INVESTIGATED

A study of the impact of anti-trust regulation in the motion picture field will be made when the House Small Business Subcommittee investigates the anti-trust division of the Justice Department and its pending cases, including the motion picture suit. The announcement was made this week from Washington by Estes Kefauver, chairman of the committee. Investigator William Bennett reported that several industry representatives will be called before the committee some time after October 15. A study of block booking, "of primary concern to us," says Mr. Kefauver, and of the proposed enforcement of fair trade practices within the industry will be made. Exhibitor organizations will be given a voice at the hearing, if they desire. The committee may decide to recommend changes in present anti-trust laws, according to the committee chairman.

Exhibitor Units Weigh Position

The court's decision in the anti-trust suit was discussed at two midweek conventions of exhibitor groups: the Conference of Independent Exhibitors Association meeting in Washington and the Kansas-Missouri Theatre Association meeting in Kansas City.

The CIEA was concerned primarily with the possibility of suggesting this alternative to the New York court for auction selling: film rental on a flat fee basis rather than on a percentage of the gross. If the suggestion is forwarded to the Department of Justice it will be put forth as representing the views of exhibitors in 30 states, it was reported from Washington this week.

Additionally, the CIEA, in its first day of meeting, reported favorably on the Department of Justice's recommendation for a ban on cross-licensing.

The Kansas-Missouri organization heard Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, describe MPTOA's position on the case, and heard Robert Coyne, executive secretary of the American Theatres Association, describe his association's position. ATA affiliation was left to the directors of the KMTA.

Abram F. Myers, chairman of the board of Allied States, was spokesman for the CIEA conference. He said the group would submit recommendations on the Government's final decree Friday to Robert Wright, assistant U. S. Attorney General, and indicated intervention by the group was not intended, although opposed auction sales.

Representatives at the CIEA conference were: Nathan Yamins, Sidney E. Samuelson and Mr. Myers for Allied States; Hugh W. Bruen, Rotus Harvey, Gerald Hardy, L. O. Lukan and Robert H. Poole for the Pacific Coast Conference of Independent Theatre Owners; Sam Gillett of Inter-Mountain Exhibitor Organization; Ernest L. Peaslee, National Central Allied; Leo Wolcott and Howard F. Brooking, Iowa-Nebraska Allied. Jesse L. Stern was spokesman for the Unaffiliated Independent Exhibitors of New York.

Other speakers at the KMTA meeting were Senn Lawler, Fox Midwest, who opened a discussion on high local taxes; Elmer C. Rhoden, Fox Midwest. Elected were: Homer Strowig, president; C. E. Cook, secretary; Fred Meyn, treasurer, reelected.

MPTOA to Hear Forum Plan

Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, is expected to offer a detailed explanation of his recent suggestion for an industry-wide exhibitor-distributor forum when MPTOA meets next Tuesday and Wednesday in Washington. Mr. Wehrenberg reported in St. Louis last week that he would ask his board of directors to crystalize the plan.

The Wehrenberg suggestion entails regular meetings of distribution and exhibition interests following the final court decision in the anti-trust case with Eric Johnston, Motion Picture Association president, acting as moderator.

Although exhibitor reaction to the plan has been mixed—some saying that the suggestion is premature—Mr. Wehrenberg expressed himself as "gratified" at the reaction to his plan.

Meanwhile, MPTOA's exhibitor poll was scheduled to close at the weekend. Latest tabulated reports, from 917 theatres in 43 states, gave these results: 268 to 19 disapproving auction selling; 212 to 62 with 14 not voting against the court's recommendation for arbitration; 242 to 39 with eight not voting disapproving non-industry arbitrators, and 178 to 106 with nine not voting in favor of complete divorcement.

PARAMOUNT ANNOUNCES 22 FEATURES FOR THE SEASON

Reagan Outlines Product at Meeting to Discuss New Sales Problems

A tentative list of 22 pictures to be released by Paramount between November 22, 1946, and September 1, 1947, was announced Monday by Charles M. Reagan, vice-president in charge of distribution, at the opening session of home-office conferences with district and branch managers. The meetings, to be continued for the next few weeks, were called by Mr. Reagan to discuss sales problems presented by the new method of merchandising screen entertainmnt under the proposed consent decree.

In announcing the 22 tentative releases Mr. Reagan said that Paramount proposed to release as many pictures as the company could successfully handle and the market was capable of absorbing.

"Two Years Before the Mast" To Be Released Nov. 22

First on the list is "Two Years Before the Mast," directed by John Farrow and starring Alan Ladd and Brian Donlevy, which has been set for general release on November 22 and will be the company's Thanksgiving holiday release.

Next to be released will be Irving Berlin's Technicolor musical, "Blue Skies," which will be the company's Christmas-New Year picture, for release December 27. Directed by Stuart Heisler, "Blue Skies" stars Bing Crosby and Fred Astaire.

Mr. Reagan explained that Paramount had deferred drawing up a comprehensive release schedule for the new selling season until the company's distribution department was able thoroughly to familiarize itself with the new selling procedure, grasp its implications and understand the problems to be met and overcome.

Additional Features on Schedule Are Listed

Other pictures on the company's release schedule are "I Cover Big Town," a Pine-Thomas production directed by William Thomas, with Philip Reed and Hillary Brooke; "Cross My Heart," produced by Harry Tugend and directed by John Barry, with Betty Hutton and Sonny Tufts; Hal Wallis' "The Perfect Marriage," directed by Lewis Allen, with Loretta Young and David Niven; "California," a Technicolor film produced by Seton I. Miller under John Farrow's direction, with Ray Milland, Barbara Stanwyck and Barry Fitzgerald; Pine-Thomas' "Seven Were Saved," directed by William H. Pine, with Richard Denning and Catherine Craig.

Also "Dear Ruth," produced by Paul Jones and directed by William Russell, with Joan Caulfield and William Holden; "Ladies' Man," produced by Danny Dare and directed by William Russell, with Eddie Bracken and Cass Daley; Pine-Thomas' "Danger Street," directed by Lew Landers, with Jane Withers; Hope Enterprises' "My Favorite Brunette," produced by Danny Dare and directed by Elliott Nugent, with Bob Hope and Dorothy Lamour; "The Trouble with Women," produced by Harry Tugend with Sidney Lanfield directing and starring Ray Milland, Teresa Wright and Brian Donlevy; "Calcutta," produced by Seton I. Miller and directed by John Farrow with Alan Ladd, William Bendix and Gail Russell.

Also Kenneth Macgowan's "Easy Come, Easy Go," directed by John Farrow with Sonny Tufts, Diana Lynn and Barry Fitzgerald; "Welcome Stranger," produced by Sol C. Siegel, directed by Elliott Nugent, with Bing Crosby, Barry Fitzgerald, Joan Caulfield; "Perils of Pauline," in Technicolor, produced by Sol C. Siegel and directed by George Marshall, with Betty Hutton, John Lund and Constance Collier; Pine-Thomas' "Jungle Flight," directed by Peter Stewart, with Robert Lowery and Ann Savage; "The Imperfect Lady," produced by Karl Tunberg and directed by Lewis Allen, with Teresa Wright and Ray Milland.

Also Hal Wallis' "Desert Town," directed by Lewis Allen, with John Hodiak and Lizabeth Scott; "Suddenly It's Spring," produced by Claude Binyon and directed by Mitchell Leisen, with Paulette Goddard and Fred MacMurray; Pine-Thomas' "Adventure Island," in color, directed by Peter Stewart, with Rhonda Fleming and Rory Calhoun, and "Variety Girl," produced by Danny Dare and directed by George Marshall, with Mary Hatcher, Deforest Kelley and Paramount stars.

Balaban Urges Continued Flow Of Product Despite Problems

Distributors must not falter in maintaining a continual flow of product to theatres despite the present burdensome form of the consent decree, which necessitates a complete reorganization of the method of buying and selling films, Barney Balaban, president of Paramount, said in New York Monday.

Addressing the initial session of a four-day series of meetings of Paramount field representatives, studio and department heads at the Hotel Warwick, Mr. Balaban said the most vexing problem facing the distributor is that of trying to set tentative selling plans that may have to be scrapped when the decree is handed down in final form. The meetings were being held in a move to re-orientate the company's whole machinery of publicity, advertising and exploitation to meet the requirements of the expected new method of selling.

The industry is forced to go forward, he said, but to go forward it must exercise a maximum of promotional effort. The greater promotional drive thrown behind the pictures will have the dual purpose of enlarging the audience for screen entertainment and of stimulating added exhibitor interest in product offered.

Mr. Balaban expressed the belief the proper exploitation of pictures under the new system of selling would have the effect of bringing to the theatre a vast new audience drawn from the ranks of the millions that attend motion pictures only sporadically. The audience waiting to be won as regular patrons was estimated by Mr. Balaban at 10,000,000 to 15,000,000.

The meeting placed special emphahis on "Two Years Before the Mast," directed by John Farrow, with Alan Ladd and Brian Donlevy, and Irving Berlin's Technicolor musical, "Blue Skies," starring Bing Crosby and Fred Astaire. The exploitation pattern set for these two films will be followed in the promotion of all Paramount films.

Mr. Balaban paid tribute to the high quality of product turned out under the leadership of Henry Ginsberg, vice-president in charge of production and studio operations.

Curtis Mitchell, director of advertising and publicity, who presided over the meetings, said many ideas were needed to solve the problems facing the industry today.

Last Friday Mr. Balaban announced the company's present plans would be unchanged unless future unforeseen problems encountered in auction selling, developed.

The meeting at the Warwick also was addressed by Charles M. Reagan, vice-president in charge of distribution; Adolph Zukor, chairman of the board; Oscar Morgan, short subject sales manager; Claude Lee, public relations director; Al Wilkie, publicity manager, and Stanley Shuford, advertising manager. Studio representatives included George Brown, studio publicity director, and Teet Carle, Martin Lewis, Rufus Blair and James Sarno of his staff.

Paramount's outlook for the quarter is better than at any time in its history, Mr. Balaban said in Boston Wednesday.

The BEST thing t

"The Be
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t ever happened . . .

st Years

Lives"

ON THE MARCH

by RED KANN

VICTOR RIESEL is a labor reporter writing in the New York *Post*. He writes a daily column which is syndicated to 35 or 40 other daily newspapers throughout the country, including such stalwarts as the Philadelphia *Inquirer*, the Portland *Oregonian* and the Atlanta *Journal*. Under a Washington date line, he discusses the Hollywood labor situation, and from that article are excerpted the following eye-arresting quotes:

"Not a single nose was bloodied on the hundreds of picket lines thrown up during the four-month General Motors strike last winter. There wasn't even a fist fight. So quiet was it, the newspapermen covering the mammoth walkout never got to use the special 'strike press card' issued to them by the union to prevent their being pushed around by picket captains. Just as peaceful was the steel stoppage, the world's biggest strike; in fact, this walkout was almost good-humored.

"Other gargantuan stoppages were just as quiet. During the coal shutdown, the miners went hunting and fishing. The rail crisis saw trainmen sit around their depots shooting the breeze. . . .

"So it's doubly tragic that, after coming through exactly one year of major strike crises and wage disputes between the world's biggest unions and most powerful corporations, a state of emergency was clamped on Hollywood the other day because of bitter picket line fighting between two movie unions. . . .

"Why all this fighting between two groups of AFL unions? For a look at the documents which would tell the story of this Hollywood fight, I flew to Washington. I went not only because it's the most colorful and violent walkout of the year, not only because it may eventually shut down most big movie theatres in the country, but also because this stoppage is the most glaring example of the 'jurisdictional strike' which catches the public in the middle and costs the employers millions.

"The documents show that the fight is over control of some 1,500 jobs on Hollywood movie sets. The International Alliance of Theatrical Stage Employes [AFL] justifiably claims jurisdiction over them. This jurisdiction is challenged by Big Bill Hutcheson, perpetual, highly paid president of the AFL carpenters. . . . The 1,500 Hollywood jobs in dispute are about as necessary to the carpenters' brotherhood as another border dispute is to the Paris peace conference.

"Yet Hutcheson, working closely with the highly politicalized left wing Conference of Studio Unions in which the Communists are active, is willing to provoke a needless strike which will cost the film industry scores of millions of dollars and the pickets considerable blood.

"The public, confused over the inner power politics, knows only that unions are battling each other. So the people put a plague on all labor. The entire matter is so utterly futile that labor will deserve the licking it will get unless it ends these senseless brawls now."

If this analysis holds together, President Roosevelt's once famous "plague o' both your houses" reference to AFL and CIO narrows down to a plague on one house—this time the AFL—and places the final answer in the lap of William Green, its president.

Regardless of this or any other analysis, however, these facts are incontrovertible:

Violence is afoot. Heads are being cracked. Picket lines are out.

Hollywood labor is minus jobs.

Production is being choked off and Hollywood's contribution to the economic well-being of the nation frozen.

Producers are unlocking the vaults holding their backlogs with less and less opportunity to maintain inventories by replacements.

Exhibitors, or Allied members at any rate, are crying artificially created film shortages.

In short, order now is forsaking the scene.

MPTOA is constitutionally opposed to theatre divorcement on the ground it will not open the market as advocates, including the Department of Justice and Allied, insist. However, there is an interesting angle bearing on this deep-rooted conviction which shows up in MPTOA's four-question poll among independent exhibitors.

The organization undertook no direct mailing. Participating theatremen did so through trade paper ballots and on the strength of trade paper stories. Actually, there is no precise information to prove that ballots have been cast by independents, but the character of the replies indicates they come from operators free of producer affiliation, in the main at least. Most answers are from chains of ten houses or less and preponderantly from chains of five and under. Moreover, the ballot was open to all independents regardless of exhibitor association affiliation.

The interesting angle enters in that the last report recorded 178 votes for theatre divestiture, and 106 against. No one, not even MPTOA, knows how many of the opponents of divorcement are its members. But since MPTOA set up no hurdles beyond the need to be independent, the probability also is the returns drew expressions, pro and con, from Allied men as well.

The conclusion is that, in the face of a policy which denies divorcement, MPTOA finds 60.26 per cent of its answers overriding that policy yet does not hesitate to make the ballot publicly known. We think this is honest and in the interest of the whole industry.

On a Note of Too-Late: Mary Pickford, discussing a corporate name for a producing company in which she, Buddy Rogers and Ralph Cohn are jointly interested: "Why not the initials—P-R-C?"

"Good, but not soon enough. There's a company called PRC in the field now," came gently from Jack Cohn, listening in.

Give "Kenny" Splash Opening

Broadway's Palace theatre was bathed in lights and swathed in draperies of spun glass cloth last Friday night when RKO held a splashy premiere of "Sister Kenny."

Even the New York *Times* was impressed by the size of the crowd that gathered, reporting an estimated 3,000 packing the street around the Palace at Broadway and Forty-seventh street, with the police having difficulty in controlling the crowd.

Elizabeth Kenny, the Australian nurse, whose fight against polio is pictured in "Sister Kenny," was the guest of honor, sitting in a box decorated with the colors of the U. S. and Australia. George Hicks, the radio commentator, was in the lobby, introducing the celebrities over a radio hookup.

The next morning the daily press characterized the film, in which Rosalind Russell starred, as having "great power and artistry" and as "haunting and superb."

Among those attending the premiere were: Francis S. Harmon, Jack Cohn, Herbert J. Yates, J. R. Grainger, Neil Agnew, Thomas J. Connors, E. T. Gomersall, James A. Mulvey, Frederick Ullman, Jr., John J. O'Connor, Budd Rogers, Dan Michalove, Charles Regan, Harry Brandt, Max Cohen, Julius Joelson, Sam Goodman and J. J. Buchbinder.

RKO and RKO Radio executives included: John M. Whitaker, Robert Mochrie, Malcolm Kingsberg, Ralph Austrian, A. A. Schubart, Arthur Willi, Rutgers Neilson and Mrs. Ned E. Depinet.

Columbia Year's Net $3,450,489

Columbia Pictures reported Wednesday a net profit of $3,450,489 for the fiscal year ended June 30, 1946. This equals $5.25 per share of common stock and compares with a net of $1,945,167 for the year ended June 30, 1945, equivalent to $2.85 on each share of common stock. The gross reported for the 1946 period was $7,000,489. The balance sheet shows current assets of $32,776,000 and current liabilities of $7,231,000, with working capital approximating $25,545,000.

Youngstein Eagle-Lion Ad-Publicity Head

Max E. Youngstein, formerly assistant publicity director for Twentieth Century-Fox and wartime publicity director for motion pictures of the U. S. Treasury's War Finance Division, has been appointed advertising and publicity director of Eagle-Lion Films, A. W. Schwalberg, vice-president and general sales manager, announced this week. Mr. Youngstein's first assignment will be promotion for "It's a Joke, Son," starring Kenny Delmar, and "Bedelia," starring Margaret Lockwood and Ian Hunter.

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SINBAD THE SAILOR
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JOHNSTON TO SEEK END OF BARRIERS

European Trip Designed to Clear Restrictions Against U. S. Product

ERIC JOHNSTON, MPA president, said Wednesday in Washington he was postponing indefinitely his trip to Europe because of the Hollywood labor dispute. He said he was considering a trip to the coast. Richard Walsh, IATSE president, conferred with Mr. Johnston.

The proposed trip to Europe of Eric Johnston, president of Motion Picture Association, scheduled to begin Wednesday, again was postponed to Saturday, October 5.

The prime objective of the European mission is the lessening, or where possible, the total elimination of a wide variety of anti-U. S. film trade restrictions in England and on the Continent. Mr. Johnston will emphasize the effectiveness of motion pictures in promoting international goodwill and understanding, whereas in the pre-war era, they were sold on a straight commercial basis.

To Talk to Officials

Audiences will include Government officials in each country, film executives and labor leaders. The tour will be made by air and will last about six weeks.

The postponement of the trip, on which Mr. Johnston will be accompanied by Gerald Mayer, MPA assistant manager; Gerald W. Movins, staff member, and Joyce O'Hara, his special assistant, has no bearing on the Hollywood studio labor situation, according to Kenneth Clark, MPA public relations chief, but "was necessitated by the pressure of business and transportation considerations."

Reception arrangements in London, where the visit has been eagerly awaited, include plans for a courtesy call at the American Embassy, a visit with Sir Stafford Cripps, president of the British Board of Trade, and an informal talk with J. Arthur Rank. Also scheduled was a luncheon with managing directors of American companies, press conferences and a welcome party to be tendered by producers, distributors and exhibitors.

To Discuss British Quota

The exhibitors' and distributors' quotas will be dealt with in England. It is known that British producers are seeking changes in England's Cinematograph Films Act, which expires September 30, 1948.

Another matter in for consideration by Mr. Johnston on the trip is the appointment of a Production Code Administration representative in London.

In France, the film accord reached last August, and under which was ruled out discrimination against U. S. pictures, presents a new problem, with a change of the pact inspired by local producers. Mr. Johnston will give attention to this amendment, which decrees that a producer can sell only six pictures to an exhibitor in as many months. It is considered a restriction on Hollywood product in light of the fact that the majority of French producers make only three or four features yearly. In the United States, it is looked upon as a violation of the spirit of the French film agreement. However, it is not definite whether the amendment is to be adhered to, as there have been reports that it will not be invoked.

Defends French Pact

Last week, in a letter to Emmett Lavery, president of Screen Writers Guild, Mr. Johnston upheld the French-American film agrement, and called Mr. Lavery's explanation of the SWG's opposition "inaccurate, confusing and contradictory."

Another item of investigation has been found in dealing with the French customs department, which has been placing barriers on raw stock shipments. Since all film processing must be done in France, large quantities of the raw material are needed.

A trip to Stockholm is also on the itinerary. Mr. Johnston is said have a particular interest in Sweden's "middle way" program, which reportedly has produced a "utopia state" in which all enjoy an extremely high standard of living. In Germany the U. S. Army's choice of pictures for importation is to be determined and efforts made to give U. S. companies a freer hand.

Also planned are visits to Holland, Austria, Bulgaria, Yugoslavia, Poland, Rumania and Czechoslovakai, which have been opened to the Motion Picture Export Association. Blocked currency in the majority of European situations will be discussed.

Assigns Healy to Middle East

M. A. Healy was appointed last week by Mr. Johnston middle eastern manager of MPA, with headquarters in Cairo. He will leave New York October 17 and will spend a week in Paris conferring with Harold Smith, the association's continental manager. For the past year, Mr. Healy has been assistant manager of the MPA's London office, which he joined at the conclusion of a wartime assignment as chief postal censor under Byron Price in the Office of Censorship.

MGM Checking Supervisors In Meeting at Chicago

Metro-Goldwyn-Mayer's first meeting of its six field checking supervisors was held Saturday at the Drake Hotel in Chicago with Charles K. Stern, Loew's assistant treasurer, and William G. Brenner, in charge of the company's checking department, attending.

Depinet Outlines Plans in Britain

London Bureau

Ned E. Depinet, executive vice-president and vice-chairman of the board of RKO, has met the company's United Kingdom sales force at the Dorchester Hotel in London and outlined RKO Radio's new plans.

Phil Reisman, vice-president in charge of foreign operations, attended the meeting, arranged by Robert Wolff, RKO managing director in the United Kingdom. Also in attendance were David E. Griffiths, Internation Pictures British representative; J. E. Ricketts and E. J. Davis of the Walt Disney organization; Arthur Dent, British representative. for Samuel Goldwyn; George W Dawson, a director of RK Radio; Ernest Simon, general sales manager; Joe Vegoda, assistant sales manager and drive captain of the recent Bob Wolff Silver Jubilee Drive; Colonel Jack Votion, RKO Studio representative; Phil Gersdorf, RKO studio publicity department; head office executives, and London and Provincial branch managers.

The presentation of a silver box to Mr. Depinet from the United Kingdom organization on the occasion of his first visit to Britain, and an engraved fruit stand to Mr. Reisman as a birthday remembrance, marked a highlight of the proceedings.

The international production plans of RKO Radio were discussed by Mr. Depinet, with emphasis on films now in the making in Great Britain, Mexico and France, to complement the program now under way in the Hollywood studios. Mr. Depinet also paid tribute to Mr. Reisman and Mr. Wolff.

MPEA Joins Dutch Bank In Theatre Operation

The Motion Picture Export Association has joined with the Rotterdam, Holland, Bank, in purchasing the 1,100-seat Asta theatre, The Hague. The house was acquired from the Alien Property Custodian. The operation will be on a 50-50 basis.

The Rotterdam Bank is being represented here by W. L. Woltersom, who was the guest of MPEA officials Monday at luncheon in the Waldorf-Astoria Hotel, New York. Mr. Woltersom will be in this country three months.

Among those at the luncheon were Francis Harmon, MPEA vice-president, and company executive and sales chiefs.

McFarland To Represent Army Picture Service

Gordon McFarland, former controller for the Army Motion Picture Service, Special Services Division of the War Department, has been appointed special representative for AMPS with offices in the Paramount Building, New York. He will aid in procuring and distributing 35mm and 16mm pictures for use wherever Army personnel are stationed.

KEY CITY THEATRES RAISE ADMISSIONS

Increases in Some Areas Due to Higher Costs as Others Hold Price Line

The theatres of the country, battling to maintain service in face of increased costs, have raised admissions in many key cities, not in great degree, but perceptibly in line with the advanced cost of living.

Audience Research, Inc., has indicated the average admission in 1940 was 32½ cents; in 1945 it was 42½ cents; in 1946 thus far, it is believed to be 46 cents.

Minneapolis theatres in July increased admissions from a 40 to 60 cent range to 50 to 70 cents, but the closing of theatres to children because of the poli epidemic delayed appreciable advantage to theatres from the increase.

Increase in St. Louis

St. Louis first run houses in the past two weeks raised admissions from 44, 55 and 65 cents, to 50, 60 and 75 cents. The circuits involved are the Fanchon and Marco, and Loew's. Neighborhood houses raised admissions five cents.

The Balaban and Katz Chicago houses in the Loop area have raised admissions for afternoons, so that they are now 65 cents and 95 cents.

In Kansas City, Mo., theatres six months ago raised prices approximately 30 per cent. The average price there is now 35 cents.

Akron, Ohio, houses recently put into effect a five-cent increase.

In Greater Cincinnati and northern Kentucky, theatres have sent their admissions up five cents.

The Dallas Interstate Circuit three months ago raised admissions five cents in two key and some extended run theatres, and made the increase 10 cents for holidays, weekends and evenings. The circuit's suburban houses eliminated the reduced balcony price which has prevailed for some years.

25% of Baltimore Houses Up

Twenty-five per cent of Baltimore's theatres have registered an increase. It averages two cents for children, three for adults. One house raised admissions seven cents for Saturday mornings; another nine cents for the same; still another increased prices five cents for mornings and matinees.

In Washington, D. C., 19 neighborhood houses increased prices roughly three and one-half cents. In that district and in Maryland and Virginia, 42 Warner theatres were forced to charge more because of the increased operational cost.

Many theatres in the Albany, N. Y., district have increased admission prices of five cents and more. There have also been some upward adjustments for juvenile patrons, although 25 cents still is the top figure. Albany, Schenectady, Troy and Utica are among the cities where prices have been increased. The Fabian and Warner circuits have put increases into effect and numerous independent theatres moved simultaneously.

New York's Century Circuit houses charge five cents more in Nassau County, and one cent more in Brooklyn.

Several cities have shown no changes, including Boston, Cleveland, Cincinnati proper, Denver and Omaha, although in Omaha theatres with stage show-film combinations have increased admissions. At the Orpheum admissions were raised from a 65-cent top to 85 cents.

New York Exhibitors Form Coordinating Group

New York area exhibitors have formed the Metropolitan Motion Picture Theatres Association, Inc., to represent its members with public agencies and to coordinate the use of the facilities of the industry for the collection of funds for charitable and patriotic purposes and for the transmission of information of local, state or national interest. The area covered by the organization includes these New York counties: Kings, Bronx, Queens, Richmond, Nassau, Suffolk Westchester, Rockland, Putnam, Orange, Ulster, Sullivan and Dutchess. Those attending last week's meeting at which the by-laws of the organization were ratified included: Harry Brandt, Oscar Doob, Julius Joelson, Max Cohen, Sam Rinzler, Sam Rosen, William White, Bill England, Sam Shain, Robert Rosenzweig, Saul Strausberg, Arthur Mayer, Emanuel Frisch, Edward Rugoff, Bob Weitman, Robert W. Coyne, Morton Sunshine, Abraham Mopper and Louis Weber. Fred J. Schwartz was acting chairman.

Defer Iowa-Nebraska Meet To October 28

The mid-year convention of Allied Independent Theatre Owners of Iowa and Nebraska has been moved back from October 14-15, as previously announced, to October 28-29 at the Fort Des Moines Hotel, Des Moines. Lack of hotel accommodations was given as the reason by Howard Brookings, president. Affiliation with national Allied is expected to headline the discussions, which will include the checking problem, opposition to practices inaugurated by some distributors refusing to allow dating and/or playing new releases by non-competing independent theatres until after they have played key runs; auction selling; percentage pictures, and the consent decree. Mr. Brookings, who recently succeeded Leo Wolcott as president of AITO, will preside at all business sessions.

Pittsburgh Hit Hard by Strike

The Pittsburgh power strike this week had reduced theatre grosses almost 50 per cent. The only exception was the Stanley theatre. All theatres continued to operate at the request of the city administration, spokesmen for which said that with theatres open fewer persons would be on the streets.

The strike, by an independent union of employees of the Duquesne Power and Light Company, and aided by other Pittsburgh unions, had halted street cars and badly hampered downtown businesses and the area's industrial plants. Pittsburgh exchanges reported absenteeism running to approximately 30 per cent. Fourteen Stanley Warner theatres operated with emergency power plants.

In Springfield, Mass., meanwhile, theatremen were hampered differently, by strike of printers which forced the city's four newspapers to suspend. Managers immediately began buying increased radio time.

Cousino Is Elected President Of Visual Educator Dealers

Bernard A. Cousino, Toledo, Ohio, was elected president of the National Association of Visual Education Dealers at the association's convention held in Chicago recently. Other officers elected included: Tom Brandon, New York, first vice-president; Olson Anderson, Bay City, second vice-president; Hazel Calhoun, Atlanta, secretary-treasurer. Elected to the board of directors were Barton F. Plimpton, Boston; Art Zeiller, Glen Rock, N. J.; E. E. Carter, Raleigh; Stanley M. Atkinson, Regina, Saskatchewan; Frank Bangs, Wichita; John Gunstream, Dallas; Merriman Holtz, Portland; Paul Brand, Washington; E. M. Hale, Eau Claire, Wisconsin; Art Herbert, Los Angeles, and Keith South, Minneapolis.

Tom Revere Goes to Donahue and Coe

Tom Revere, vice-president of the Ted Bates, Inc., agency for the past for years, has joined the Donahue and Coe agency, also in New York. He will be vice-president and chairman of the plans board. The agency handles several theatre accounts in New York and nationally. Mr. Revere, prior to his Ted Bates position, was associated with the Benton and Bowles agency for 11 years, as vice-president in charge of radio advertising accounts.

Delay Arthritis Dinner

The dinner opening the $2,500,000 campaign of the National Arthritis Research Foundation, scheduled for October 7 at the Hotel Astor, New York, has been postponed to October 14 so that Bob Hope may serve as toastmaster, Spyros P. Skouras, chairman of the dinner and president of Twentieth Century-Fox, has announced.

RKO RADIO PICTURES INC. *Trade Showings* OF FIVE PRODUCTIONS

RKO RADIO PICTURES

BRANCH	PLACE OF SHOWING	ADDRESS	NOCTURNE		CHILD OF DIVORCE		CRIMINAL COURT		GENIUS AT WORK		DEADLIER THAN THE MALE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Boston	RKO Projection Room	122 Arlington Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church Street	Mon. 10/14	4:00 P.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	2:30 P.M.	Thurs. 11/7	4:00 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th Street	Mon. 10/14	8:15 P.M.	Mon. 10/14	9:45 P.M.	Tues. 10/15	8:15 P.M.	Tues. 10/15	9:45 P.M.	Thurs. 11/7	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Avenue	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Dallas	Paramount Projection Rm.	412 South Harwood St.	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout Street	Mon. 10/14	2:00 P.M.	Mon. 10/14	3:30 P.M.	Tues. 10/15	3:30 P.M.	Wed. 10/16	2:30 P.M.	Thurs. 11/7	2:00 P.M.
Des Moines	Fox Projection Room	1300 High Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Avenue	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 10/14	1:00 P.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	1:00 P.M.	Thurs. 11/7	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 10/14	2:30 P.M.	Mon. 10/14	10:30 A.M.	———	———	———	———	Thurs. 11/7	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Avenue	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
New York	RKO Projection Room	630 9th Avenue	———	———	Mon. 10/14	2:30 P.M.	———	———	———	———	Thurs. 11/7	2:30 P.M.
	Normandie Theatre	51 East 53rd St.	Mon. 10/14	10:30 A.M.	———	———	———	———	———	———	———	———
Oklahoma City	Fox Projection Room	10 N. Lee Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 10/14	1:00 P.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	1:00 P.M.	Thurs. 11/7	1:00 P.M.
Portland	Star Preview Room	925 N.W. 19th Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 10/15	11:30 A.M.	Mon. 10/14	2:30 P.M.	Wed. 10/16	2:30 P.M.	Thurs. 10/17	11:30 A.M.	Thurs. 11/7	11:30 A.M.
Salt Lake City	Fox Projection Room	216 East 1st South Street	Mon. 10/14	2:30 P.M.	Mon. 10/14	10:30 A.M.	Tues. 10/15	10:30 A.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	2:30 A.M.
San Francisco	RKO Projection Room	251 Hyde Street	Mon. 10/14	10:30 A.M.	Mon. 10/14	1:30 P.M.	———	———	———	———	Thurs. 11/7	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318—2nd Avenue	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave	Mon. 10/14	9:30 A.M.	Mon. 10/14	11:00 A.M.	Tues. 10/15	11:00 A.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	9:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 10/14	10:30 A.M.	Mon. 10/14	2:30 P.M.	Tues. 10/15	2:30 P.M.	Wed. 10/16	10:30 A.M.	Thurs. 11/7	10:30 A.M.

CSU FILES CHARGES IN COAST DISPUTE

Says Majors Refused to Bargain and Producers Conspired with IA

The Hollywood labor disputes broke into bitter and violent fighting this week to slow, but not halt, film production for the second time in less than three months.

Monday the striking Conference of Studio Unions hurled the charge that the major companies had refused to bargain and that the producers had conspired with the International Alliance of Theatrical Stage Employees.

Wide-Scale Rioting

Tuesday the strike reached serious proportions with wide-scale rioting in front of the MGM studios. In what was described as a "bloody clash" between pickets, war veterans and police, 36 people were injured and 13 were arrested during a fight which was stopped only when guns were drawn.

The producers, after this clash, demanded that District Attorney Fred Howser and Sheriff Eugene Biscailuz get action from county officials to stop the violence. They replied that the "law enforcement agencies in the county intend to maintain law and order and we will use every instrumentality in our power to preserve peace and protect our citizens." The conferring producers included Jack Warner, Joseph Schenck, Benjamin Kahane and Y. Frank Freeman.

The CSU charge was filed with the National Labor Relations board by seven CSU locals who insisted that the studios had refused to bargain collectively with the CSU since October 24, 1945, and had conspired with the IATSE to deprive complaining unions of their "legal rights."

No Date Set for Hearing

The locals involved are the carpenters, painters, electricians, set designers, story analysts, cartoonists and machinists. No date has been set for the hearing.

MGM, Warners, RKO, Paramount, 20th Century-Fox, Universal, Columbia, Republic, Hal Roach, Samuel Goldwyn and Eric Johnston, president of the Motion Picture Association, and IATSE officials were named in the complaint.

The seven striking unions, numbering 4,500 workers, walked out last Thursday. They protested that studios had dismissed their men for refusing to work on films sets constructed by IATSE men.

As the strike was called last Thursday morning two of the major companies, MGM and Warner Brothers, temporarily suspended production, but resumed within a few hours. Other studios and producers were not immediately affected.

By Monday, however, Vanguard Films halted work on two productions but continued to keep the studio open. E. L. Scanlon, executive vice-president of Vanguard and co-director of the Selznick studio, issued the following statement:

"Existing labor conditions have temporarily interfered with the ability of the studio to proceed with the preparation of 'Little Women' in Technicolor and 'The Paradine Case', originally scheduled to begin production early in October at a total cost of over $6,250,000. Accordingly, these pictures have been postponed."

At the same time, Byron Price, vice-president of the MPA, told the press in Hollywood: "Without exception, every studio involved reported shooting in progress today on every scheduled picture. Unions supporting the jurisdictional strike represent about 15 per cent of the employees in struck studios. It is evident a great majority want to stay on their jobs and oppose this strike."

Tuesday, Joyce O'Hara, special assistant to Mr. Johnston, announced in Washington that the MPA will maintain a "hands off" policy in the studio labor dispute. Wednesday, however, Mr. Johnston indefinitely delayed his European trip because of the studio labor situation.

Delay 20th-Fox Ad Meeting Until After Sales Drive

In view of the extensive advertising and publicity campaign planned by Twentieth Century-Fox for the October pre-release of "My Darling Clementine" and "Margie," it will be impractical to hold the national advertising convention of field exploitation, home office advertising and studio promotion men October 15 as planned, Charles Schlaifer, advertising-publicity head, said.

The convention, which was to have been a four-day event, will be postponed until the conclusion of the "Spyros Skouras Sales Drive" December 28, with new date to be announced later. The world premiere of Darryl F. Zanuck's "My Darling Clementine" will be at the Fox theatre in San Francisco October 16, following which it will open day and date in 100 key situations.

IATSE Officers Take Over St. Louis Stagehands

International officers of the IATSE took over control of AFL Stagehands Local 6, St. Louis, Wednesday, suspending all rights and privileges of the local's officers, who will be asked to resign. The action was taken by Richard F. Walsh, IATSE president, following hearings conducted in St. Louis by Frank Strickling. Mr. Strickling investigated the local in answer to a petition of union members that the local was in a state of turmoil because John P. Nick, ex-convict and former head of the union, was attempting to regain control. Mr. Walsh reported, "a state of emergency does exist."

TBA Conference To Open Oct. 10

Full details of the Second Television Conference and Exhibition of the Television Broadcasters Association at the Waldorf-Astoria Hotel, New York, October 10-11, were announced at a luncheon meeting for the press at the same hotel Tuesday.

Ralph B. Austrian, president of RKO Television Corporation, and general chairman of the Conference and Exposition, announced the program of events, which includes top personalities in motion pictures, radio, advertising and other fields. J. R. Poppele, president of TBA, said the Conference would provide conclusive evidence that television is ready to proceed in a greatly expanded commercial basis.

The crowning event of the Conference is the presentation of the Annual TBA Awards of Merit to individuals for contributions to the development of television commercially and technically. The awards are to be made at the banquet session October 10 by Paul Raibourn, vice-president of Paramount and president of Television Productions, Inc., who heads the TBA Awards Committee.

Terry Ramsaye, editor of MOTION PICTURE HERALD, will be among the speakers. His subject will be "A Showman Looks at Television."

U. S. August Tax At $39,537,980

Washington Bureau

Federal admission tax collections for August, registering July business at the box office, amounted to $39,537,980, the Bureau of Internal Revenue reported this week.

August collections indicate a slight drop at box offices in July. Collections for June amounted to $40,248,042. July 1945 collections amounted to only $33,289,380.

Collections during August for the third (New York) Internal Revenue district, including all of Manhattan above 23rd Street, amounted to $6,559,140. The New York area figure represents a $900,000 increase over the tax return in July for June receipts.

Move to Avert New York Exchange Staff Strike

Negotiations between the distributors and the Screen Office and Professional Employees Guild, in New York, were to be resumed Friday morning. The latter is seeking $10 per week increases for all workers and a $30 minimum. Its members at the MGM, 20th-Fox, United Artists and Columbia exchanges last week authorized the executive board to call a strike. Distributor spokesmen said Tuesday they believed the strike could be averted. The companies have offered a flat five per cent increase.

Metro Reprints To Be Limited to 4 or 5 a Year

MGM will limit the release of its reprints to four or five a year, it was announced this week by William F. Rodgers, vice-president and general sales manager.

Four reprints have been definitely set for this season and there is a possibility that "Gone With the Wind" will be added to the original quartet. The four are: "Rage in Heaven," co-starring Ingrid Bergman and Robert Montgomery; "Captains Courageous," starring Spencer Tracy with Mickey Rooney; "The Great Waltz," co-starring Louise Rainer and Robert Donat, and "Boom Town," starring Clark Gable and Spencer Tracy.

On the program of reprints to be made available in the future are: "The Philadelphia Story," starring Cary Grant, Katharine Hepburn and James Stewart; "Goodbye, Mr. Chips," starring Greer Garson and Robert Donat; "Born to Dance," co-starring James Stewart and Eleanor Powell; "The Good Earth," starring Paul Muni and Luise Rainer; "Pride and Prejudice," starring Greer Garson and Lawrence Olivier; "Mutiny on the Bounty," starring Clark Gable with Charles Laughton; "San Francisco," starring Clark Gable, Spencer Tracy and Jeannettee MacDonald, and "Babes in Arms," starring Mickey Rooney and Judy Garland.

"Rage in Heaven," which has been tested in four cities, has been booked to open in 17 key first run theatres in 17 cities in October.

Paramount Asks Dismissal In Anti-Trust Suit

Paramount Pictures, one of the distributor defendants in the anti-trust suit brought by the Fifth and Walnut Street Corporation of Louisville, Ky., last Friday asked dismissal in answers filed in Federal District Court in New York. The company also asked that Albert J. Hoffman, owner of the National theatre, Louisville, be examined before trial and that October 9 be set as a date for the examination. The Fifth and Walnut Corporation operates the National. Paramount also alleged that insofar as the plaintiff seeks damages for losses claimed prior to July 15, 1945, such damages are barred by the statute of limitations. The suit charges the distributors with refusing to sell the National first run product since 1941.

Mrs. A. St. J. Brenon

Mrs. Algernon St. John Brenon, widow of the music critic and author, and herself a noted contralto and oratorio singer, died Monday in New York, after a long illness. She was the mother of Aileen St. John Brenon (Mrs. Thomas Craven), of the Paramount New York publicity department, and of Mrs. Cleon Throckmorton.

Division Chiefs Named for Kenny Foundation Drive

To aid the 1946 fund appeal for the Sister Elizabeth Kenny Foundation to combat infantile paralysis, Kate Smith, national chairman, and Bing Crosby, chairman of the executive committee, have announced the following appointments: Pat O'Brien, chairman of the Hollywood division; John Golden, chairman of the stage division in New York; Earl Carroll and Robert Ringling, co-chairmen of the entertainment division, and Kenneth L. Friede, president of Triangle Publications, New York, chairman of the magazine division. The drive to raise $2,000,000 will begin November 18 and continue through mid-December.

Belgium Cinema Festival Planned

by LOUIS QUIEVREUX
in Brussels

The Belgian Government will sponsor a World Cinema Festival in Brussels in 1947. The idea was put forward by the local press some time ago. American representatives of Hollywood companies agreed that Brussels would be a good place for the festival. Finally, after long discussions, Government officials have put their stamp of approval on the plan. The film festival will be held from June 15 to 30 inclusive.

At a meeting presided over by Herman Vos, Minister of Education and the Fine Arts, the following were named to a festival committee: Senator Vermeylen, representing the Belgian Cinematheque and the Seminaire des Arts; Leon Duwaerts, general president of the Association de la Presse Cinematographique Belge; M. Haulot, General Commissioner for Tourism; M. Grauls, representing the Minister of Finance; Fernand Rigot, for the Minister of Education; Maurice Widy and Gaston Williot, delegates of the Association de la Presse Cinematographique Belge.

The festival, in addition to an exhibition of motion pictures, will feature a series of concerts, art exhibitions and similar evidences of Belgium's artistic stature.

Story Productions, Inc., Names Lewis Publicity Head

Bernard Lewis, publicist for Story Productions, and formerly affiliated with Twentieth Century-Fox's publicity staff, has been appointed publicity director for Story Productions, Inc., Armand S. Deutsch, president, has announced. Mr. Lewis served as head of 20th-Fox's National News Service, as New York exploitation manager, press book editor and as special assistant to 20th-Fox's director of advertising, exploitation and publicity. Mr. Lewis will make his headquarters in the east.

Jerry Pickman, who had been publicity director for Story Productions, has joined Vanguard Films in the east, working under the supervision of Sid Alexander.

Ban "Outlaw" in Boston; Causes N. J. Censor Bid

Howard Hughes' controversial production, "The Outlaw," this week was again the center of civic and governmental attention. Boston has banned the picture, with the city censor declaring that it "glorifies crime and immoral actions." The New Jersey Conference of the Methodist Church has adopted a resolution calling for a State Board of Censors in New Jersey as a result of the controversy over "The Outlaw" screenings held this summer in Atlantic City.

Sees Wave of Censorship

The Motion Picture Association, believing "The Outlaw" may provoke a wave of sentiment for state censorship laws, is preparing legislative machinery geared to "contest" the first censorship measure introduced in a state legislature, according to Jack Bryson, MPA legislative director. MPA officials have expressed the belief that "it takes something like 'The Outlaw' to start a crusade." The Association will appear and defend the Code if any when any measures are introduced. "We have a good record and believe we can make an excellent case before any state legislative committee studying censorship, an MPA spokesman asserted.

New York, however, will see the picture October 26, when it will be given three simultaneous premieres at Arthur Mayer's Rialto and at Harry Brandt's Gotham and Republic.

The Motion Picture Association revoked the picture's Production Code Seal as of September 13, but since then there have been reports, from Los Angeles and from Detroit, that the picture has been playing with the seal still attached.

Tuesday the MPA complained to the Federal District Court in New York, in answer to Mr. Hughes' anti-trust suit, that the producer has not removed the seal of approval from all prints, although the time limit for such removal has elapsed. The seal was revoked September 13. In the complaint the MPA asked the court to dismiss Mr. Hughes' charges and order the removal of the seal from all prints and that the producer be "restrained perpetually" from exhibiting all "The Outlaw" prints bearing the seal.

Way Clear for Trial

Mr. Hughes has been unable to carry his request for an injunction against the MPA to a higher court, and consequently the way is now clear for placing the Hughes-MPA anti-trust suit on the trial calendar in Federal District Court, New York. However, the date, at midweek, had not yet been set, according to the office of Charles Poletti, Mr. Hughes' attorney.

In denying Mr. Hughes' injunction, Judge John Bright ruled that the MPA was not violating anti-trust laws by disapproving "lascivious" advertising material.

M·G·M's ACTION COLOR

"GA
BE
WI

"I opened BIG at Lexington, Kentucky!"

"Only EASY TO WED and ADVENTURE topped me!"

"I beat POSTMAN RINGS TWICE in a walk!"

"I ran ahead of ANCHORS AWEIGH and GREEN YEARS!"

LLANT SS" IS NNER!

"My picture broke records at Lexington, Kentucky! Watch my dust *(gold-dust)* across the nation!"

(Signed)

YOUR NEW M-G-M STAR "BESS"

EXTRA!

(at press-time)

ALL NEW ENGAGEMENTS GOING GREAT

DAYTON, O.
HUNTINGTON, W. VA.
CHARLESTON, W. VA.
etc., etc.

"BESS THE HORSE WITH THE HUMAN MIND."

M-G-M presents "GALLANT BESS" · MARSHALL THOMPSON · GEORGE TOBIAS
CLEM BEVANS and "BESS" · Photographed in Natural Color by the Cinecolor Process
Screen Play by JEANNE BARTLETT · Adaptation by Martin Berkeley and Jeanne Bartlett
Suggested by an Incident as told by Lt. Marvin Park, USNR · Directed by ANDREW MARTON
Produced by HARRY RAPF

RANK OFFERS PLAN FOR TELEVISION

Urges Studio to Theatre Transmission at Talk with Official Group

by PETER BURNUP
in London

A revolutionary suggestion for direct studio to theatre transmission of television shows, replacing the present method of films-for-television distribution has been advanced here.

The suggestion was put forth in a cogent and closely reasoned case by J. Arthur Rank at a recent joint meeting of the renters, producers and exhibitors with the official Television Advisory Committee. Indications are that the trade has won the first round of its contest with the Government's television pundits.

Envisions Future Practice

Mr. Rank indicated that he and his colleagues envisaged the time when they would desire to use studios and studio equipment transmission media for diffusion of programs into their picture theatres. If television from a central point became the substitute for the present method of film distribution, said Mr. Rank, the film industry desired to be able freely to adopt any such new method. He bluntly added that the industry would see that it got what it wanted.

Revolutionary though the suggestion of direct studio to picture transmission may be to orthodox film men, Mr. Rank believes, on the advice of his research staff, that it could be achieved any day now. The idea is none the less startling to the broadcasting people entrenched strongly behind the Government monopoly principle.

The British Broadcasting Corporation holds firmly to the doctrine that all forms of broadcasting shall remain in the hands of officialdom. The view is supported by the present Labor majority in the House of Commons. Nonetheless, the motion picture industry will press its demands to the utmost.

Assurance from Government

At the conclusion of this first meeting of the two groups, Mr. G. M. Garro-Jones, M.P., chairman of the Government's Advisory Committee, gave definite and formal assurance to the trade delegates: "The development of television will not occur at the cost of the legitimate interest of the great film industry." This concession was more than the most optimistic members of the delegation had hoped for at the outset.

Meanwhile, it is reported that BBC is developing a tieup with America's National Broadcasting Company for the exchange of newsreels for televising. Already freight planes have flown several cans of picture-news across the Atlantic and the two corporations are cooperating to film and televise the *Queen Elizabeth's* forthcoming steam trials. (In New York an NBC spokesman said this "could be the fact".)

▽

Rumor being exceptionally rife this side regarding the production plans of David E. Rose, disclosure of hitherto closely kept secrets becomes necessary.

When Mr. Rose resigned as managing director of Paramount here he said he was forming two companies, one in Hollywood, the other in Britain, and that each organization would produce three features a year.

Wants Independence

It is known that he had long and intimate talks with Mr. Rank in regard to production but nothing further has been heard publicly of the project to date. Reason, therefore, would appear to be actor James Mason.

It had been proposed to Mr. Mason that he should be the king-pin in the new Rose setup. Since the actor is interested in producing, Mr. Rose offered him a position as associate producer with a nice Rank distribution contract thrown into the bargain. But Mr. Mason won't play that way. He wants his independence. When he leaves for Hollywood in December he would like to appear in pieces like "Mourning Becomes Electra" and "Tess of the D'Urbervilles."

Meanwhile, one piece of the original Rose plan has been put into effect. Edwin A. Davis, for a number of years lawyer to the Paramount organization here, has left his post and been appointed joint managing director of Production Facilities, Ltd., the organization designed to coordinate all the Rank production arrangements. Frank L. Gilbert hitherto has run the company as sole managing director. The Davis appointment betokens a general tightening up in the whole Rank production scheme.

Broidy Outlines Plans For Monogram Picture

Monogram franchise holders, in a meeting at the Drake Hotel, Chicago, Monday, heard Samuel Broidy, president of the company, outline pre-release plans for "It Happened on Fifth Avenue," the company's special picture, which will be completed October 19. An advertising budget of $250,000, greater than that expended on "Suspense," will be used in advertising the film. Ed Moray, vice-president and assistant to Mr. Broidy, attended the meeting, and the two visited leading circuits in Chicago. Mr. Broidy said Monogram had purchased the St. Louis exchange from George West September 1 for an undisclosed sum, but added that no further purchases were contemplated.

CBS Asks FCC To Set Standard For Television

In a move to bring color television out of the realm of the experimental, Columbia Broadcasting System, September 27, petitioned the Federal Communications Commission to adopt standards for color television and authorize commercial operation of color television stations in the ultra-high frequencies. The FCC further was asked to conduct a hearing at which CBS and others might testify on these proposals.

The petition referred to the FCC statement in May, 1945, that a "truly nationwide and competitive television system . . . must find its lodging higher up in the spectrum, where more space exists and where color pictures and superior monochrome pictures can be developed through the use of wider channels." Attached to the petition was a set of Columbia's recommended basic standards.

In a letter accompanying the petition, Frank Stanton, CBS president, after reviewing his company's achievements in the color television field, said Columbia's tests indicated that the basic technical stages of ultra-high frequency color television have been completed and that further significant advance can be made only under conditions of commercial broadcasting with regularly scheduled program service.

Other news of television interest this week was the contract signed by Scripps-Howard Radio, Inc., with Allen B. Du Mont Laboratories, Inc., for the installation of the equipment for Cleveland's first television station. More than a quarter million dollars, it was reported, will be invested in the equipment.

In New York, it was announced that RCA Victor was stepping up its production of television receivers and would make "substantial deliveries" in the metropolitan area during the last two months of the year. Production will increase to a point where 10,000 sets will be shipped during the first quarter of 1947.

Allen Usher Week Ends Paramount's Drive

Paramount has designated the final week of the company's "34th and Greatest Year" drive, November 24-30, as "Allen Usher Week" in Chicago, Milwaukee, Minneapolis, Indianapolis and Sioux Falls. This is in honor of Paramount's district manager in charge of those territories. Mr. Usher makes his headquarters in Chicago.

Heineman Names Zucker

William J. Heineman, general sales manager of the J. Arthur Rank Organization, has appointed Lester Zucker, former Columbia branch manager, as special field representative. He will supervise sales in Boston, Cleveland, Buffalo, Albany and New Haven for the Rank product being distributed through Universal-International.

Dutch Approve U. S. Agreement

Amsterdam Bureau

The conflict between the Motion Picture Export Association and the Nederlandsche Bioscoop Bond came to a definite end September 16, when the executive board of the Bond met and put final approval on an American-Dutch distribution agreement which had been approved a few days earlier in New York City. The conflict began in September of last year and was responsible for keeping American product out of Holland.

The agreement permits the reintroduction of American pictures into the Dutch market after January 1, 1947. Contracts with exhibitors will be of value from this date and the settlement also includes, of course, that the U. S. companies will once again be members of the Bond—being represented through the MPEA. They will be represented on the executive board of the Bond.

Loew's, Inc., has been granted permission to build a theatre in Amsterdam, the Dutch capital, and theatres which have shown American pictures during the period of conflict without being members of the Bond are once again permitted to be members.

Korda's First Is "Salome"; Orson Welles To Star

Sir Alexander Korda's first production on his London schedule will be Orson Welles' Technicolor production of Oscar Wilde's "Salome." Mr. Welles will appear as Herod opposite Eileen Herlie, a London actress recently given international publicity, in the name role. Sir Alexander has signed Miss Herlie to a long term contract. "Salome" will be the first of a series Mr. Welles will produce for Sir Alexander. Miss Herlie recently appeared in London in Jean Cocteau's "The Eagle Has Two Heads." Her reviews, according to London sources, were highly enthusiastic. "Salome" was last produced in 1923.

Byron Price Will Address SMPE Convention Oct. 21

Byron Price, chairman of the board of the Association of Motion Picture Producers, Inc., and vice-president of the Motion Picture Association, will be the principal speaker at the opening luncheon meeting of the 60th semi-annual convention of the Society of Motion Picture Engineers, it has been announced by Donald E. Hyndman, president. The luncheon will be held Monday, October 21, at the Hollywood Roosevelt Hotel.

Hughes Promoted by UA

John Hughes, playdate manager for United Artists, has been promoted to the home office sales department, J. J. Unger, general sales manager, has announced. Howard Hengstler, who returned from the Army to take up his former post as Mr. Hughes' assistant, has been named playdate manager.

Famous Players Hold Managers' Meeting

A three-day conference of district managers from coast to coast was opened Monday by Famous Players Canadian Corporation at the Royal York Hotel, Toronto, under the direction of J. J. Fitzgibbons, president. Head office managers and other executives participated in round table discussions. The conference was to lead to regional meetings of theatre managers in different zones which replace the national managers convention this year. Attending the Toronto sessions were Frank Gow and Maynard Joiner of Vancouver; E. A. Zorn and Harold Bishop, Winnipeg; Robert Roddick, Halifax; Ray Tubman, Ottawa, and Jack Arthur, Dan Krendel and Robert Eves, who supervise Ontario and Toronto units.

Republic Pictures, it was announced this week, has closed a deal for its 1946-47 program with Famous Players Canadian Corporation. James R. Grainger, Republic executive vice-president and general sales manager, flew to Canada to sit in with A. W. Perry, president of Empire Films, Ltd., distributors of Republic product in Canada; Mr. Fitzgibbons, circuit president; and Ben Geldsaler, chief film buyer.

MGM Sets Three for October Release

MGM will release three features in October, "The Cockeyed Miracle," with Frank Morgan, Keenan Wynn and Cecil Kellaway; "No Leave, No Love," starring Van Johnson with Keenan Wynn, Pat Kirkwood and Guy Lombardo, and "Rage in Heaven," co-starring Ingrid Bergman and Robert Montgomery with George Sanders and Lucile Watson. "Rage in Heaven" is being tested in a number of Loew situations and sales of the film will be made under the supervision of William B. Zoellner, head of MGM's reprints and importations division. Although "Captains Courageous' will be the second reprint to be made available to exhibitors, no release date has been set yet.

Legion of Decency Reviews Ten New Productions

The National Legion of Decency reviewed 10 new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "Gallant Journey," "Outlaw of the Plains," "Spook Busters" and "Three Little Girls in Blue." In Class A-II, unobjectionable for adults, were "Accomplice," "Child of Divorce," "The Dark Mirror," "High School Hero," "The Perfect Marriage" and "White Tie and Tails."

Sustain Ban on "Amok"

The New York State Board of Regents has denied the appeal of the Brandt Brothers for reversal of the State Education Department's Motion Picture Division ban of "Amok," produced by Distinguished Films, Inc. The board charged the film is "indecent and immoral." The decision does not bar subsequent submission if and when specified eliminations are made in the film.

"Notorious" Wins Cannes Plaudits

by PHILIP DE SCHAAP
in Cannes

The first post-war international film festival opened in Cannes September 20 with screenings of Mexico's "The Three Musquetaires," England's "Caesar and Cleopatra," and America's "Notorious." RKO's "Notorious" won a 100 per cent approval from a highly interested audience when it was shown.

In all, 50 features and a large number of short subjects will be shown at the festival, which ends October 5. Three features are shown each day, one in the afternoon, with short subjects, and two in the evening.

Other American pictures shown were to be "Gilda," "The Lost Weekend," "Rhapsody in Blue," "Anna and the King of Siam," "Make Mine Music," "Wonderman" and "Gaslight."

Audience reaction was cool toward the Spanish picture which starred "Cantinflas." An excellent Swedish short film, "Shadows on the Snow," was warmly applauded. Russia's documentary, "Berlin," broke four times during the first day's screening and so will be shown again. Many complained of the lack of action in "Caesar and Cleopatra," although almost all were enthusiastic about the color.

The countries participating in the festival are: Argentina, Belgium, Canada, Denmark, United States, France, Great Britain, Italy, Mexico, Norway, Holland, Poland, Portugal, Rumania, Switzerland, Czechoslovakia and Russia.

Trinity Episcopal Church Seeks Industry's Aid

A fund raising campaign within the motion picture industry to clear the Trinity Episcopal Church in Cliffside Park, N. J., is being conducted by Charles E. Burden on behalf of the rector, Reverend Richard P. Pressey. The church was closed two years ago because of a $63,000 mortgage. To date approximately $53,000 has been collected from sources outside of the film industry to help pay off the debt. Mr. Burden is now enlisting the financial aid of pioneer motion picture executives and actors who worked in the Fort Lee, N. J., territory, near Trinity Church, to help pay off remaining $10,000 debt by October 15 so the church may be officially reconsecrated November 11. Rev. Mr. Pressey is maintaining an office at his church in Cliffside Park.

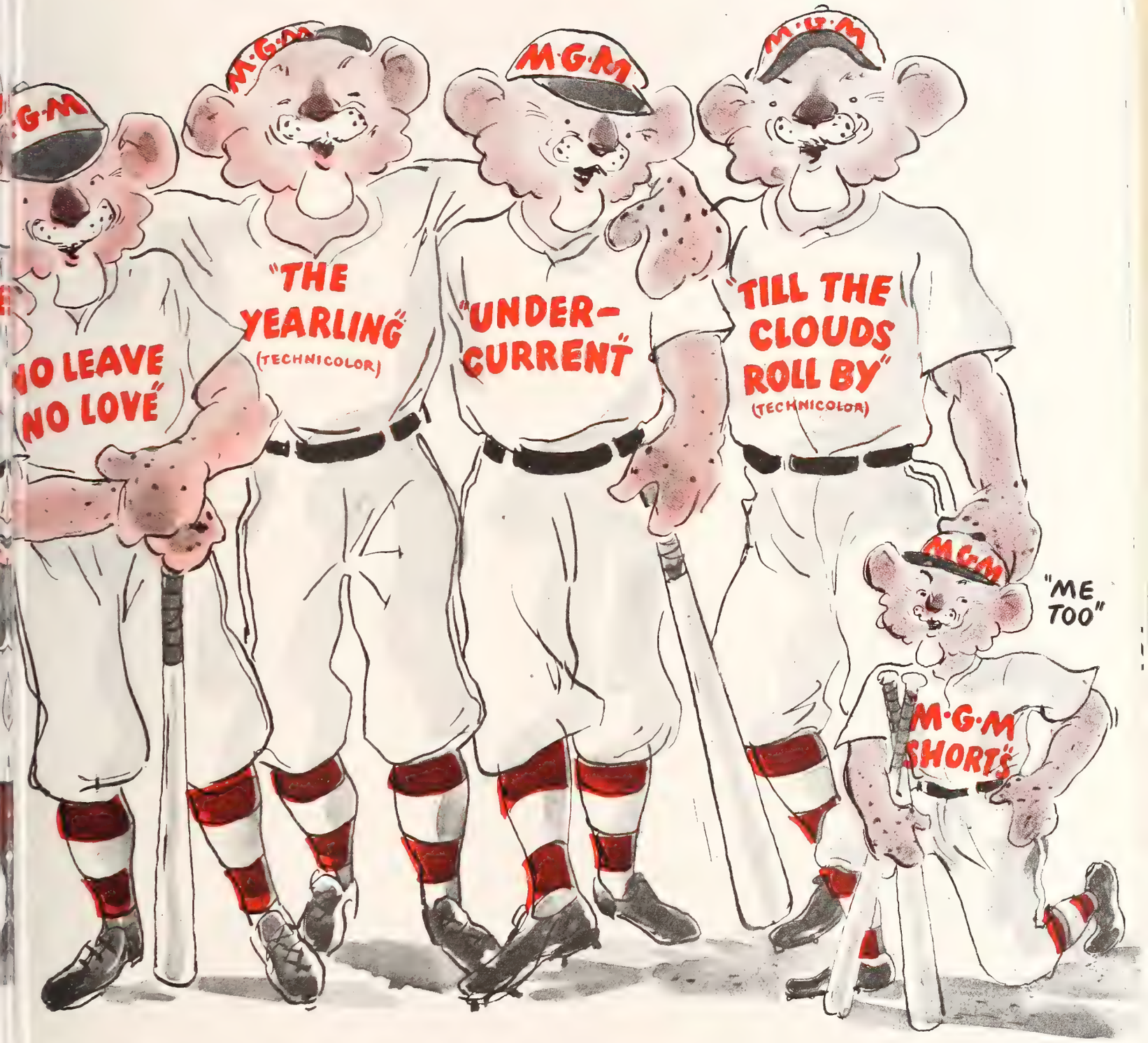
Duane Joins Vanguard

Tom Duane, distribution executive, has joined Vanguard Films, Inc., as New England and Canadian sales representative. He will make his headquarters in Boston and shortly visit various key cities in connection with David O. Selznick's forthcoming release, "Duel in the Sun."

CHAMPS IN

M·G·M
"THE GREEN YEARS"
M·G·M
"EASY TO WED"
(TECHNICOLOR)
M·G·M
"HOLIDAY IN MEXICO"
(TECHNICOLOR)
M·G·M
"THREE WISE FOOLS"
M·G·M
"COURAGE OF LASSIE"
(TECHNICOLOR)

ANY LEAGUE!


M·G·M
"NO LEAVE NO LOVE"
"THE YEARLING"
(TECHNICOLOR)
"UNDER-CURRENT"
"TILL THE CLOUDS ROLL BY"
(TECHNICOLOR)
"ME TOO"
M·G·M SHORTS

Labor Strife Impedes Production, But Seven Pictures Are Started

Hollywood Bureau

Mass picketing, which began at seven Hollywood studios last week, brought production practically to a standstill at MGM and Warners. Other studios reported that scheduled shooting was going on, despite the presence of CSU pickets at plant gates. Seven new films were started during the week; seven were completed, and one—the Bogeaus-Meredith production, "A Miracle Can Happen," which is being filmed in sections—was suspended temporarily. At the weekend, the total number of pictures shooting, to use the term loosely, was 48.

Despite the fact that last Monday it appeared inevitable that production would be stalled by midweek, three new films went before Warner cameras early Monday morning. "My Wild Irish Rose," a Technicolor presentation of the life of Chauncey Olcott, has a cast headed by Dennis Morgan, Andrea King and Arlene Dahl. William Jacobs is the producer; David Butler the director.

Collins' Mystery Started At Warner Studio

Producer Henry Blanke trained cameras on two: "The Woman in White" and "Deep Valley." The former is a film version of the well-known Wilkie Collins mystery classic, and its cast consists of Alexis Smith, Eleanor Parker, Sydney Greenstreet and Gig Young. Peter Godfrey is directing.

"Deep Valley" stars Dane Clark, Ida Lupino, and Wayne Morris. Jean Negulesco is the director.

Two films destined for United Artists release also were started. Howard Hawks is producing and directing the first, a Monterey Production titled "Red River." In the cast are John Wayne, Montgomery Clift, Walter Brennan, John Ireland, Margaret O'Sheridan, Noah Beery, Jr., Tom Tyler, Paul Fix, Duff Whitney, Paul DeFonville and Ivan Parry.

"Hoppy's Holiday," another in the new series of Hopalong Cassidy Westerns, is being produced by Lewis Rachmil and directed by George Archainbaud. The cast includes William Boyd in the lead, Andy Clyde and Mary Ware.

PRC launched "Philo Vance's Gamble," with Alan Curtis, Sheila Ryan, Frank Jenks and Tala Birell. Howard Welsch produces; Reginald LeBorg directs.

At Monogram, work began on "Cisco and the Angel," a Western featuring Gilbert Roland, Teala Loring, Frank Yaconelli and Martin Garralaga.

Incidental News of Pictures and People

Barney Sarecky has been engaged by Monogram to take over the company's two Western series starring Johnny Mack Brown and Jimmy Wakely, respectively. He is currently preparing his initial production, titled "Stick to Your Saddle."

Hal Horne and Armand Deutsch have purchased Stanley Kramer's interest in Story Productions. The two now own 50 per cent each of the assets of the company, whose first picture will be a film version of Taylor Caldwell's best seller, "This Side of Innocence." . . . Melrose Productions, a new company headed by a group of midwestern exhibitors, among them Jack Broder of Detroit, has completed an agreement with Screen Guild Productions whereby Melrose will make 12 pictures over a three-year period for Screen Guild release.

Paramount producer Hal Wallis has accepted the invitation of the American Nobel Anniversary Committee to speak as a representative of the motion picture industry at the organization's annual dinner in New York City December 10. This year's dinner at the Hotel Astor commemorates the 50th anniversary of the death of Alfred Nobel. . . . Jay Frank, formerly midwest publicity director for 20th Century-Fox, has been signed by the McConkey Agency to head its newly organized motion picture department.

Paramount Signs Dietrich To Seven-Year Contract

Marlene Dietrich, currently working in Paramount's "Golden Earrings," has been signed by that company to a seven-year contract. . . . Horror star Boris Karloff and comedian Jack Haley have been engaged for stellar roles in RKO's projected screen version of the famous George M. Cohan play, based on Earl Derr Bigger's book, "Seven Keys to Baldpate." Herman Schlom will produce under the executive supervision of Sid Rogell. . . . Ann Todd has been chosen for an important role in MGM's "The Birds and the Bees."

A fourth picture in Columbia's "Rusty" series featuring Ted Donaldson, titled "The Son of Rusty," has been added to Sanford Cummings' production slate. . . . Jack Bernhard and Bernard Brandt's next production for Monogram will be "Violence," based on a story by Stanley Rubin and Louis Lantz. Barry Sullivan will be starred in the picture, which Bernhard will direct. . . . Elaine Langan has had her 20th Century-Fox contract renewed.

Rita Hayworth and Welles To Star in Columbia Film

Rita Hayworth will co-star with Orson Welles in "The Lady from Shanghai," which Welles will direct and produce from his own screenplay for Columbia. . . . Dolores Moran has been assigned a stellar role opposite James Stewart and Henry Fonda in their sequence of the Bogeaus-Meredith production, "A Miracle Can Happen." . . . Hal Wallis has acquired the screen rights to the English novel by Kathleen Wallace, "I Walk Alone."

Frank Lloyd, Sol Lesser and Jack Donahue have been appointed by the Academy of Motion Picture Arts and Sciences to act as a committee for the acquisition of pictures which has won Academy Awards in the past. These, as well as other outstanding films, will be added to the Academy's pictorial archives, to maintain a complete pictorial history of the growth of the industry. . . . Joan Lorring is set for a top role with Barbara Stanwyck and David Niven in David Lewis' next production for Enterprise, "The Other Love."

Metro to Make "Scaramouche" With McKenna Producing

"Scaramouche," Sabatini's famous novel of the French revolution, will be produced for MGM by Kenneth McKenna some time next spring. The book was previously filmed by the old Metro company in 1921. In that version, Ramon Novarro and Alice Terry were co-starred, with Lewis Stone in the role of the villain. . . . "Mr. Reckless," a story of the hazards and thrills of steeplechasing, has been purchased from Thomas Ahearn by Paramount producers Pine and Thomas.

"Thunder in the Forest," an original screenplay by Milton Raison, has been assigned to Donald H. Brown to produce for Republic. . . . William Frawley has been chosen for a featured role in the forthcoming 20th Century-Fox production, "Mother Wore Tights," which will have Betty Grable in the lead.

Harry Stern, former P. R. C. distribution executive, has acquired several story properties with which to begin new producing activities. Mr. Stern is currently in Hollywood.

Red Influence in Hollywood Is Hit By Woll of AFL

Citing Hollywood as the "third largest Communist center in the U. S.," Matthew Woll, a vice-president of the American Federation of Labor, predicts that unless "the movie industry takes steps at once" to purge itself of its radicals there will be a "public reaction directed against many high-salaried stars and script writers, who are part of the Communist fifth column in America. He sees the possibility of a League for Political Decency being formed.

Mr. Woll's sentiments and viewpoints were expressed in an editorial in the October 1 edition of *The American Photo-Engraver.* In it he warned that unless Hollywood personalities cease to sponsor Communist-front organizations, millions of members of American trade unions might be influenced to join in a nationwide picketing campaign of theatres showing pictures in which "fellow-traveling" stars and authors are featured.

Mr. Woll characterized Hollywood pro-Communists as: "Ashamed of the meaningless roles in which they are cast, oppressed by a sense of guilt because of their swollen incomes, smarting under the taunts of superior but non-Hollywood intellectuals, those world-savers in grease paint find refuge in the Communist Party or its peripheral organizations. Somehow playing at revolution seems to justify the possession of a swimming pool and improves the taste of Astrakhan caviar and the feel of Russian sables."

From Hollywood, answering the charges of Mr. Woll, Emmet Lavery, president of the Screen Writers Guild, which is not affiliated with the AFL or CIO, said: "It looks to me as if Mr. Woll is making a fast run around end. He seems to be going on the idea that the quickest way to break a union is to involve it in a discussion of the political faiths of its members. We take the position that a man's politics and religion are not the concern of guild or union. If it's true that subversive people are being employed, the issue is: what pictures and what studios?"

While the Screen Actors Guild, AFL, declined to reply at the time, it called attention to its declaration of last June that it would "rigorously oppose any communist or Fascist influence in the motion picture industry or the ranks of labor."

PREVIEW OF TRADE SHOW

ONE of the many scenes of sea drama in Paramount's "Two Years Before The Mast," a picturization of the famous Dana classic of the sea, starring Alan Ladd, Brian Donlevy, William Bendix and Barry Fitzgerald, and to be trade shown October 8.

Universal-International, Rampart Sign Contract

Rampart Productions, formed several weeks ago by Joan Fontaine and William Dozier, has signed a long term exclusive contract with Universal-International for the production and release of their pictures. All Rampart productions will be made in association with U-I and all deals for the loan-out services of Miss Fontaine will be handled through Rampart, with the exception of her RKO one-a-year pact. "Winds of Chance," which has been announced to star Miss Fontaine, will be a U-I picture. The first Rampart picture will be announced later.

Screen Guild Aim Is Twelve Features in Six Months

Twelve features for national release is the minimum goal of Screen Guild Productions between October 1 and March 15, next year, Robert L. Lippert, vice-president in charge of distribution, announced last week. Already in work or preparation for shooting next month and in November with release dates are: "Queen of the Amazons," January 1, 1947; "Golden Stallion," January 15; "Renegade Girl," February 1; "Bells of San Fernando," March 1; "Judy," March 15. Release date changes have been made for the following: "Flight to Nowhere," October 1; "'Neath Canadian Skies," October 15; "Rolling Home," November 1; "My Dog Shep," December 1.

Forms Music Company

Harry Warren, prize-winning Hollywood song writer, has formed the Harry Warren Music Corporation, which will serve as an adjunct to the Robbins Music Company. Mr. Warren won Academy Awards for "Lullaby of Broadway" and "You'll Never Know."

COMPLETED

PARAMOUNT
Emperor Waltz

PRC
Lighthouse

REPUBLIC
Apache Rose

SCREEN GUILD
Renegrade Girl (Affiliated)
Queen of the Amazons (Screen Art)

20TH CENTURY-FOX
Bob, Son of Battle
Backlash (Wurtzel)

STARTED

MONOGRAM
Cisco and the Angel

PRC
Philo Vance's Gamble

UNITED ARTISTS
Red River (Monterey)
Hoppy's Holiday (Hopalong Cassidy)
My Wild Irish Rose

WARNERS
Woman in White
Deep Valley

SHOOTING

COLUMBIA
Twin Sombreros
Inside Story
Cigarette Girl
They Walk Alone
Last of the Redmen
Guilt of Janet Ames

ENTERPRISE
Arch of Triumph

MGM
Green Dolphin Street
The Yankee
To Kiss and To Keep
Merton of the Movies
It Happened in Brooklyn
This Time for Keeps
Summer Holiday
Unfinished Dance

MONOGRAM
It Happened on Fifth Avenue

PARAMOUNT
Adventure Island (Pine-Thomas)
Big Haircut
Dear Ruth
Golden Earrings
Desert Town (Wallis)
Unconquered (DeMille)

RKO RADIO
Tarzan and the Huntress (Lesser)
Banjo
They Won't Believe Me
Bachelor and the Bobby-Soxer
Time to Kill (Hakim-Litvak)

REPUBLIC
Hit Parade

20TH CENTURY-FOX
Boomerang
I Wonder Who's Kissing Her Now
Homestretch

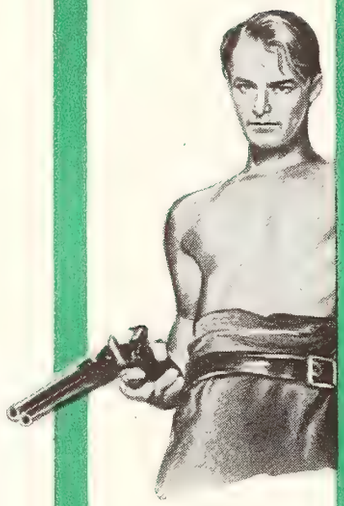
UNITED ARTISTS
New Orleans (Levey)
Vendetta (California)
Carnegie Hall (Federal)
Who Killed 'Doc' Robin? (Roach)

UNIVERSAL-INTERNATIONAL
I'll Be Yours
Slave Girl

WARNERS
Night Unto Night
Love and Learn
Possessed
Pursued (U. S. Pictures)

WEATHER REPORT: ALL-DAY RAIN

for N. Y. Rivoli's American premiere, with worst weather in months, yet theatre had constant box office line from 8 A. M. till ticket sale stopped at 4 P. M. to clear house for special invitation premiere performance.



BOX OFFICE REPORT: ALL-TIME RECORD!

Midweek premiere topped *Saturday* openings of all Rivoli's biggest hits, with first half-day almost *double* "Lost Weekend" and "Kitty" business! And Second day topped any weekday in theatre's history, and "Kitty's" first *Sunday*.

INDUSTRY REPORT: "THIS IS PARAMOU

"TWO YEARS I
THE MA

Starring

ALAN LADD · BRIAN DONLEVY · WILLIAM BENDI

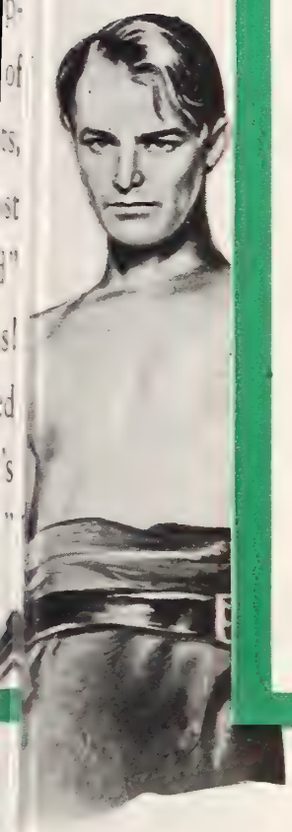
with Howard da SILVA · Esther FERNANDEZ · Albert DEKKER · Luis VA

CRITICS' REPORT: "ALL-STAR SENSATION!"

"Absorbing . . . heartily recommended."— *News.* "Blood-and-thunder thrills."—*Times.* "Robust . . . exciting . . . dramatic." —*Herald Tribune.* "More thrills and excitement than any two mystery chillers."—*Journal.*

BULLETIN!
First 6 days exceeded any previous FULL WEEK in N. Y. Rivoli History!

Don't Miss That Trade Showing October 8!



'S BIGGEST YET!"

EFORE
T"

BARRY
FITZGERALD
N · Darryl HICKMAN

Directed by
JOHN FARROW

Produced by
Seton I. Miller
Screen Play by
Seton I. Miller
& George Bruce

ALBANY

Weather and bills were favorable for good business in Albany. The Palace featured MGM's hit, "Holiday in Mexico," The Strand singled with "Cloak and Dagger." Metro's safety short, "Traffic With the Devil," which was given a widely publicized advance showing under Palace, MGM and *Times-Union* sponsorship was also on the screen. William Featherly, until recently owner of the Uptown, Rensselaer, was appointed manager of the Colonial, Albany, reopened last week after eight months. New owners are Stephen Holt, New York lawyer, and Jacob Olshansky, Albany lawyer.

Bernie Diamond, who was Schine Circuit feature booker in the Albany exchange district before the war, has returned to its employ. . . . Max Westebbe, RKO Radio Pictures chief here, is still getting around on crutches. Westebbe, manager for the company in The Netherlands before Hitler's hordes over-ran it, suffered a fractured knee several months ago when an automobile ran him down. . . . Sam Lefkowitz, new Warner district manager, was at Kallet Circuit offices in Oneida. . . . Joseph Miller, district boss for PRC in Albany, Buffalo, Cleveland and Cincinnati, made a trip to the Comerford circuit offices at Scranton, Pa. . . . Upstate Theatres, Inc., denied a report that James and Alec Papayanakos, owner of theatres in Canton, Gouverneur and Potsdam, had become members of the booking and buying cooperative. . . . Variety Club honored Thomas Bender, at its weekly dinner in an Albany restaurant Monday night. Bender is director of the Albany Boys' Club-Variety Club summer camp at Thompson Lake in the Helderbergs.

ALTANTA

Business in all theatres is holding up well and it looks like business will be better this autumn. . . . A prediction that radio and television industry will be in "full speed" by the first of the year was made here by Joseph Gerl, president of Sonora Radio and Television Corp. in a meeting here. . . . Babe Cohen, branch manager Monogram southern (Atlanta branch) back at his desk after a few months of illness. . . . Mel Brown, Peachtreet Art theatre, is clicking with his first run and art pictures.

BALTIMORE

"Three Little Girls in Blue" got off to a splendid start at the New theatre and promises to hold up well and this can also be said for "Holiday in Mexico," at the Century. Both started September 26. Other pictures starting included "Time of Their Lives," opened big at Keith's; "Two Guys From Milwaukee" at the Stanley where audiences liked the comedy; "One Exciting Week," at the Times and Roslyn with Bob Hope in "Caught in the Draft," on the same bill and Bob Hope appeared in another reissue, "Louisiana Purchase," at the Maryland. Two holdovers which included "Notorious," did big at the Hippodrome, and "Black Beauty" going well at the Mayfair. "Open City" continued at the Little. . . . Signs were delivered to theatres and other places affected by the new Fire Prevention Code which has become effective here. Battalion Chief Robert S. Tate took them around.

Washington and Baltimore Variety Clubs jointly sponsored football game Baltimore stadium September 22 attended by nearly 52,000 persons and the gross gate was about $127,000. After expenses and taxes are deducted the two clubs will share half and half for the charity fund of each. William K. Saxton, Loew's city manager, presented with proclamation by Mayor T. R. McKeldin naming September 23 week as "Loew's Anniversary Week," due to that group celebrating the 20th anniversary in Baltimore.

Fulton theatre, renovated, has reopened. . . . Meyer Leventhal, director of Allied and M.P.T.O. of Maryland, could not attend meetings of convention in Boston due to sudden illness account of teeth. Underwent operation in Brookline Hospital and had to stay in hotel room in Boston. Herman Blum from Baltimore stood by with him in case of need. Thomas O'Hare, president, and Maurice Rushworth, secretary, arranged meeting of Operators Union Local 181, AFL, at Teamsters' Hall here to hear RCA's A. G. Petrasek, member of SMPE's 16mm standards committee, address them, making an analytical comparison of 16mm and 35mm standards in sound and projection.

BOSTON

"Henry V," presented by the Theatre Guild, is now going into its seventh month at the Esquire theatre, breaking all box office records. A testimonial dinner was given recently by the Fall River Lodge of the Elks for Thomas Kelly, a stagehand for many years at the Empire theatre in Fall River.

The Lyric theatre, Bridgeport, Conn., which devotes most of the week to legitimate plays, opened for the winter season with Robert Carney, manager, and Al Shea as the operator of the stage shows. Dean R. Barrett, who was formerly manager of the Rialto theatre in Hartford, was appointed manager of the Astor theatre in East Hartford, with Lester Markoski, former manager, taking over the Music Box in New Britain, as manager succeeding Joe Spivak, now with Amalgamated Theatres.

Florence Kroft, with the State theatre in Torrington for three years, has been named manager, succeeding Nick Lonetti, who resigned. Louis B. Mayer, MGM executive, and his wife recently visited Portland, Me. . . . The Springfield Motion Picture Council held its autumn and winter program September 20. Grace Sullivan, formerly with Affiliated Theatres, has joined the PRC office staff.

CHICAGO

Jack Schwartz, veteran film salesman for Republic, has joined the local PRC sales staff. . . . Bob Kaufman has been transferred here from the New York office of 20th Century-Fox, and will succeed Eddie Solomon here as the company's exploiteer, when the latter goes to New York. Al Winston and Virginia Seguin remain in Chicago. . . . RKO Palace theatre smashed all Saturday night records in the history of the theatre by grossing $6,000 for "The Killers."

Roy Rogers will bring his rodeo to the stadium later this month. . . . Henri Elman trained in from the coast to inspect the damage caused by fire at his Capitol Film Exchange. . . . John Popelka, 10-year-old son of the MGM shipper, Tony Popelka, was awarded a medal from the Illinois Central Railroad for immediately reporting a dangerous "live" wire lying exposed on the company's suburban tracks. . . . The Variety Club held an election of a new board of directors at the Florentine Room of the Congress Hotel Wednesday night. . . . The "Movie Ball" planned by the Variety Club has been postponed until early next year, due to the difficulty in obtaining an automobile which is to be given away as grand prize. . . . Bill Eddy, head of the B&K television station, announces that all commercial time on the station has been completely sold out. The station issued its first rate card a month ago.

CINCINNATI

An ordinance is pending in City Council to invoke a curfew which would prohibit children under 17 years of age from being on the street between midnight and 5 A.M. unless accompanied by an adult. The measure, designed to help curb the rising tide of local juvenile delinquency, but opposed by certain civic groups as being unenforceable in a city of this size, would more or less affect theatres playing midnight shows. . . . The Northio Paramount, at nearby Hamilton, Ohio, has inaugurated organ solos at the Sunday performances. . . . The name Burley has been selected as the name for the new 400-seat theatre opened at Shelbyville, Ky., by the Chakeres circuit, with headquarters at Springfield, Ohio, the name being in honor of the town's reputation of being one of the largest burley tobacco markets in the world.

CLEVELAND

Fine weather, oldtime enemy of good theatre business, has buried the hatchet with result that box office takes right down the first run line are maintaining an all-time high. Weekends are exceptionally good. First stage show of the season at the RKO

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STATE	CLEVELAND
AMBASSADOR	ST. LOUIS
PALACE	DALLAS
METROPOLITAN	HOUSTON
PARAMOUNTS HOLLYWOOD AND DOWNTOWN	HOLLYWOOD AND LOS ANGELES
INDIANA	INDIANAPOLIS
RIALTO	LOUISVILLE
MAYFAIR	BALTIMORE
FULTON	PITTSBURGH
UPTOWN	TORONTO
WARNER	OKLAHOMA CITY
FOX	ATLANTA
WARNER	MILWAUKEE
UNITED ARTISTS	DETROIT
20TH CENTURY	BUFFALO
DENVER	DENVER
STATE	MINNEAPOLIS
PARAMOUNT	ST. PAUL
LOEW'S STATE AND ORPHEUM	BOSTON
WARFIELD	SAN FRANCISCO

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Palace hit $2,000 better than the estimated $41,000, a record for the Ink Spots, who headlined the show. Milt Mooney, head of Co-operative Theatres of Ohio, has closed new product deals with district manager Moe Dudelson and branch manager William S. Shartin for United Artists product. He also closed deals with Sam Galanty, Columbia district manager, Louis Aster and Lester Zucker, for Columbia product. Co-op serves over a hundred theatres in the Cleveland exchange area. . . . Oliver Theatre Supply Co., Inc., has been named territorial sales representative for Viking Popcorn machine.

MGM's "Gallant Bess" arrives in Cleveland Oct. 10 on her cross country tour. . . . Dick Wright, Warner assistant zone manager, was reelected to serve a second year as president of the Warner Club. . . . Gene Bailey of the Lo-Net Theatre, Wellington, is a patient at Cleveland's St. Vincent Charity Hospital. . . . Mrs. E. F. Carran, president, has called the first Cleveland Motion Picture Council meeting of the season for October 10. It will be held in the 20th Century-Fox screening room. Charles Deardourff is celebrating his 25th anniversary as MGM exploiteer.

COLUMBUS

"Till the End of Time" at the Palace and "Holiday in Mexico" at the Ohio obtained top money in town last week . . . both held over for second weeks at the Grand and Broad. Saturday afternoon attendance was hit when 65,000 attended the Ohio State football opener with Missouri in Ohio Stadium . . . but football crowds helped swell Saturday night attendance.

Neth's Bexley opens a definite single feature policy on Sunday, October 6. The house was closed for six days prior to the change for redecoration and renovating. The Bexley ran a trailer in the past weeks asking patrons what they thought of the change.

John Hardgrove, supervisor of the Academy circuit, is devoting his spare time to his annual job of directing (for free) the Firemen's Minstrels, with proceeds going to disabled firemen and their families. The show will be staged Oct. 24-27 at the Hartman. . . . Robert F. Boda, manager of the Hartman, has leased the theatre for five years. Maribel and Regan Hughston are owners of the property. . . . Allen Sparrow, Loew's Midwestern division manager, has been visiting Loew theatres in Toledo, Akron and Canton, now under his wing. . . . Major Mike Cullen, who was Loew's Midwestern division boss before he entered the Army four years ago, will have charge of Loew theatres in Kansas City, St. Louis, Indianapolis, Evansville and Louisville with headquarters in Kansas City. . . . Mr. Sparrow retains Dayton, Columbus and Pittsburgh theatres and will keep his headquarters in Columbus.

The Lincoln, Springfield, has been renamed the Lenox. . . . Mrs. George Jackson has taken over the Southern at Springfield from George Drewison. It's been completely renovated. . . . W. H. Elder, former Ohio manager, was a local visitor last week with his family. He's due for a Loew theatre assignment soon. He's been out of the Army since August. . . . The Palace resumed its split week stage show policy last Monday with "Star and Garter Revue" playing Monday through Wednesday. Stage shows will continue to be a regular weekly policy during the autumn and winter season.

DALLAS

Dallas business had another rather spotty week with the downtown houses far from peak business and even the suburbans slightly off. The Majestic's run of "Cloak and Dagger" got a disappointing $15,500, possibly because it followed too closely the similar "O. S. S." This was unusual as Gary Cooper has always had a large local following. "The Strange Love of Martha Ivers," while a good draw for the matinee trade, failed to click the night business getting an approximate $13,600. Some bad weather, football games and the playoff in the local baseball season with Dallas and Fort Worth teams neck and neck are possible answers. . . . Duke Clark, district manager of Paramount here entertained the initial meeting of the Cinema Bridle and Breakfast Club. The following officers were elected: Lynn Stocker, Theatre Enterprises, Inc., re-elected president; Dick Stout, Interstate legal department, vice-president; Verlin Osborne, Paramount, secretary-treasurer.

DENVER

With the polio scare definitely ended those under 18 may again attend theatres and as a result business is on the upward swing. . . . Film Classics Intermountain buys distribution rights for Screen Guild Productions for Denver territory from Joe Nercesian, who will still handle Screen Guild for the Salt Lake area. . . . Norval I. Foster starting jack rabbit circuit giving films a day a week each to Mesa, Grand Valley, Carbondale, Colo. . . . A. B. Harris closes Echo, Encampment, Wyo., because of illness. . . . Civic Theatres headquarters and Monogram exchange trading locations, former now at 2147 Broadway, latter now at 2144 Champa. Civic to build own office building soon at 2046 Broadway. Republic wanted Monogram vault space—they were next door to each other.

Alvin Gross, recently office manager for Metro, Des Moines, moved to Denver in same job, succeeding Bernard Gold, resigned. . . . Edna Kelloff, taking vacation beyond the mere closing of Ute, Aguilar, Colo, due to polio epidemic. Sixteen other theatres, closed for time due to polio scare, reopen. . . . Foster Blake, newly named Universal district manager, here from Los Angeles headquarters for sales meeting. . . . Opening of new Lamar, Lamar, Colo., now set for October 31.

Cinema Amusement Company to remodel Mission into finest neighborhood hereabouts and to rename it the Vogue. . . . George Y. Henger, concession manager Cooper Foundation Theatres, named special representative for Paramount in Dallas territory. . . . Charles Asmus buys Mesa, Norwood, Colo., from Boyd Buss. . . . Out-of-town theatre folk seen on film row included Mr. and Mrs. Lloyd Kerby, Worland, Wyo.; Mr. and Mrs. R. D. Ervin, Kremmling, Colo.; Marie Goodhand, Kimball, Neb.; Frank Barnes, Crawford, Neb.; Ray Katzenbach, Brush, Colo.; Mike Joseph, San Luis, Colo.

DES MOINES

High school night football games helped hold grosses to near average at most first runs. . . . A series of French films, sponsored by the Alliance Francaise, began here this week at Joslyn Memorial. . . . Bill Miskell reports two-thirds of the film industry's quota for boosting fire and policemen pay has been raised. . . . New employees on Film Row include Joyce Butler at Columbia, Edythe Sellinger at Paramount, Sally Mickle at 20th-Fox and Joseph Weiss at Warner Brothers. . . . Fred Thortsen, MGM salesman, is pinch-hitting for branch manager G. E. McGlynn, who is recovering from an operation. . . . Jack Andrews, Paramount salesman who took ill outstate at Broken Bow, is back home and expected to return to work shortly. . . . Layoff of 5,000 packing house workers here is expected to be felt at the box office, particularly in the South Omaha section. . . . Abe Sadoff, owner of the Fourth Street theatre, Sioux City, flew into Omaha and back to do his booking.

DETROIT

Indian summer weather prevails in Detroit, with grosses steady. Strong attractions moved in at midweek, to counteract the pulling power of high school and college football, plus weekend stand by the Tigers. . . . Attempts of Associated Theatres, Inc., and the Majestic theatre, to show the sex hygiene film, "Mom and Dad," at general showings in Wyandotte, were killed by Mayor Brohl. After viewing the film at a preview, the Wyandotte Mayor banned the film from all theatres. . . . In Saginaw, parent-teachers association members are seeking a city ordinance to prevent unescorted children from attending evening entertainment. The high school principal claims some pupils attend theatres every night, thereby neglecting their studies. Detroit has had such an ordinance since 1937.

To convince the CPA of the demand and need for a theatre in Grant, R. C. Guthrie, recently granted license to operate a 360-seat house there, is circulating petitions for the townspeople to sign. . . . In Nashville, W. L. Ledbetter, denied permission in June by the CPA to erect a new theatre, has appealed to his Congressman to exert pressure on CPA.

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He claims that "plenty of other new theatres are being ok'ed for construction from week to week." . . . Robert E. Browne is owner of the new Arcade theatre now under construction at Leslie. . . . Lloyd Trask has purchased the Prescott theatre from John W. Langrill. . . . In a wave of robberies the past 10 days, 14 theatres in Michigan were either held up by armed robbers, or had their safes removed from the premises and blown open.

HARTFORD

Holdovers continue to be big news in the Hartford territory, with such films as "Strange Love of Martha Ivers," "Two Guys from Milwaukee," "Make Mine Music" and "Gallant Journey" holding in theatres to the tune of nice grosses.

Adolph Johnson has taken over complete ownership of the Strand theatre at Hamden, Conn. Johnson has bought out Al Robbins' interest, including the nine stores, two apartments, and Strand. . . . Ray Beeson, ex-Marine, is now student assistant manager at the Lincoln theatre, New Haven. . . . Johnnie O'Sullivan, for a number of years manager of the Warner Circuit's Garde, New London, Conn., is now in the construction business at Torrington, Conn.

Through the Hartford territory: George Somma is the new booker at the Republic, New Haven, exchange, replacing Sherman Germaine, resigned. . . . Charles R. Abry, former *Young America* associate publisher, has organized Audio-Visual Co., of New England, Inc., Norwalk, Conn., to distribute visual education material in New England. Certificate of organization has been filed at State Capitol, Hartford. . . . Richard Griffith, executive director, National Board of Review of Motion Pictures, will speak on the topic, "Censorship," at the October 18 meeting of the Springfield (Mass.) Motion Picture Council. Other film executives slated for talks include Harold Hendee, director of research, RKO Radio, November 15; and Charles S. Steinberg, director of the educational bureau, Warner Bros., February 21.

INDIANAPOLIS

A dearth of strong box office attractions is melting the top off grosses here just now. "The Kid from Brooklyn," with $17,500, was the only attraction to hit a better than average figure last week. Meanwhile, exploitation men are plugging their wares harder than they have in some time, to get the most from what's showing. The weather is unseasonably warm for September and there's stiff competition from novelty attractions in the offing. Fred Waring's show will draw a lot of film money to his concert in the 18,000-seat Butler field house Saturday night—$3.50 top.

The Associated Theatre Owners of Indiana announced that Jack Kirsch, president of Allied; Abram F. Myers, general counsel; William Ainsworth, treasurer and Sidney E. Samuelson, chairman of the caravan committee, will attend the state convention here November 19 and 21. . . . Mike Cullen, returning to his old job as Loew's supervisor in this territory, conferred with his war-time sub, Allen Sparrow, in

brother Boyd Sparrow's office at Loew's here this week. Allen will concentrate on the Pittsburgh-Columbus sector. . . . Earl Cunningham, manager of the Fountain Square group, is in New York on business. . . . E. B. Sconce has named Walter Ely manager of his Old Trail. . . . William Rosenthal, owner of the Irving, has returned from a vacation in Florida. . . . Operators and stage hands in Connersville have organized a local of the International Alliance. . . . K. H. Sink of Union City, James P. Griffis of Boswell, Nick Paikos of Tipton, Charles W. Stahr of Liberty, Alma Foster of Oakland City and Albert B. Thompson, North Vernon, were some of the less frequent visitors seen on film row during the week.

KANSAS CITY

Exhibitors in the area are growing uneasy over the failure of attendance to build up seasonally, following the drastic slump on account of the polio situation. Polio cases are still appearing, and deaths occur. Parents in many cases hesitate to give children full release for attendance at theatres. Many adults are themselves still staying away from neighborhood theatres to which they formerly went frequently with their children. Exhibitors and circuits are planning events that will stir resumption of attendance by these patrons.

A series of foreign films will be shown in the Atkins auditorium of the William Rockhill Nelson Gallery of Art, without admission charge, in October. These are "Escape from Yesterday, October 4; "Diary for Timothy," October 13; "They Were Five," October 18—the last to be repeated October 20. Fox Midwest will again sponsor a showing at the Gallery of a series from the Museum of Modern Art Film Library to include "Broken Blossoms," "Four Horsemen of the Apocalypse," and "Mutiny on the Bounty." . . . Walter Lambader, branch manager at Kansas City for Screen Guild and King Enterprises, is handling distribtuion, without charge to exhibitor, of a traffic safety film produced by Modern Talking Picture Service in cooperation with the National Safety Council.

Bob McConnell, formerly well known in this area as a salesman for Warner Brothers, and also known as a hunter and dog lover, made his hobby a business upon leaving the Army a few months ago. He has kennels for bird dogs, operates a dog-training farm at Golden City, Mo. . . . W. D. Fulton, owner of the Vogue, Kansas City, Mo., and State, Kansas City, Kan., is in Kansas City, trying to speed delivery of equipment for his new theatre, under construction at Kansas City, Kan. The location is one block from the State, which may be closed some time after the new one (not yet named) is opened. The opening depends on installation of equipment; hoped for in a few weeks. Herbert E. Walters is general manager here for Mr. Fulton, who has been living in Los Angeles for several years.

MEMPHIS

Theatre business in Memphis passed into the autumn season last week with a bit of a slump but no serious letup in attendance. The four major downtown first run houses reported better business than the same week a year ago but all reported a slight drop in attendance under recent weeks. Neighborhood houses have noted a sharp drop in business during week days due to the opening of school but overflow crowds on Friday, Saturday and Sunday.

A major shakeup took place on Film Row last week. James Prichard, Universal branch manager, was moved to Dallas to become branch manager for the company there. R. P. Dawson, salesman, was promoted to branch manager at Memphis to succeed Mr. Prichard. T. B. Kirk, Republic branch manager, was moved to Dallas to be branch manager there. Mr. Kirk was replaced by Nat Wyse, 20th Century-Fox salesman. David Hunt, Republic salesman, was moved to Oklahoma City to become branch manager there. Michael Carmichael, Universal salesman, was named branch manager for the company in Cincinnati.

Out-of-town exhibitors visiting Memphis for buying and booking during the week included: Don Landers, Radio theatre, Harrisburg, Ark; J. T. James, James theatre, Cotton Plant, Ark.; R. X. Williams, Lyric theatre, Oxford, Miss.; J. A. Owen, Amory theatre, Amory, Miss.; R. R. Clemons, Dixy theatre, Adamsville, Tenn.; K. H. Kinney, Haynes theatre, Hughes, Ark., and Leon Roundtree, Grand theatre, Water Valley, Miss.

PHILADELPHIA

Business for new product continued excellent, but the holdovers showed signs of sagging. . . . "Cloak and Dagger" is the biggest draw in town, with "Martha Ivers" also doing well. . . . William Goldman, head of William Goldman Theatres, Inc., is off to his Bermuda home for a vacation. . . . The Variety Club's annual golf tournament and dinner dance was held at the Manufacturers' Country Club, Glenside, with a banner attendance on hand. . . . MPA announced that a luncheon would be given in honor of J. J. Bergin and Dave Korson, sales managers for Paramount and Columbia, at the Ritz-Carlton, Oct. 7. Sam Diamond, 20th Century-Fox sales manager, is in charge of tickets.

The Warner Club elected Jack Brodsky, assistant contact manager, president, at their recent meeting. . . . The Poplar theatre was leased by H. R. Kaufman, of New

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York, who plans to present German films theatre, for the first time in the city since the war. . . . For the first time in local theatre history, the Goldman ran "Martha Ivers" with the picture "Monsieur Beaucaire," which was having its last two performances, all for the price of one admission, "Martha Ivers" being the new feature at the Goldman. . . . The executive offices of William Goldman Theatres, Inc., have officially moved from 1518 Walnut St. to the new Goldman Theatre building. . . .

Jack Blumberg is the new supervisor of maintenance for the Steifel-Blumberg circuit, which consists of the President, Venice, and Senate. . . . Roy Rogers, the cowboy star, made quite a stir in town during his appearance at the Arena, in his rodeo. . . . The Rajah theatre in Reading is now featuring an extra show for children, start- each Saturday at noon, with a 12 cent admission rate till 1 P.M.

PITTSBURGH

The power strike and the temporary street car stoppage cut downtown business in half this week with the single exception of the Stanley theatre, which had an amazing opening day's business with "The Big Sleep," receipts surpassing many opening day engagements of the past six months. In contrast to the downtown locations, neighborhood houses, both circuit and independent, saw their grosses climb 25 per cent. . . . Film Row salesmen here have organized a social club. Appropriately enough they have tagged themselves "The Reel Fellows." . . . Charles Passenger, formerly at Warren, Pa., has been appointed by Warner Bros. to run their Virginia theatre in Fairmont. He replaces Don Schultz. . . . Dave Broudy, manager of the Shadyside theatre, is hospitalized. . . . New drive-in theatres are rumored to be set up between East McKeesport and Jacktown on Route 30 and on Route 19 south of Wexford. . . . Sam Fleishman, who managed the Roxian theatre in McKees Rocks for several years, is heading for a permanent location in California.

PORTLAND

Herb Sobottka, general manager of Hamrick-Evergreen Theatres in Seattle, was elected president of Northwest Film Club at the annual meeting. Other officers named were Neal Walton, Columbia Pictures, vice-president; Ed Lamb, RKO Radio, secretary-treasurer reelected by acclamation Three new trustees selected include Maurice Saffle, J. T. Sheffield and Keith Beckwith. . . . Matinees business off 10-20 per cent for September, due in part to outdoor attractions, continued warm autumn weather, return of juveniles to school. . . . Frank Pratt returns as manager of Portland Paramount, succeeded at Orpheum by Robert Anderson, formerly at Liberty, and LeRoy Smith, formerly assistant at Orpheum, becomes manager of Liberty. Zollie Volchok, for some years past manager of Evergreen's Paramount, goes to Seattle as city manager for Sterling Theatres. . . . Mickey Gross, formerly with RKO in Denver, has been named district manager for Sterling in Seattle.

SAN ANTONIO

Best draw of the week was "Canyon Passage" at the Majestic theatre, while "Make Mine Music" played second fiddle at the Aztec, and "The Count of Monte Cristo" at the Texas, won third place at the box office. . . . Red River Dave McEnery's Western Star Revue did big business at the Capitol theatre, New Braunfels, only 30 miles distant. . . . In town during the week were Senor L. Luna of Poza Films, Mexico City; Jimmy Lederer, Universal News man, shooting the unveiling of the late Roosevelt statue on City Hall plaza; Faustino Vallejo of the Progreso theatre, Valentine, made his first visit here to shop for Mexican product; Ramon D. Pina, Paris theatre, Elsa, was another film shopper, as was Walter Knoche of the Longhorn and Palace theatres, Fredericksburg. . . . Interstate City Manager George Watson; Jack Chalman, publicity man, Lee Roy Handley, Interstate's district merchandising representative, and Eph Charninsky, in charge of all Interstate neighborhood houses here, were among those attending the Variety Turtle derby contest in Dallas. . . . Midget auto races Saturday nights out at Pan-American Speedway are taking away a small percentage of gross receipts from local theatres.

ST. LOUIS

The town is in the throes of pennant fever and possibility of a World Series and with the Cardinals back on their home grounds for a final week of night games the theatres can expect a drop in business. . . . Edward B. Arthur, assistant general manager of Fanchon & Marco, in New York on business. . . . Jack Balch, motion picture editor of the St. Louis *Post-Dispatch* for the last three years, replaced by Myles Standish, a member of the Sunday staff who recently returned from service. Balch now on general news assignments. . . . H. M. Richey of MGM's sales department here for series of meetings with company representatives. . . . Loew's State and Loew's Orpheum advanced prices to 75 cents top following similar action by competing Fanchon & Marco first-runs. . . . Jesse Lees and Jack H. Levin, vice president and general manager of Confidential Reports, attended a staff meeting here last week. . . . "Madonna and the Seven Moons," setting a mild record at the tiny Art theatre by playing to capacity crowds now for seven weeks.

WASHINGTON

Washington theatres had some formidable competition when the President's Regatta was held on the Potomac for the first time since the war began, and many thousands of Washingtonians attended the various races and events. The only holdover downtown was "Specter of the Rose" at Sidney Lust's Hippodrome Theatre. New openings included "Two Guys from Milwaukee" at Warner's Earle; "Young Widow" at Loew's Capitol; "Holiday in Mexico" at Loew's Palace; and "The Killers" at RKO Keith's, after a three-week run of "Kid from Brooklyn." The only opening that was greeting with enthusiasm by the press was "The Killers."

Nathan Golden, Commerce Dept. official, and First Assistant Chief Barker of the Variety Club, Tent No. 11, was named by the District Commissioners to head a committee representing local civic, business, veterans and other groups whose job it will be to promote the national "Employ the Physically Handicapped Week." Golden came out of the first World War an amputee, and spent seven long years in a hospital. Golden said, in commenting on the employment problem that employers should realize there is a useful place for handicapped individuals in a community.

Jerry Murphy, salesman at 20th Century-Fox, is at Georgetown Hospital, where he underwent a major operation. . . . Sidney Lust's new Cheverly theatre will open November 1. . . . Marvin Goldman has joined K-B theatres as executive assistant to Frank Boucher, general manager. K-B controls the Apex, Atlas, Naylor, Senator and Princess theatres.

Fielding Lauds Child Library

The Motion Picture Association's Children's Film Library program is receiving the full support of New York's Department of Licenses, Benjamin Fielding, license commissioner, told a radio audience last Saturday morning in a talk entitled "A Fair Deal for the Public" over Station WEAF in New York.

"With the beginning of the school year," Commissioner Fielding said, "our department will continue to encourage the production and distribution of wholesome film entertainment for young children for Saturday showings. We heartily endorse the splendid steps taken by Eric Johnston, president of the Motion Picture Association, in organizing a Children's Film Library."

Last weekend the 10 distribution companies participating in the program announced that they would emphasize the public service nature of the project by making juvenile pictures available strictly on a non-profit basis. Rental charges will be calculated to cover only print costs.

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Importer Cites Big Increase in Chinese Gross

Receipts from motion picture attendance in China have increased more than 300 per cent over pre-war years, Floyd Crowder, franchise holder for International Film Classics, said while on a visit to New York Monday. This increase is due to the influx of American-made pictures in the past year and, as a result many former second and third run theatres are now classed as first run because of the availability of American films, he explained.

Floyd Crowder

Prior to the war Mr. Crowder was general manager for RKO Radio in Shanghai and North China, but during the war years was interned in a Japanese prison camp. Following his release at the end of the war, Mr. Crowder returned to the motion picture business in Shanghai and acquired the franchises for Film Classics and other product. He also represents the Motiograph and Vallette 16mm projector companies there.

In the past year some 350 American features have been distributed. Of these 250 are from the major film companies, while 100 are from the independent producers. China itself produces about 40 pictures annually but these are not too well received, as they are hastily and poorly made, Mr. Crowder said.

The Chinese, especially in the metropolitan areas, have become film conscious and prefer American-made action and musical films with name stars, he pointed out. A picture in color is guaranteed an audience, he said, as the Chinese believe if a film is worth producing in color it must be good.

Film Imports Reduced

China's import quota system is now nearing full operation and recently the Government cut the import of foreign films by 25 per cent, Mr. Crowder revealed. This, he explained, is because China is attempting to balance its exports, which currently are practically non-existent, with her imports, which are huge. However, Mr. Crowder expressed the belief that this will not seriously affect the American flow of product into China, as the Chinese demand American films.

Mr. Crowder said that China offers the best possibilities for 16mm expansion as there are many communities with populations ranging from 50,000 to 100,000 which do not have theatres. Despite China's monetary inflation admission prices have not increased appreciably, Mr. Crowder said.

Warners Promote Six In Foreign Field

Warner Brothers announced six appointments and promotions in the foreign branches this week. Five are in the Latin American and Far East territory under Wolfe Cohen, vice-president of Warner International. They are: Herbert Fletcher, promoted from manager in Trinidad to assistant manager in charge of Cali and Medillin zones in Colombia and manager of the Cali branch; Jack Scribner, from assistant manager in Panama to manager in Trinidad; John Jones to assistant to the manager for Panama; James Pepper, to general manager for Peru, and J. E. Dagal, to acting manager in China. Jack Baranes has been appointed manager for North Africa, including Algiers, Tunis and Casablanca, to work under Joseph S. Hummel, Warner International vice-president in charge of Continental Europe and adjacent countries.

Veterans Group Honors Jolson at Dinner

In recognition of his outstanding service in entertaining American forces in this country and abroad during the war, Al Jolson was awarded an American Veterans Committee citation at a testimonial dinner in his honor at the Hotel Astor, New York, Tuesday, attended by leaders of all branches of the entertainment world.

The citation was presented by former Tech. Sgt. Herman Oretsky, Congressional Medal of Honor.

Toastmaster for the dinner was James J. Walker, former New York Mayor, and the attending celebrities included among many personalities, Howard Dietz, Charles C. Moskowitz, Irving Berlin, Oscar Hammerstein II, Deems Taylor, Billy Rose, Lee Shubert, Spyros Skouras and others. During the dinner, a special broadcast, with pickups from New York, Hollywood and London, featured Hildegarde, Perry Como, Martha Raye, Charles B. Cochrane, Anna Neagle, George Jessel, Bob Hope, Eddie Cantor, Frank Sinatra and Burns and Allen in tribute to Mr. Jolson. An additional hookup brought the tributes of Bob Hope and Eddie Cantor from San Francisco.

New Company Completes First Western Film

Western Adventures, an independent production company in San Antonio, has completed "Geronimo Pass," its first production. The new company plans to do a series of six Westerns starring Red River Dave McEnery, with a cast including Perc Barbat, Flo Busch, Earline Wilson, Lee Langley, W. T. Miller, Chief "Texas Bill" Waltman and the music of the Texas Top Hands. The musical Westerns are being produced by Duke Wayne.

Acquires Television Films

Television rights to 20 film serials have been obtained by Irvin Shapiro's Film Equities Corporation, New York City. Mr. Shapiro has indicated he wishes to create a new type of "soap opera."

Sees U. S. Films Losing Dominant Near East Place

Block booking, which native exhibitors are protesting, and unpopular "B" pictures are persuading Lebanon and Syrian exhibitors to switch from Hollywood pictures to Arabic, French and Russian features. The result: During the past two years Hollywood has lost its dominance in those areas.

William Malluck

According to William Malluck, Lebanon-Syria agent for Columbia, now in New York, Hollywood features are receiving only 35 per cent of the playdates, while Arabic pictures account for 40 per cent, French and Russian pictures for the remaining 25 per

Yet off-screen in these areas the incense pots and other oriental touches are giving away to simon-pure Americanisms as body-form, foam-floating seats and the latest in American-made projection and sound equipment. Mr. Malluck reports that two new theatres are being constructed in Beirut—one, the 1,500 Dunya, will open November 1, are featuring American equipment.

But this gain is counterbalanced by the loss of market for American pictures. In Cairo, Mr. Malluck said, there were once eight large theatres devoted exclusively to American product. Now there are only three. The other five are concentrating on Arabic product, regardless of the fact that Hollywood product in that area is subtitled in both French and Arabic.

The Near East exhibitors, according to Mr. Malluck, want to buy their pictures a few at a time and if they cannot follow that

In the "B" picture category, the Near East wants action and horror pictures, strong dramas and wild farces. Too many other types are being sent into the area, Mr. Malluck pointed out. "The Return of the Vampire," for instance, attracted huge grosses. Small-budget musicals are not popular at all.

The Arabic pictures have increased in popularity because they have improved in both quality and quantity. This year between 30 and 40 Arabic features will be produced for widespread Arabic-speaking audiences. Two years ago between 20 and 30 such pictures were produced.

Ermini Joins Young

Aldo M. Ermini, advertising photographer, and former Signal Corps major, has become vice-president and associate producer of Harold Young Productions. Mr. Ermini was at one time Technicolor supervisor for Sir Alexander Korda.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

INTERNATIONAL CRIME: Rod La Rocque—Not bad program picture. We played it with our Western to nice business. Played Saturday, midnight, Sept. 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Columbia

GILDA: Rita Hayworth, Glenn Ford—A very good picture that failed to draw. The reason was that it had played nearly everywhere in Georgia except Gray. Played Monday, Tuesday, Sept. 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

I DIDN'T DO IT: George Formby, Billy Caryl—This was the first disappointment we have had from Formby. It didn't do business. Played Monday, Tuesday, Sept. 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ONE WAY TO LOVE: Janis Carter, Chester Morris—This wasn't a bad show at all, fellows. Our patrons seemed to enjoy it very much. It registered nicely at our box office. Played Wednesday, Sept. 11.—V. H. Freeman, Scenic Theatre, Newland, N. C.

THRILL OF BRAZIL: Evelyn Keyes, Keenan Wynn—Latest Columbia musical entry which amazed us all. Well staged musical numbers worked in nicely with plot. Wynn certainly is coming up in favor with the men. This show brought many repeaters to see numbers. Many commented on Technicolor possibilities. This one will bring them in anytime, anywhere. Played Sunday, Monday, Sept. 8, 9.—W. A. Ufford and J. P. Lowe, Army theatres, Buckley Field, Denver, Colo. Army patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Have been a long time playing this. Mickey Rooney is washed up. It is not worth film rental as entertainment for a small town. Would not recommend this. Played Monday, Sept. 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

EASY TO WED: Esther Williams, Van Johnson—A lavish musical comedy in Technicolor with Miss Williams and a stellar cast of comedians. It is never dull and it held up for four days. It rolled up a satisfactory gross. Everyone pleased. Played Wednesday-Saturday, Aug. 28-31.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

GENTLE ANNIE: James Craig, Donna Reed—Really up the alley for a small town. This is a small town natural. Played Tuesday, Sept. 3.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Average business. This picture has beautiful color. There were too many long drawn out musical scenes. A little more of Chill Wills and more action would make this a natural for small towns. Played Sunday-Tuesday, July 28-30.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—Let's have more pictures like this. Lots of fine music furnished by Jane Powell and Jose Iturbi. Plus fine Technicolor. Played to above average business. Played Wednesday, Thursday, Sept. 5, 6.—Nicholson & Singleton, Alsec Theatre, Kodiak, Alaska. Naval and civilian patronage.

LETTER FOR EVIE, A: Marsha Hunt, John Carroll—We failed to do any business with this feature and there were some unfavorable comments from those who attended. Played Wednesday, Thursday, Sept. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—Fine performances by stars but an unusually morbid theme. Enjoyed by the college crowd, but too depressing for the oldsters. For "class" patronage. Single billed. Played Monday, Tuesday, July 29, 30.—Pinecrest Theatre, Pinecrest, Cal. Summer resort patronage.

SHOW-OFF: Red Skelton, Marilyn Maxwell—The great funny boy and mugger nearly laughed himself out of favor with this one. Lots of comments about corn. Drew about average attendance. Miss Maxwell and the other blonde seemed to attract and hold the boys' eyes. Look for this one for the crowd that likes slapstick. Played Sunday, Monday, Sept. 15, 16.—W. A. Ufford, J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Another picture we did not make any money on. It was a good one, too. Maybe the depression is on and I am trying to blame it on the pictures. Played Thursday, Friday, Sept. 5, 6.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

Monogram

BLACK MARKET BABIES: Ralph Morgan, Jayne Hazard—This picture didn't do anything at all. Everyone who saw it complained. The people here say they have had enough of this type. Played Monday, Tuesday, Sept. 2, 3.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

CLANCY STREET BOYS: East Side Kids—Played this second run on a double feature on Bargain Night and it got by O.K. This series is very popular here, old or new. Played Tuesday, Wednesday, Aug. 27, 28.—Terry Axley, New Theatre, England, Ark.

NAVAJO TRAIL, THE: Johnny Mack Brown—Westerns usually go over well here on Friday and Saturday, but this didn't hold up to the average. Played during good weather. Played Friday, Saturday, Sept. 6, 7.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

SOUTH OF MONTEREY: Gilbert Roland, Frank Yacanelli—Even with the present shortage of Westerns, this is almost worth passing up. There is too much Spanish dialogue. If this series doesn't improve, I'll pass them up next year. Played Thursday-Saturday, Aug. 29-31.—Terry Axley, New Theatre, England, Ark.

STRANGE VOYAGE: Eddie Albert, Forrest Taylor—A screwball picture of some weird far-fetched adventure that seemed to please my audience. Played Thursday-Saturday, Aug. 29-31.—Terry Axley, New Theatre, England, Ark.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—This picture was well acted. Alan Ladd holds up here because my audience seems to like his fast action. Bill Bendix gave them a few laughs. The audience's interest was held to the end of the picture. Played during good weather and business was good. Would have done better if it hadn't followed another mystery picture. The people have had enough murder. Played Wednesday, Thursday, Sept. 11, 12.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—Now, Mr. Exhibitor, don't be fooled by this one. It is supposed to be one of Paramount's outstanding pictures, but, oh boy, what a letdown. A few musical numbers in this of the old barbershop quartette would have improved this release. What a letdown. My patrons considered the picture very poor. Played Saturday, Sept. 14.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HOT CARGO: William Gargan, Philip Reed—About average for the Pine-Thomas programmers. Seemed to get by with the cash customers. Used on Giveaway Night. Yes, we still have Giveaway Nights and it looks as if we will have to have more. Played Wednesday, Sept. 9.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—This would have done O.K. on a one-day date but we were stuck for a picture and had to play it two days. As it was it turned into two days we had below average business. This ten year old reissue is about average in entertainment for Miss Lamour's sarong series. Played Monday, Tuesday, Sept. 9, 10.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—The patrons seemed to like Sonny Tufts in his role as a medical student. We had a little better than average response. Played Friday, Saturday, Sept. 13, 14.—M. Ewing, Ewing Theatre, Midlothian, Ill.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Hope has the ability to make stale jokes get laughs. Other than Hope's clowning, this would have been pretty dull fare. Business about average. Played Thursday, Friday, Sept. 12, 13.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—This sequel to "Our Hearts Were Young and Gay" was just as humorous and entertaining. In this adventure the girls become involved in one funny incident after another. This is another of the type of picture that everybody enjoys. Business good. Played Sunday, Monday, Sept. 15, 16.—M. Ewing, Ewing Theatre, Midlothian, Ill.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—It is a reissue, but it is a good one and I wish I had more like it. It is pictures like this one that keeps us in business. It was a good show and all you have to do is open your doors and get out of the way. If you haven't played it yet, you are missing something. Played Friday, Sept. 6.—V. H. Freeman, Scenic Theatre, Newland, N. C.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake—Picked this old one up and found a nice surprise. It is an excellent evening's entertainment. It is quite refreshing nowadays for an exhibitor to have his patrons come out of the theatre 100 per cent satisfied. This pleased my Saturday night crowd and we had many good comments. Would advise you to play it, if you haven't done so already. Played Saturday, Sept. 7.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Good picture. Well received, but business was only fair. Played Friday, Saturday, Sept. 12, 13.—W. M. Butterfield, Tech Theatre, Ruston, La.

PRC

MAN WHO WALKED ALONE, THE: Kay Aldridge, David O'Brien—We all walked alone. Business was poor. Picture poor. Played Sunday midnight, Sept. 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STRANGE ILLUSION: James Lydon, Sally Eilers—There was no illusion in the fact that business was awful. Played Wednesday, Thursday, Sept. 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THUNDER TOWN: Bob Steele, Syd Saylor—Good Western. Steele always popular here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WIFE OF MONTE CRISTO: John Loder, Lenora Aubert—Very good, but business not average because of weak star value.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—One of the best super Westerns of the year. It did satisfactory business both days and sent everyone away satisfied. The ads on this picture are among the bets assets and the advertising boys deserve credit for a grand selling approach. Played Sunday, Monday, Sept. 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—A pleasant uplift from a poor week. It was the only picture to do business for us during the week. Played Friday, Saturday, Sept. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BELLS OF ST. MARY'S, THE: Bing Crosby, In-

(Continued on following page)

(*Continued from preceding page*)

grid Bergman—Good business. It held up for four days. Play it. Played Friday-Monday, May 31-June 3.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

BRINGING UP BABY: Katharine Hepburn, Cary Grant—An oldie, but still one of the best comedies made. We played up the line, "Wait 'til you see Baby" in our ads and had a full house both nights. Costumes not dated as in many old films. O.K. anywhere.—Pinecrest Theatre, Pinecrest, Cal. Summer resort patronage.

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—Used on a double bill program and it was very good. Played Friday, Saturday, Sept. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NOTORIOUS: Ingrid Bergman, Cary Grant—This much discussed and much advertised picture was a terrific program. Wide calendar distribution, extra one-sheets and word-of-mouth campaign by the staff brought out everyone in the camp. The new, or rather different Miss Bergman was an instant success. The key motif not as important in the picture as in the flack. Played after opening downtown. Played Wednesday, Thursday, Sept. 4, 5.—W. A. Ufford and J. P. Lowe, Post Thetares, Buckley Field, Denver, Colo. Army patronage.

PARTNERS IN TIME: Pamela Blake, John James—A good comedy for a small town. It has plenty of corn. Business was only average as I had the county fair for competition. Played Wednesday, Thursday, Sept. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PINOCCHIO: Disney Feature Cartoon—Good. Business better the second night than the first, in spite of a circus in town. Played Wednesday, Thursday, July 31, Aug. 1.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

SPIRAL STAIRCASE: Dorothy McGuire, George Brent—Just another mystery that flopped at the box office. There have been entirely too many of this type this season. Played Sunday, Monday, June 30, July 1.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

STRANGER, THE: Edward G. Robinson, Loretta Young, Orson Wells—Personally, I enjoyed this thoroughly. I thought it well done in every department. But business was below average and on Monday night the checker, cashier and doorman kept each other company. Please save us from more Sunday-Monday playdates like this. Pictures with limited appeal should be made available for midweek percentage deals. Played Sunday, Monday, Sept. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UP IN ARMS: Danny Kaye, Dinah Shore—Brought this back in the wake of the "Kid from Brooklyn" and had a sellout. Played Thursday, Friday, Aug. 7, 8.—Pinecrest Theatre, Pinecrest, Cal. Summer resort patronage.

Republic

DAKOTA: John Wayne, Vera Hruba Ralston—A good Western which pleased better than average business. John Wayne was O. K., but Miss Ralston had better stick to her skating. Played Friday, Saturday, Sept. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GREAT STAGECOACH ROBBERY: Bill Elliott, Bobby Blake—Used on second half of weekend double bill. Fair business. Played Friday, Saturday, Sept. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RENDEZVOUS: Eddie Albert, Faye Marlowe—Had one of the first bookings in this state on this. It certainly pleased my Sunday patrons. Rain failed to dampen this good comedy. Some of the patrons said it was the best Republic picture, outside the Western group. Keep it up, Republic. Played Sunday, Sept. 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

UNDER NEVADA SKIES: Roy Rogers, Dale Evans—Average Roy Rogers picture that satisfied the cash customers and got by at the box office. Played Sunday, Sept. 14.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

UNDER NEVADA SKIES: Roy Rogers, Dale Evans—Roy Rogers entry into international intrigue was well received by the chap and spur boys. The two-fisted action, blazing sixguns and falling bodies in this picture was just what they bought the ticket to see. Musical numbers worked in easily and general conformity was as good if not better than usual for this type entry. Played Saturday, Sept. 14.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

Twentieth Century-Fox

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—Far better than the first Claudia picture and it seemed to please the patrons. Business, however, was barely average. Played Monday, Tuesday, Sept. 15, 16.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

DARK CORNER, THE: Lucille Ball, William Bendix—This one was just a little too dark at our box office to suit us. Weather fair. Played Thursday, Sept. 5.—V. H. Freeman, Scenic Theatre, Newland, N. C.

DOLL FACE: Carmen Miranda, Perry Como—Used on weekend double bill to fair business. No raves. Played Friday, Saturday, Sept. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DRAGONWYCK: Gene Tierney, Vincent Price—A heavy, melodramatic flop. You can't fool the public on this type. They must smell them. I don't think I have to mention the kind of business I had. These small town and rural communities just don't go for this type. Played Sunday, Tuesday, July 14-16.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

IF I'M LUCKY: Vivian Blaine, Harry James—For the gathering of topnotch marque names, this is disappointing. Musical numbers as good as you can get but slightly fantastic plot damages the whole thing. I guess crooners running for governor and choruses on motorcycles aren't approved of by the tough, regular Army boys. Names pulled them in and kept them, but the lobby comments weren't good. Played Wednesday, Thursday, Sept. 11, 12.—W. A. Ufford, J. P. Lowe, Army Theatres, Buckley Field, Denver, Colo. Army patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Vincent Price—We experienced very good business on this picture, which was a fitting reward for the splendid job of photography and production turned out by 20th-Fox. Played Sunday, Monday, Sept. 8, 9.—A. C. Edwards, Winema Thaetre, Scotia, Cal. Small lumber town patronage.

SENTIMENTAL JOURNEY: Maureen O'Hara, John Payne—We did better on this than I thought we would. Saw this picture last winter and enjoyed it, but for an action theatre it is a little heavy. Played Monday, Tuesday, Sept. 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—This is a half hour too long. It is dragged out so that the interest in the story lags. John Hodiak is O. K., but Lloyd Nolan is the picture's best performer. Business was just fair. Played Friday, Saturday, Sept. 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

CAESAR AND CLEOPATRA: Claude Rains, Vivian Leigh—Advertisements drew them in the first night, but word-of-mouth advertising ruined all hope of average business the second night. Played Sunday, Monday, Sept. 1, 2.—Nicholson & Singleton, Alsec Theatre, Kodiak, Alaska. Naval and civilian patronage.

CAESAR AND CLEOPATRA: Claude Rains, Vivian Leigh—For the intelligentsia. Much too high class for the average fare. Dull and draggy most of the way. It was spectacular, however. Played Sunday-Tuesday, Sept. 8-10.—W. M. Butterfield, Tech Theatre, Ruston, La.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—They didn't seem to care much about Gertie's garter. Anyway, they didn't come to see it. Played Wednesday, Thursday, Sept. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—Swell comedy. Crazy, but they will like it. Played Wednesday, Sept. 11.—W. M. Butterfield, Tech Theatre, Ruston, La.

MR. ACE: George Raft, Sylvia Sidney—Not up to par of the usual George Raft pictures, but it kept the box office up to average so I have no reason to complain.—Nicholson & Singleton, Alsec Theatre, Kodiak, Alaska. Naval and civilian patronage.

WHISTLE STOP: George Raft, Ava Gardner—Some of our patrons told us the picture muffed the story completely. We don't know we didn't read it. But we can say that it is not as good as George Raft's usual pictures. Didn't hold the interest all the way, and business was way off. Played Wednesday, Thursday, Sept. 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YOUNG WIDOW: Jane Russell, Louis Hayward—People wanted to see Jane Russell in a picture without censorship arguments. Picture not too bad and business fairly good. Played Sunday, Monday, Aug. 25, 26.—Terry Axley, New Theatre, England, Ark.

YOUNG WIDOW: Jane Russell, Louis Hayward—Better picture than we expected and it seemed to please the cash customers. Business above average due to the Russell name. Played Sunday, Sept. 8.—W. F. Shelton, Louisburg, Theatre, Louisburg, N. C.

Universal

BLACK ANGEL, THE: Dan Duryea, June Vincent—Most people expected a better picture, but there weren't many complaints. Played to average business. Played Friday, Sept. 6.—Nicholson & Singleton, Alsec Theatre, Kodiak, Alaska. Naval and civilian patronage.

CANYON PASSAGE: Dana Andrews, Susan Hayward—Grand picture. Most beautiful color and scenery I have ever seen. Business good. They will like it. Played Sunday-Wednesday, Sept. 1-4.—W. M. Butterfield, Tech Theatre, Ruston, La.

CANYON PASSAGE: Dana Andrews, Susan Hayward—Lives up to its reputation. Splendid coloring and wonderful acting. Played Tuesday, Aug. 27.—Nicholson & Singleton, Alsec Theatre, Kodiak, Alaska. Naval and civilian patronage.

INSIDE JOB: Preston Foster, Ann Rutherford—Small budget cops and robber picture which failed to draw any extra business. Played Tuesday, Sept. 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KILLERS, THE: Burt Lancaster, Ava Gardner—They wanted to see this one again. Teaser ads "the Killers are coming" and exploitation of Friday the 13th superstitions two weeks in advance had everyone planning to see it. Fast start. Tense situations. Dramatic action and mysterious suspense held up to the last. Really a top show for one's money. Note: Watch for the windshield reflection of cameraman during robbery scene. Played Friday, Sept. 13.—W. A. Ufford & J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—We are in the same boat with the other boys on this film. It was a pretty good fairy tale. Weather was O. K. Played Monday, Tuesday, Sept. 2, 3.—V. H. Freeman, Scenic Theatre, Newland, N. C.

SHE-WOLF OF LONDON: June Lockhart, Jan Wiley—Another "whodunit" picture and it didn't go over. These will do O. K. now and then, but not now. People are fed up with murder. Played during swell weather. Played Wednesday, Thursday, Sept. 4, 5.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

SO GOES MY LOVE: Don Ameche, Myrna Loy—This picture might have done all right in some places, but here it was far from what was expected and the worst part about it was that we booked it for two days. Of course the short subjects kept down too many complaints. Weather fair. Played Monday, Tuesday, Aug. 26, 27.—V. H. Freeman, Scenic Theatre, Newland, N. C.

SONG OF OLD ARIZONA: Roy Rogers, Dale Evans—Good old Roy. He is one of our top attractions. He is one of the few stars we can depend upon for good business. Played Friday, Saturday, Sept. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

BIG SLEEP, THE: Humphrey Bgart, Lauren Bacall—When a picture has everything it is bound to do business. This picture did. No house record but solid and the customers ate it up. Excellent private detective story with the fastest and wittiest dialogue we have ever heard. Played Thursday, Friday, Sept. 18, 19.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

CINDERELLA JONES: Joan Leslie, Robert Alda—This is a fair musical show which pleased average business. Played Sunday, Monday, Sept. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—We did a little better than we expected with this picture and must agree that both the stars did a pretty good job in this picture. Don't be afraid of this one, boys. There are a lot worse. Weather was cool. Played Wednesday, Aug. 28.—V. H. Freeman, Scenic Theatre, Newland, N. C.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—Very cute. Good comments on this one. Played Wednesday, Thursday, Sept. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NIGHT AND DAY: Cary Grant, Alexis Smith—The stars in this picture deserve a lot of credit. The color was swell. The picture was swell. The weather, both days, was swell. In fact everything but the box office was swell. It was in a terrible mess, especially the last day. We are at a loss to understand why we didn't do more. Played Thursday, Friday, Aug. 29, 30.—V. H. Freeman, Scenic Theatre, Newland, N. C.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—Another top ranking melodrama. Garfield as a returnee chiseler turns in a usual role. Supporting cast serves excellently in keeping the audience on the edge of their seats. Very little comic relief makes the picture slightly heavy. Well received by all. Played Sunday, Monday, Sept. 1, 2.—W. A. Ufford & J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—Another top quality feature that made everybody stop and tell us how good it was. Played Saturday-Monday, Sept. 14-16.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Can.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—This was one of the best shows we have seen in a long time. Weather cool. Played Monday, Tuesday, Sept. 9, 10.—V. H. Freeman, Scenic Theatre, Newland, N. C.

SARATOGA TRUNK: Gary Cooper, Ingrid Berg-

(*Continued on following page*)

Short Product in First Run Houses

EW YORK—Week of September 30

APITOL: Northwest Hounded Police..MGM
ver the Seas to Belfast.....MGM
ature: Three Wise Fools.....MGM
RITERION: Bit of Blarney.....Universal
obo Bound .....Universal
ature: Black Angel.....Universal
LOBE: Beach Days.....Warner Bros.
acall to Arms.....Warner Bros.
ature: Mr. Ace.....United Artists
OLLYWOOD: Racketeer Rabbit. Warner Bros.
acing Your Danger.....Warner Bros.
en of Tomorrow.....Warner Bros.
ature: Night and Day.....Warner Bros.
USIC HALL: Donald's Double Trouble..RKO
teeplechasers.....RKO
ature: Notorious .....RKO
ALACE: Purloined Pup.....RKO
Feature: Sister Kenny.....RKO
PARAMOUNT: Rocket to Mars....Paramount
Feature: Monsieur Beaucaire.....Paramount
RIALTO: A Peep in the Deep....Paramount
Feature: The Raider.....English Films, Inc.
RIVOLI: Musica-Lulu.....Paramount
Be Kind to Animals.....Paramount
Double Rhythm .....Paramount
Feature: Two Years Before the Mast....Paramount
ROXY: Football Fancier.....20th Cent.-Fox
The Tortoise Wins Again.....20th Cent.-Fox
World Food Problem.....20th Cent.-Fox
Feature: Three Little Girls in Blue..20th Cent.-Fox
STRAND: Ranch in White.....Warner Bros.
Minstrel Days .....Warner Bros.
Great Piggy Bank Robbery.....Warner Bros.
Feature: The Big Sleep.....Warner Bros.
WINTER GARDEN: Wacky Weed...Universal
Feature: The Killers.....Universal

Humane Society Plaque Presented to MGM

The American Humane Association and the Humane Society of Columbus, Ohio, last week presented MGM with a plaque at Columbus in appreciation of its "outstanding contribution to the advancement of humane principles." Bess, equine star of MGM's "Gallant Bess," appeared in a half-hour demonstration of her tricks during the open air ceremony held on the steps of the State House.

MGM Records to Donahue & Coe

Donahue and Coe, Inc., has been appointed advertising counsel for MGM Records, the new company which will produce recordings by MGM stars. The company's plant has a capacity of 40,000,000 records annually.

(*Continued from preceding page*)

an—We did not do so well on this and I don't know hy. It is a good picture. Both stars gave a swell erformance. I just don't know what was wrong. layed Sunday, Monday, Sept. 1, 2.—M. L. DuBose, lajestic Theatre, Cotulla, Texas.

THREE STRANGERS: Geraldine Fitzgerald, Sydney reenstreet—This picture is clever and out of the rdinary and shows how these three strangers influaced each other's life after one brief meeting. The st couldn't be better. Anyone who likes his films on e slightly heavier side couldn't find one much more teresting. Played Tuesday, Sept. 10.—M. Ewing, wing Theatre, Midlothian, Ill.

THREE STRANGERS: Geraldine Fitzgerald, Sydney reenstreet—Warner Bros. fell down on this one. veryone was disappointed and some walked out. The icture didn't do half as well as it should. Played uring good weather. Played Monday, Tuesday, Sept. 10.—Joe Drury, Wells Theatre, St. Marys, Ga. mall town and rural patronage.

LAW OF THE WOLF: Rin-Tin-Tin, Jr.—Here is a icture that will appeal to the people who like dogs. n this film there was the grandson of Rin Tin Tin, he smartest dog. My patrons ate it up. For small owners, book this with a Western and you have a ood show. Played Friday, Saturday, July 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small own patronage.

Short Features

Columbia

BEER BARREL POLECATS: All Star Comedies—Good. Stooges go over here with a bang.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RASSLIN' ROMEOS: Sport Reels—This is one of the better wrestling reels and has lots of humor and funny situations, plus some trick camera work.—Thimas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

BE KIND TO ANIMALS: Speaking of Animals—Another good comedy from the Speaking of Animals series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BOMBALERO: Musical Parade—Pleasing 18 minutes of color entertainment from Paramount. One of the better class of short subjects.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

COLLEGE QUEEN: Musical Parade—Good two-reel film. Not as good as "Tale of Two Cafes."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DON'T BE A SUCKER: Two-Reel Special—Very good.—Terry Axley, New Theatre, England, Ark.

DOUBLE RHYTHM: Musical Parade—Average two-reel musical. Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JASPER AND THE BEANSTALK: George Pal Puppetoons—This series is clever and well done.—Terry Axley, New Theatre, England, Ark.

POPULAR SCIENCE: No. 6—Entertaining science reel. Worth playing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TALE OF TWO CAFES: Musical Parade—Excellent two-reel film in color. Frank Faylen is very good in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TOGETHER IN THE WEATHER: George Pal Puppetoons—A fine cartoon in color, but lacking in appeal for children.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

BIG HEEL WATHA: Technicolor Cartoons—Just another poor Technicolor cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

LOOKING AT LONDON: Fitzpatrick Traveltalks—We still have to look forward to these Fitzpatrick Traveltalks as the most interesting reels that we can purchase. Most of the servicemen having been to London, this reel was especially interesting to them. Play it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

OUR OLD CAR: Passing Parade—This made a hit at every performance. There are lots of old cars shown and to the very young people of today they appeared very funny indeed. Excellent filler.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SCREWEY TRUANT: Technicolor Cartoons.—Just a very poor Technicolor cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TRAP HAPPY: Technicolor Cartoons—Swell cartoon. Really enjoyed by all.—W. M. Butterfield, Tech Theatre, Ruston, La.

Universal

RECKLESS DRIVER: Lantz Color Cartunes—Good as are all Woody Woodpecker's. They are popular here.—W. M. Butterfield, Tech Theatre, Buston, La.

Warner-Vitaphone

AMERICA THE BEAUTIFUL: Technicolor Adventures—A very beautiful short that pleased all.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Can.

MUSICAL MEMORIES: Melody Master Bands—Good musical reel which shows scenes from former Warner Bros. musical features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RANCH IN WHITE: Sports Parade—Entertaining one-reel film about a ranch in Nebraska which raises white horses, cows, dogs, cats, chickens, and even coyotes. I played it one week before the act appeared at the fair here.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WALKY TALKY HAWKY: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

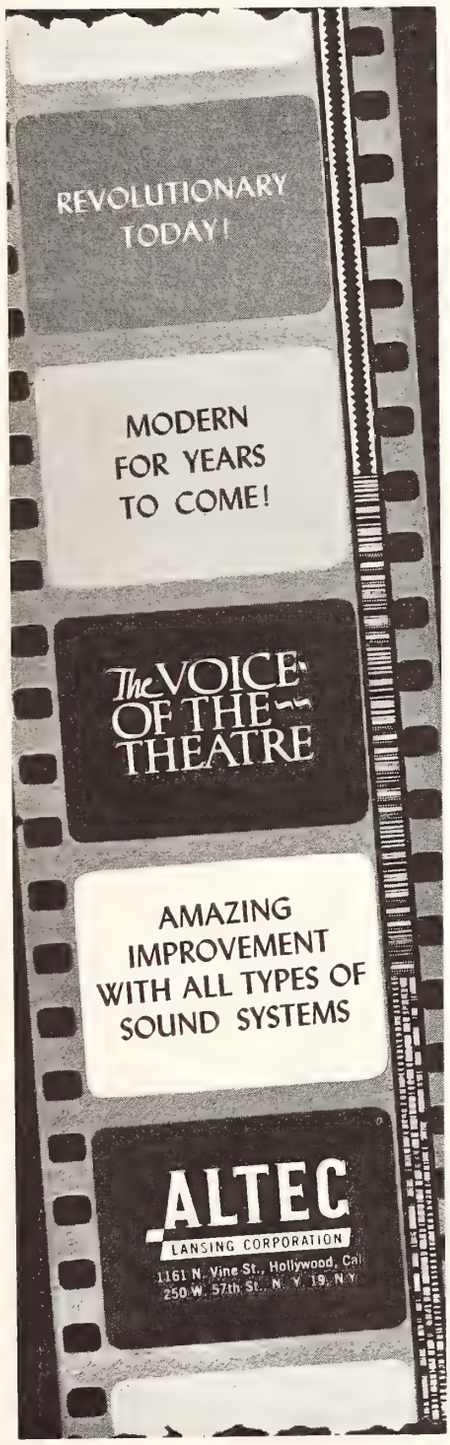
Serials

Columbia

MONSTER AND THE APE: 15 Episodes—I didn't see much in this serial, but people seemed to like it O. K.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Republic

PURPLE MONSTER STRIKES: 15 Episodes—Have played two chapters and find it only fair.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.



Warner to Build Abroad If Outlet Needed: Hummel

Warner Brothers will embark on a theatre program in any situation in Europe, Scandinavia or Africa where they do not get representation from local exhibitors, Joseph S. Hummel, vice-president of Warner International, said at the home office in New York Tuesday.

Joseph S. Hummel

In Alexandria, Egypt, the company already owns property on which it will erect a 1,750-seat theatre to show Warner product if it becomes necessary and is studying numerous other situations for possible theatre building, he said.

Mr. Hummel arrived in this country from his headquarters in Paris early last week to attend business conferences in New York. Before returning to Paris October 17 he will go to Burbank, Cal., to discuss the foreign situation with Harry, Jack and Major Albert Warner and other studio executives.

Further, Mr. Hummel announced, Warner Brothers is about to launch a "very ambitious" 16mm program in Europe and will get under way as soon as he concludes conferences in Burbank and returns to Paris. According to present plans the distribution of the 16mm product will be part of the exchange functions. He also pointed out that although the company has not given too much thought to the use of mobile 16mm projection units in Europe it may eventually use them. However, the primary consideration is now on permanent units which would be located so as not to be in competition with established 35mm theatres.

Discusses Film Agreement

Mr. Hummel also discussed the recent French-American film agreement. Using Paris first run theatres as an example Mr. Hummel said that for the 26-week period ending June 18, 1946 (before the agreement became effective), French producers had 54 per cent of their pictures showing against 51 per cent of the playing time. The Americans had 32 per cent against 26 per cent playing time.

For a 10-week period beginning July 1, the effective date of the film agreement, the French had 22 per cent of their pictures showing against 23 per cent of the playing time, while American distributors had 73 per cent of the pictures against 76 per cent of the playing time. Mr. Hummel pointed out, however, that this reversal of figures was agreeable to French producers since they consider the summer bad for business.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 9 — America buries five fliers shot down over Yugoslavia. . . . Pope Pius XII blesses Italian Boy Scouts. . . . 90,000 Catholics attend Chicago Holy Hour. . . . China's activity. . . . Reclaiming flooded lands. . . . Greece prepares for return of King. . . . Canadian fishermen catch salmon. . . . U. S. launches first flying post office. . . . Sports: boat racing, rodeo thriller.

MOVIETONE NEWS—Vol. 29, No. 10 — Nazi gang guilty at Nuremburg. . . . Soviet funeral. . . . British flier killed in jet plane. . . . Fred Allen has his say. . . . New bathing suits. . . . Football.

NEWS OF THE DAY—Vol. 18, No. 207—Shanghai story—China's boom town. . . . Pope blesses Boy Scouts. . . . Athens ready for King. . . . First flying post office. . . . Thrills on wheels. . . . President sees aqua speedsters.

NEWS OF THE DAY—Vol. 18, No. 208—Nazi gang guilty. . . . Fred Allen's tips on politics. . . . Harriman joins Byrnes in Paris. . . . Cannes festival revived. . . . President sees West Point gridders. . . . Football: Irish vs. Illinois, Alabama vs. Tulane.

PARAMOUNT NEWS—No. 10—World's championship rodeo. . . . Report from Shanghai. . . . Oscars for fashion designers. . . . First flying post office. . . . Employ the handicapped. . . . America mobilizes.

PARAMOUNT NEWS—No. 11 — Greek King goes home. . . . Indians charge Manhattan fraud. . . . Moscow mourns. . . . President sees some football.

RKO PATHE NEWS—Vol. 18, No. 12 — Inflation, crowds plague Shanghai. . . . Start flood control of vital Yellow River. . . . British mother on a pilgrimage to Arnhem. . . . Truman and 50,000 see President's Cup Regatta. . . . 5,000 Boy Scouts are honored by Pope. . . . Flying post office on first mail run.

RKO PATHE NEWS—Vol. 18, No. 13 — Football: Army, Oklahoma, Notre Dame, Illinois. . . .Funeral of Kalinin, former Russian president. . . . Riots give way to floods in Bombay. . . . British designs for world trade. . . . U. S. freighter splits off Britain.

UNIVERSAL NEWS—Vol. 19, No. 541—Turmoil in Bombay. . . . Flying post office. . . . Holy Name Holy Hour. . . . Gotham hails wild west. . . . Mechanized mad-caps.

UNIVERSAL NEWS—Vol. 19, No. 542—Movie fete on Riviera. . . . Postwar British industry. . . . President of Soviets mourned. . . . Gridiron highlights: Army vs. Oklahoma, Alabama vs. Tulane, Notre Dame vs. Illinois.

Picture Pioneers Plan "Father-Son" Dinner

A meeting of the executive committee of Picture Pioneers was held Tuesday at the Waldorf-Astoria, New York, and plans were discussed in connection with the "Fathers-and-Sons" dinner to be held in the same hotel November 20. Applications submitted by 22 candidates were approved at the meeting. That number was said to represent the largest ever received so far in advance of any of the annual dinners held by the Pioneers. Jack Cohn of Columbia is founder and house manager of Picture Pioneers.

Costa Addresses First Ampa Luncheon Meeting

Joe Costa, president of the National Press Photographers Association of America, addressed the season's first open luncheon meeting of Associated Motion Picture Advertisers at Sardi's, New York, Tuesday, on the topic, "How Press Photographers Work With You." William Finn, president of the Press Photographers Association of New York, introduced Mr. Costa, and Morris Leftoff, association member, also spoke briefly. The meeting was in charge of Rutgers Neilson, AMPA president.

Building Faces 9-Month Delay By U.S. Order

According to a National Housing Agency official in Washington last week, theatre construction and extensive theatre repairs will not be permitted for an estimated nine months if Wilson Wyatt, national housing expediter, carries out his proposed cuts and accomplishes his established quota of 60,000 veterans' houses during the coming year.

Despite this, construction programs for 13 new theatres throughout the country have been announced in the past week, while two more are to rebuild and redecorate. In addition three new theatres have opened, according to reports from the field.

Six new theatres and three drive-in type theatres are in various stages of planning or construction in Columbus, Ohio. These include: the Esquire, 1,000 seats; University, 1,200 seats; Livingston, 1,042 seats; Colonial, 2,000 seats; two additional J. Real Neth theatres of about 1,700 seats each, and three drive-in theatres with a capacity of from 500 to 600 cars each.

The Bryan Amusement Company of Bryan, Texas, has announced that it will spend $250,000 in building and improving its theatres. The Palace theatre will be rebuilt, the Dixie will be renovated, and a new 900-seat Circle theatre will be built in Bryan when Government permission is granted.

M. and P. Theatres of Boston is planning a new 1,700-seat theatre in Newton Center, a Boston suburb. Work will begin as soon as materials become available and priorities cleared.

Fox Midwest has purchased 40 acres of land in suburban Joplin, Mo., upon which a 500-car drive-in theatre will be built for opening next summer. In Galveston, Texas, a new theatre will be constructed by Interstate Theatres, Inc., on the site of the present State theatre and will have television facilities.

Three theatres have recently opened. They are the Melrose in Waco, Texas, the Beckley in Dallas, as one of Autry Enterprises circuit, and the Wilshire in Dallas, a unit of the Interstate circuit.

District Court Sustains Denial in Oriental Case

In Chicago last week Judge William Campbell of the U. S. District Court approved the findings of a special master in denying a motion made by the 32 West Randolph Corporation, lessees of the building housing the Oriental theatre, to spend $25,000 for purchase of the corporation's bonds in the open market at approximately 60 cents on the dollar. Additional hearings were to be held this week on a new motion by the Randolph Corporation to pay $25,000 to the Continental Illinois National Trust Company, Chicago, the indenture trustee, for a sinking fund.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Help Wanted—

Theatremen, having had extreme difficulty in attracting and keeping an efficient staff during the war years, are learning that the situation has not improved much after more than a year of peace.

If anything, the situation has become more aggravated. In some sections it is almost impossible to obtain ushers, doormen and cashiers. In others, the type of employee who does respond to the help wanted advertisements is far below the standards generally desired.

Mike Zala, who conducts the Managers' Training course at New York University, hit close to the cause of the problem the other day when he remarked that, while many people are possessed of knowledge, few have the ability to impart such information to others in an instructive manner.

It is Mr. Zala's opinion that our inability to train and instruct employees stems from the fact that only a small percentage of managers are qualified or interested enough in the welfare of the employee to embark upon a comprehensive training program designed to rehabilitate the theatre with the type of employee and the standards of service so notable in the 1920's and '30's. He cites many reasons which have contributed to this general lethargy among theatremen: capacity attendance, disinterest on the part of higher executives, social reforms, so noticeable of late, and the fact that young people today do not find working in theatres glamorous.

A great majority of the showmen and executives in our business today started as ushers and doormen. Not too far in the future, this industry is going to feel the need for a reservoir of manpower. If we continue to neglect what has been our main source of supply, the prospects and the outlook are all too obvious.

The major circuits have all been trying to revive our former service standards, without too much success. The instruction manuals are around; the managers are doing what they can; we see the checkrooms coming back, the lost-and-found department being reorganized, and various attempts made to re-establish the old standards.

But the problem is deeper. It is essentially psychological. For one thing, the type of employee we must look for is the one serious enough and mature enough to be able to appreciate that what we are offering is not a $20-a-week job, but an opportunity to employ himself gainfully while he is going through an apprenticeship which will eventually qualify him for a responsible and important position in his community.

Nor can we neglect the inspirational training and exemplary conduct so necessary in stimulating interest and enthusiasm in the employee towards his work.

Twenty years ago we were attracting a high calibre of youth with advertisements which read: "Young Men: Tall, good appearance, high school education, ambitious, to learn theatre business."

Last Tuesday the New York *Times* had the following notice in the Help Wanted columns: "Ushers: Full or part time. Apply in person. . . . Theatre."

That sounds like we are trying to discourage intelligent people from applying.

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The Big Show

Tony Redin, director of theatres and publicity for Paramount Film Service, Ltd., of Great Britain, was recently given a luncheon in New York.

We note Mr. Redin's comment that "London's West End theatres are much more dignified in their presentations than Broadway. Broadway is operating today like the midway of a circus."

That's Broadway — the Greatest Show on Earth!

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Scarce Items

Ed May, manager of the Rosetta theatre in Miami, is having a difficult time pacifying residents of that city.

The energetic showman picked an inopportune moment to exploit a picture with a live cow trucked through the streets bearing a sign: "This is no bull."

Steak starved householders chased around town vainly trying to locate the butcher shop to which the beef was consigned.

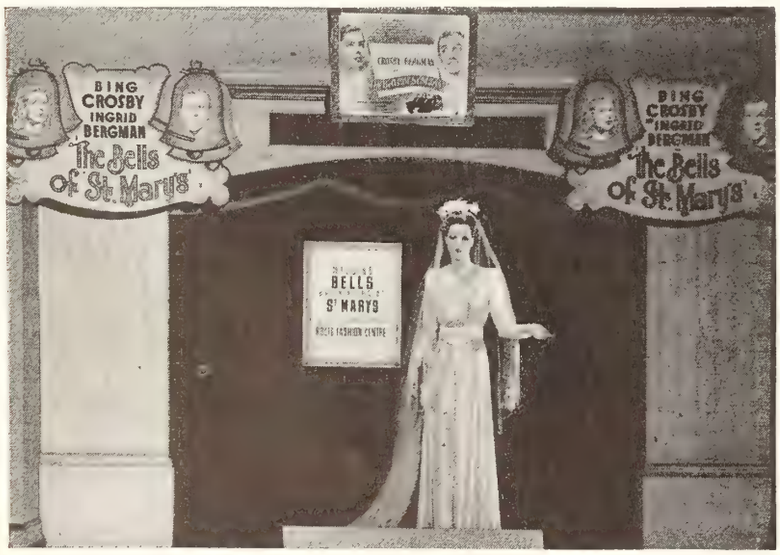
—CHESTER FRIEDMAN

SQUIRT BY SQUIRT

— description of a novelty milking contest was broadcast over Station KSTT, Davenport, Ia. The milking contest was promoted by manager John Dostal of the RKO Orpheum in that city in connection with the Milk Producers Association, and helped to publicize "The Kid from Brooklyn".

Huge block letters measuring more than six feet in height, spelling out the star's name, proved an effective lobby display for "Monsieur Beaucaire" in advance of its opening at the Newman theatre, Kansas City, for manager Babe Cohn. The letters, a foot thick, were covered with aluminum paper and illuminated with special baby spots.

This attractive and colorful lobby display helped to publicize "Ziegfeld Follies" for manager James Archer at La Scala Cinema, Glasgow.



At right, Joe Sloan, relief manager at Loew's, Dayton, Ohio, created this eye-filling lobby display on "Gallant Bess", utilizing scene stills from the film and special exploitation photographs.

To exploit "The Bells of St. Mary's", left, M. Crowley, manager of the Exchange Cinema, Northampton, England, used this beautiful bridal display in the theatre lobby well in advance of opening.

R. A. HYNES TOPS SHOWMEN'S LIST FOR THIRD QUARTER

Carl Flint, Metro Manager in Colombia, Is Winner in Overseas Competition

With high praise for every theatre man who participated in the Third Quarter of the Quigley Showmanship Awards, the Judges Committee, last Monday, awarded first honors and a Silver Plaque to Robert A. Hynes, manager of the Criterion theatre in Oklahoma City.

In separate competition against showmen from nations excepting the United States and Canada, Carl Flint, manager of the Cine Metro Avenida, Medellin, Colombia, South America, was awarded a special Overseas Citation.

The following showmen, listed alphabetically, were awarded Scrolls of Honor by the Judges:

Ivan Ackery, Orpheum, Vancouver, B. C.
D. Hosay, Forum, Liege, Belgium.
J. D. McBrearty, State, Christchurch, New Zealand.
P. E. McCoy, Miller, Augusta, Ga.
Jack Matlack, Broadway, Portland, Ore.
Helen Wabbe, Golden Gate, San Francisco.
Nate Wise, RKO Palace, Cincinnati.

Certificates of Merit were designated to 45 theatre showmen in the United States, Canada, England, Australia, India and Trinidad, B.W.I.

For the third successive quarter, a record number of entries were received in the Competitions, requiring extra time and diligence from the Judges who devoted an entire afternoon to appraising the campaigns.

Mr. Hynes, Third Quarter champion, has been at the Criterion for two months, having been shifted from the Midwest theatre in that city. The Judges were impressed with the ingenuity and originality of his many promotions and the skill he displayed in putting over his ideas.

Flint a Veteran Showman

Mr. Flint, winner of the Overseas Citation, joined Loew's International one year ago after receiving his Army discharge. He was assigned as supervising manager of the company's two theatres in Colombia. By birth he is Canadian, was associated with Orson Welles in the Mercury theatre, and has had a varied theatrical career, mainly in the field of public relations, and served five years with the Special Service branch of the U. S. Army Air Forces.

Judges for the Third Quarter were: Rodney Bush, exploitation manager for 20th Century-Fox; Samuel Cohen, foreign publicity director for United Artists, and Ed Sniderman, division manager for RKO theatres.

By The Herald

Intently at work, the Judges look over some of the campaigns. Left to right: Rodney Bush, exploitation manager for 20th Century-Fox; Samuel Cohen, foreign publicity manager, United Artists, and Edward Sniderman, RKO theatres' division manager.

3rd Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JACK ALGER
Majestic, La Salle, Ill.

JIM BARNES
Warner, Memphis, Tenn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

BILL BRERETON
Lafayette, Buffalo, N. Y.

BILL BROWN
Loew Poli-Bijou
New Haven, Conn.

EDWARD BROWN
Gayety, Chicago, Ill.

JACK CAMPBELL
Scala, Runcorn
Cheshire, England

LOU COHEN
Loew-Poli, Hartford, Conn.

GEORGE DARANSOLL
Granby, Norfolk, Va.

V. HUGH DEACON
Palace, Coventry, Eng.

MICHAEL EVAN
Elco, Elkhart, Ind.

M. A. FITZGIBBONS
Roosevelt, Flushing, N.Y.

ARNOLD GATES
Stillman, Cleveland, O.

J. GAVEGAN
Metro, Melbourne, Australia

W. RAY GINGELL
Hiser, Bethesda, Md.

CHARLES HACKER
Palace, Milwaukee, Wis.

LEO HANEY
Lido, Maywood, Ill.

W. D. HENDLEY
Bradley, Columbus, Ga.

H. HYDERABADWALA
Metro, Bombay, India

PHIL KATZ
Kenyon, Pittsburgh, Pa.

MEL G. LAWTON
Prince Edward, Sydney, Australia

G. B. MARKELL
Capitol, Cornwall, Ontario, Canada

ED MAY
Rosetta, Miami, Fla.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
Albee, Providence, R. I.

HARRY MURRAY
Odeon, Bristol, England

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

ED PURCELL
Strand, Staunton, Va.

ED PYNE
105th St., Cleveland, O.

ALEC REID
Plaza, Southfields, London, England

BILL REISINGER
Loew's, Dayton, Ohio

CARL ROGERS
Broad, Columbus, Ohio

J. G. SAMARTANO
State, Providence, R. I.

WILLIS E. SHAFFER
Fox, Atchison, Kans.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

PERCY SINGH
Royal, Port-of-Spain, Trinidad, B. W. I.

SOL SORKIN
Keith's, Washington, D.C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N.Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kans.

ERIC V. WALLS
Clifton, Great Barr, Birmingham, England

SEYMOUR WEISS
Drive-In, Cleveland, O.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

SISTER KENNY (RKO Radio): This is a biographical film of the Australian bush nurse who developed a new treatment for infantile paralysis. Arrange a special showing for all the polio victims in your town for the hope and confidence it will give them. Under local sponsorship promote a special dinner or banquet in a large restaurant or hotel, to be attended by civic leaders, officers of clubs, city officials, nurses and doctors who are favorable to the "Kenny Method". Speakers could discuss the method and the picture.

Through a local hospital, procure the name of a doctor, technician or registered nurse who has mastered the "Kenny Method" of treatment and have the person interviewed over the local radio station in the interest of the picture. Also, if there are any children in your locality who have been helped through the "Kenny Method", have them appear on the stage or interviewed over the radio.

An atmospheric ballyhoo stunt could be adapted by having a Scottish piper perform in front of the theatre or circulate in the vicinity with his bagpipe. The film has a sequence in which such a piper performs for a dance.

Obtain florist cooperation, sponsored by a prominent charity. In the name of the charity and Rosalind Russell as "Sister Kenny", send a bunch of flowers to all polio victims in the local hospitals. Credit the florist by having a floral display in the lobby. Small cards attached to the flowers could read: "For your speedy recovery, from Rosalind Russell who plays in 'Sister Kenny' at the . . . ", etc.

If the number of people in your town whose last names are Kenny are not too numerous, hold a special "Kenny Day", admitting all accredited Kennys to see the picture; or, if there are too many, limit them by offering guest tickets to the first 25 or so who are identified at the box office on the date specified.

THREE LITTLE GIRLS IN BLUE (20th Century-Fox): Here is a musical production in Technicolor. Sell the romantic setting of the film with an attractive lobby display, setting up a simulated boardwalk (composboard), sand, pails, beach umbrella, beach togs, pop bottles, blowups of the stars and scene stills.

Play up George Montgomery's first screen role since his return from the service. Patrons naming longest lists of his past screen hits could be awarded guest tickets. Vivian Blaine shed her famed "cherry blonde" coiffure for blonde tresses in the "Three Little Girls in Blue". Angle a contest to personal color preferences.

For ballyhoo, three girls dressed in blue could parade the streets, terminals, restaurants, hotels, department stores and busy intersections. Tie-in with candy outlets for window and counter displays, featuring salt water taffy. Persons guessing correct number of taffy pieces in displays win passes.

A campaign could be built around the music available on the picture. Try for picture plugs in night clubs, ballrooms, dance halls and restaurants around town with the tunes from the picture as they are played. Aim to have at least two songs from the picture featured in juke boxes concurrently with your playdate.

Walls Sets Window Tieups For Recent Playdates

Unusual window tieups were arranged by manager Eric V. Walls for two recent playdates at the Clifton Cinema, Great Barr, Birmingham, England. For "Kings Row," the window display consisted of a cutout model projector on a stand with thin wires leading from the lens to a 22x28 black and white picture of a Kings Row. Tapering title letters were fixed in the wires. A cutout book had playdate copy.

The tieup on "Come Back to Me" consisted of a window display in a ladies hairdresser's salon. Copy read: " 'Come Back to Me' and have your hair dressed like Vivian Blaine in, etc." A large cutout music note carried playdate copy, which was fixed at the back of the window. In the foreground there was a blow-up of Vivian Blaine.

Co-Op Ads Promoted by Taylor

Cooperative newspaper display ads have aided recent playdates at the Buffalo theatre, Buffalo, N. Y. They were promoted by Charles B. Taylor, advertising and publicity director for Shea's Buffalo theatres. Two co-op ads were arranged for "Caesar and Cleopatra" and one each for "Of Human Bondage" and "Two Guys From Milwaukee."

Sends Letter to Teachers

A letter of greeting was sent by manager Arthur Turner to all school teachers at the beginning of the school year. Turner, who manages the Parsons theatre, Parsons, Kan., pointed out in his letter that the motion picture has made great strides as a medium of information on world affairs. Two complimentary tickets were enclosed with each letter.

Gets Credit Line In Newspaper Comic Strip

A free line, announcing the playdate of "Dick Tracy," printed underneath the comic strip in the *Enquirer* for 10 days in advance, drew considerable extra business to the Rialto theatre, Columbus, Ga. The campaign was arranged by W. D. Hendley, publicity director for the Georgia Theatre Company in Columbus.

A department store, Metcalfs, sponsors of the "Dick Tracy" radio show locally, bought the house for an early morning showing of the picture. Tickets were issued from the store. A good deal of publicity resulted from a screening of the picture held for *Enquirer* carriers.

Hendley promoted daily plugs for two weeks over radio station WDAK. Two special blowups were used to advantage in the lobby and front of the theatre. 1,000 heralds were distributed to patrons leaving the theatre and another 1,000 from door-to-door in the residential section of town.

Reid Designs Novel Lobby Piece for "Black Sheep"

A novel lobby display, which attracted considerable attention, was designed by manager Alec Reid to exploit the revival of "Black Sheep of Whitehall" at the Plaza Cinema, Southfields, London, England. Underneath the heading, "Strangled by Red Tape," Reid tied a hank of black wool with red tape and inscribed the words: "All that is left of 'The Black Sheep of Whitehall'." In addition a news board display was used, consisting of a clipping from the *Evening News* of a story about Will Hay, star of the picture, a small caricature of Hay and theatre credit. Reid also arranged a window display, which was highlighted by a stuffed black lamb dressed in white wing collar and tie and wearing a pince-nez.

Lobby Display, Contest Boost "Breakfast"

An ingenious lobby display combined with a guessing contest was arranged by manager Phil Katz to exploit "Breakfast in Hollywood" at the Kenyon theatre in Pittsburgh. Katz promoted seven expensive and distinctive hats from the Alyce Millinery Salon and planted them in colorful crocks, garden fashion. The guessing contest consisted of three questions: 1. Which of the hats was the oldest? 2. Most expensive. 3. Same size? A person answering any two of the questions correctly received a guest pass.

Cowboy Ballyhoo for "Bascomb"

In connection with his date on "Bad Bascomb", Davis Alexander, manager of the Illini theatre, Moline, Ill., arranged for two cowboys to ride through the streets with banners announcing the film's engagement.

McCoy Promotes Contest Tieup For "Smoky"

A three-way tieup, the theatre, newspaper and radio station, on a "Burl Ives" contest was promoted by manager P. E. McCoy in conjunction with the playdate of "Smoky" at the Miller theatre, Augusta, Ga. Burl Ives is the singer of cowboy songs in the picture. The highly profitable tieup was reflected at the box office.

An abundance of art and news stories appeared in the Augusta *Chronicle* and numerous daily spot announcements were had over radio station WRDW as a result of the tieup. The object of the contest was to find a local troubadour. The winner was selected from a group of 30 contestants, who performed on the stage. A local hill-billy group which has two 15-minute radio broadcasts daily gave the contest and picture special consideration for several days in advance.

Crown Cola Promotion

An attractive window was promoted with the local Sears Roebuck store. The window featured an assortment of saddles, bridles, etc., with life-size cutout of a bearded hill-billy mounted on a shooting star and singing "Back in the Saddle Again." Stills from the picture were used with theatre mention.

Through an arrangement with the local Royal Crown Bottling Company, 20 of their trucks were bannered with theatre copy on each side and on the rear. Special teaser boards, featuring Burl Ives, were set up in hotel lobbies and prominent locations.

A colorful front was set up by the use of special art of the stars and large cutout silhouettes of a wild stallion.

Plugs Election Newsreel

The newsreel pictures of the G.I. election in Athens, Tenn., were plugged by manager D. T. Stalcup by heralds, through the mails and over the radio to take advantage of a natural exploitation opportunity. Stalcup manages the Gem Theatre, Etowah, which is in the same county as Athens.

PRESS AGENT TAKES A "GALLANT JOURNEY"

When two Harvard undergraduates toured the country recently in a 1911 Locomobile at the behest of Columbia Pictures, Bill Shirley, Columbia field man, went along in the interests of "Gallant Journey". The car was of the same vintage as those used in the picture. The trio covered more than 7,000 miles in 37 days, with an actual running time of 331½ hours. They appeared as guests on more than 20 radio shows, were the objects of curiosity in all towns visited, and altogether made "Gallant Journey" a familiar name before the film was premiered at San Diego, Cal.

Street Ballyhoo Used in Bombay

Manager Homi Hyderabadwala had three men with tremendous umbrellas walk around town during the monsoon season to ballyhoo his playdate on "Adventure" at the Metro theatre in Bombay, India. One umbrella was lettered "Gable's Back," the second "Garson's Got Him," and the third, "See 'Adventure', Metro."

One week before opening, the town was plastered with the slogan, "Gable's Back and Garson's Got Him." Cooperative newspaper ads were arranged with the Ford Agency and Max Factor. Tieups were made with book stalls, plugging adventure books, magazines and the picture.

Cutouts from three and six-sheets were placed in 21 of the leading restaurants, bars, tea rooms, etc. 10,000 Sprungs chocolate packages carried a plug for "Adventure." 10,000 imprinted book marks were distributed.

Sets Tieup in Colombia To Promote "Adventure"

Manager Carl Flint arranged a successful tieup with the Max Factor people to promote his playdate on "Adventure" at the Avenida theatre, Medellin, Colombia. Eight 4-column cooperative newspaper ads highlighted the tieup. On opening day, Factor samples were given away to women patrons who arrived early. 100 Factor cards with theatre playdate copy were posted in store windows. 3,000 heralds and 3,000 house programs were distributed. In addition, Flint used displays, newspaper and radio to exploit the picture.

Co-Ops Aid "Heaven" Date

Two cooperative newspaper display ads were promoted to exploit the engagement of "Rage in Heaven" at Loew's theatre, Dayton, Ohio. Relief manager Joe Sloan arranged the tieups with the Home Store and Mayors. Imprinted table cards were used at Monty's Cocktail Bar.

TeaserCampaign Used by Matlack For "Caesar"

Special three-inch reverse ads were spotted throughout the local newspaper for a week in advance to advertise the engagement of "Caesar and Cleopatra" at the Broadway theatre, Portland, Ore. The campaign was arranged by Jack Matlack, director of advertising for the J. J. Parker Theatres.

The small ads called attention to the "screen's greatest spectacle", additional teaser copy was included. A 40x60 was used in advance in the lobby. The display was made up from the cover and pages of *Life Magazine,* which carried "Caesar and Cleopatra" as a "Movie of the Week." A litho 24-sheet was posted in the lobby three weeks before opening.

A novelty herald was made up with the heading "It's Red Hot." The outside edge of the herald was burned to give a "hot" effect to it. The herald called attention to the fact that *Life Magazine* devoted seven pages plus the cover to the picture in the July 29 issue. A herald was placed in each hotel box throughout the entire city to solicit the transient trade.

"Men Only" Throwaways

A novel street giveaway was used to appeal to the men. On the outside of a plain white envelope the words "For Men Only" were printed in red. On the inside was a card with a photograph of Cleopatra on her couch with appropriate copy. 10,000 of these giveaways were handed out to spectators at the P. G. A. golf tournament held in Portland.

For three weeks in advance the telephone operator at the Broadway plugged the picture when answering the phone. 10,000 book marks were distributed through the Public Library Association of Portland. Windows were obtained in four downtown department stores. Meier & Frank featured a window on Touhy garments. J. K. Gill featured a window of George Bernard Shaw books using "Caesar and Cleopatra" as the theme for the display.

May Arranges Two Tieups For "Young Widow"

Tieups with the local Coca-Cola and Universal Cleaner dealers were of great help to manager Ed May in exploiting "Young Widow" at the Rosetta theatre, Miami, Fla. The Coca-Cola distributor placed one hundred 22x28 cards, using 8x10 ad photo, in a like number of stores 10 days in advance. The Graybar Electric Company, local distributor for Universal Cleaner, carried four banners on their delivery trucks a week before opening and during the run. The same distributor arranged window tieups in 12 stores. 2,000 heralds were distributed house to house, in restaurants and drug stores.

Tieup, Ballyhoo Boost "Easy to Wed" Playdate

A tieup with the Arthur Murray Dance Studio, street ballyhoo and a full-page co-operative newspaper ad drew considerable extra business for manager Robert A. Hynes' date on "Easy to Wed" at the Criterion theatre, Oklahoma City, Okla.

Free Rumba and Samba lessons were given on the mezzanine during the run of the picture through the tieup with Arthur Murray. Playdate and theatre credits were carried in all the dance studio's ads a week in advance and during the run. A display also was used by the studio.

The O. K. Storage Company ran the full-page cooperative ad a week before playdate in the *Daily Oklahoman*. Another co-op ad was promoted with the A. A. Spivey Furniture Company.

Co-op Heralds Promoted

Five girls, wearing white shirts with the tails out, paraded the downtown business district. The shirts were stencilled with playdate copy. 10,000 "What I know about women" folders were distributed on the street for five days in advance. The girl distributing the folders was accompanied by a "walking book" that had copy reading: "Get your free copy of what I know about women by Van Johnson."

10,000 co-op heralds paid for by the Arthur Murray Studio were distributed. 10,000 autographed photos of Van Johnson were given out during the run of the film. In addition extensive newspaper and radio promotion was accomplished.

Street Ballyhoos Exploit Nye's "Saratoga" Date

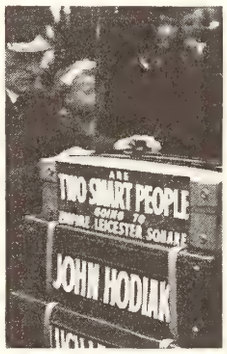
Two street ballyhoo stunts were employed by manager Louis Nye to exploit "Saratoga Trunk" and the 20th anniversary of talking pictures at the Hoosier theatre, Whiting, Ind. For the first stunt, Nye had a man drive a racing sulky on the main street of the town during busy hours. Copy tied-in the picture with the Warner Bros. celebration of sound. In the second street promotion, a man dressed in a cowboy outfit and representing "Whitehat" the gambler walked the streets during busy hours. In addition a two-column still from the picture was planted in the Whiting *Times*.

Usherettes Ballyhoo "Easy to Wed"

On the Saturday before opening, Dick Phillips, manager of the Arrow theatre, Cherookee, Iowa, had a group of attractive usherettes parading the business section of the town with signs reading: "Hail the new champ— You'll forget Crosby and Sinatra when you hear Van Johnson sing in 'Easy to Wed'". The stunt attracted wide attention.

ONE SMART TRICK FOR "TWO SMART PEOPLE"

A novel street ballyhoo, engineered by Charles Penley, manager of the Empire cinema in London, Eng., was literally mobbed by thousands of curious Londoners in connection with "Two Smart People", which recently opened in the British capital.



Penley had the names of the two stars in the picture printed in bold type on two trunks. The trunks, strapped to the rear of a chauffeur driven limousine occupied by a couple were driven around town to prominent spots. Wherever the car stopped huge crowds collected. As the couple alighted from the car, the chauffeur added a third trunk to the rear rack which carried an announcement on the picture with theatre mention.

At the diplomatic section of Waterloo Station and other important locations, the device was a big draw.

Actor's Visit Aids Cumiskey

Manager Joe Cumiskey arranged for the personal appearance of Cal Farley, true-to-life central character of "Boys' Ranch," to exploit the playdate of the picture at the Academy theatre, Hagerstown, Md. Cumiskey arranged for Farley's visit to Hagerstown when he learned that the actor was in nearby Washington. Besides his personal appearance on the stage, Farley was interviewed over radio station WJEJ.

Lobby Exhibit Is Novel Booster On "Green Years"

Considerable interest was manifested by patrons in a lobby display manager Alec Reid designed to exploit his playdate on "The Years Between" at the Plaza Cinema, Southfields, London, England. The display consisted of seventeen 12x18-inch cards, showing by pictures and copy the duties of a Member of Parliament.

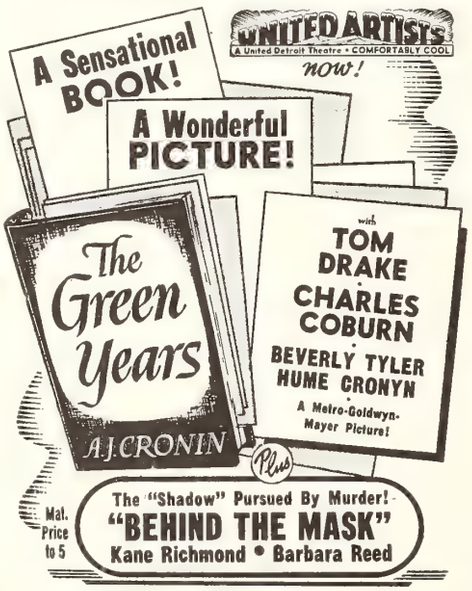
A letter from the local M. P., giving his official blessing to the display, was pasted on a similar-sized card along with his photograph.

Reid also arranged a contest that posed the question "Is a Woman's Place in Parliament?" The contest was publicized in a local newspaper, the Wandsworth Borough *News*, and on newspaper boards. Guest tickets were awarded to winners.

Letters were sent to various clubs in the two districts near the theatre. The letters stressed the lobby display, the contest and the background of the film.

Banner Displays Aid Swan Playdate in Glasgow

Colorful banners were displayed on the front of the theatre and in the lobby by manager Preston Swan to exploit his engagement of "The Bandit of Sherwood Forest" at the Elephant Cinema, Shawlands, Glasgow, Scotland. Teaser copy on one of the banners read: "New rationing period. Register here for your entertainment. Ration books are not required." Swan also arranged a book display tieup with Woolworth's.



Even without illustrations, these two display advertisements will be sure to attract the reader's eye. They are the handiwork and brainwork of Alice Gorham, director of advertising and publicity for United Detroit theatres in Detroit, Mich.

Ballyhoo Helps Sell "If I'm Lucky" Date

Ballyhoo, radio promotion and store tie-ups were advantageously used to exploit the opening of "If I'm Lucky" at the J. P. Harris theatre in Pittsburgh. The campaign was arranged by Ken Hoel, publicity director for the J. P. Harris theatres, and Walley Allen, 20th Century-Fox exploiteer.

Two girls were sent around town taking photos and handing out cards, reading: "If You're Lucky and find your photo in front of the Harris theatre you will see 'If I'm Lucky' free."

One of the highlights of the campaign was the Perry Como Avenue stunt. A street in Canonsburg, Pa., where he was born, was renamed Perry Como Avenue. The event was publicized by an editorial in the local town paper and all Pittsburgh radio commentators took advantage of it.

A tieup was arranged with RCA Victor Record dealers, who were celebrating Perry Como Week and which coincided with the Pittsburgh date. As a result of this, 75 window displays appeared in the Greater Pittsburgh area. A cash award was offered for the best window and a special screening of the picture was held for the dealers.

Through a tieup with Spear's department store, a cooperative ad was run on the amusement page tying-in Victor records, Perry Como and the picture.

Klafta Arranges Tieup in Kankakee for "Smoky"

A tieup with the park recreational program during the celebration of Founder's Day was of great help to manager Leonard Klafta in promoting "Smoky" at the Paramount theatre, Kankakee, Ill. The program consisted of races which were named "'Smoky' Handicaps." Winners received guest tickets. For each home run hit during the league games, two passes were given to the hitter for "Smoky" and the announcement made over the loud speaker system. 100 window cards were planted throughout the city and given prominence in the eight city parks.

Small Train Atop Marquee Aids "Night Train" Date

An eye-arresting display atop the marquee drew considerable attention to manager T. A. Macdougald's date on "Night Train to Memphis" at the Ritz theatre, Talladega, Ala. The highlight of the display was a miniature train. The engine, coal car and two coaches were made of board but the wheels were turned by an electric motor, and the bell and whistle, which emitted steam, made the little train appear realistic. At night a headlight beamed on the engine. Above the train, 24-inch cutout letters spelled out the title.

SCREENS OWN FILM OF TOWN FETE

A "Welcome Home" film, showing the day-long events at Easthampton, Mass., last month when that town put on a celebration in honor of returned veterans, was screened for two nights at the Majestic theatre there. The camera work, editing and titling of the picture, was handled jointly by manager Joseph S. Rapalus of the Majestic and Alfred G. Muller, manager of the Easthampton Co-operative Bank.

Pet Parade Aids Nye's "Back to School" Program

A pet parade that manager Louis Nye arranged to exploit a "Back to School" program drew considerable extra business to the Hoosier theatre, Whiting, Ind. The kids were dressed in costume and their pets were dressed or decorated in some manner. The pets included cats, dogs, a turtle, a duck and a goat.

The parade started at the Community Center and marched to the theatre, a distance of three blocks. It was led by a squad car, motorcycle police and two clowns. The judging was held on the stage by audience applause. All kids attending the show received a pencil, a composition book and tablet through a tieup with Reaven's Jewelry store.

A 35mm camera was promoted for the winner. A newsreel of the contestants was taken and inserted into the regular newsreel the following week to bring the kids and their parents back.

Nye started his newspaper advertising campaign three weeks in advance and six days in advance for the newsreel shots of the pet parade winners. 3,000 program heralds and 3,000 jumbo heralds were distributed, the latter by two clowns to school kids.

Gates Arranges Newspaper Contests for "Lassie"

A Collie pup giveaway contest, sponsored by the Cleveland *News,* highlighted manager Arnold Gate's campaign for "Courage of Lassie" at the Stillman theatre, Cleveland, Ohio. The contest broke the day before opening and continued through the first week of the engagement. Another contest was planted in the Jewish *Review and Observer.* Readers were asked to identify various breeds of dogs that were illustrated in the newspaper. For street ballyhoo, a fashionably dressed girl paraded the streets with a Collie, closely resembling Lassie. The dog wore a blanket that had picture and playdate copy.

Newspaper Stunt Helps "Mr. Ace" In Cincinnati

A highly successful "Raffles" stunt was promoted by RKO publicist Nate Wise for the engagement of "Mr. Ace" at the Albee theatre, Cincinnati, Ohio. The stunt, which was sponsored by the *Post,* was a hunt for a mysterious "Mr. Ace," with $100 offered to the person who recognized the mystery character.

On the day before the picture opened, the newspaper ran a story with art, plugging George Raft, star of the picture, the mystery man and the film. "Mr. Ace" made three appearances the first day but was not recognized. The *Post* used a three column story with art on the front page.

There were several thousand people with the newspaper in their hands tapping men right and left the second day. The mysterious "Mr. Ace" was finally nabbed by a woman. To heighten the interest created by the newspaper, the *Post's* radio station WCPO, kept the story going with bulletins. Following the "capture," the newspaper used a four-column story with art on top of the front page.

In addition to the stunt in the *Post,* a story on women in politics was planted in the *Enquirer.* A fashion break with credits was placed in the *Times-Star.*

Books "Smoky" Same Time As Horse Show for Tieup

Manager George Pappas arranged a nice tieup with the Annual Horse Show in Peru, Ind., by booking "Smoky" for the same date at the Roxy theatre in Peru, Ind. A 24-sheet was placed atop the grandstand that couldn't help but be seen by the crowd attending the horse show. The 24-sheet was included in a picture of one of the winners in the horse show, which made the front page of the local newspaper. A woman on horseback was used for street ballyhoo. A banner strung across a busy street carried "Smoky" copy.

Teasers Sell "Bad Bascomb"

In adance of the opening of "Bad Bascomb", manager R. K. Stonebrook of the Omaha theatre, Omaha, Neb., used series of teaser newspaper ads with excellent results. One ad warned readers that "Bad Bascomb" was coming to the Omaha; the other read, "Wanted: 10,000 people to spend a cool holiday at the Omaha enjoying 'Bad Bascomb'."

Display Aids Allen Date

An attractive and effective lobby display was designed by manager Mark Allen to exploit his playdate on the March of Time short subject, "Night Club Boom," at the Lido theatre, Bronx, N. Y. It consisted of stills from the picture and souvenir programs from the Stork Club made into a 40x 60 display.

SHOWMEN PERSONALS

In New Posts: Leslie Emerson, Regal, Franklin, N. H. Ralph Lee, Bluebird, Denver, Colo. Tim C. Cleary, Colonial and Eagles, Wabash, Ind. Ray Brown, Jr., Falls, Cuyahoga Falls, Ohio. Ted Dariotis, American, Chicago, Ill.

Andy Sutherland, Fox, Aurora, Colo. Les Newkirk, city manager, Fox Intermountain theatres, Sheridan, Wyo. Nick Tabor, manager, Oliver theatre, Detroit. George Ryder, Gem, Golden, Colo. David Williams, acting manager, Civic, Farmington, Mich.

A. C. Stalsup, city manager, Fox Intermountain, North Platte, Nebr. Russell Berry, city manager, Fox Intermountain, Rock Springs, Wyo. Lee Bradley, Ceres theatre, Ceres, Calif. Leslie Horton, Rialto, Eureka, Calif. Don Cowen, Pelican, Klamath Falls, Ore.

F. E. Bowman, Drive-In, Beeville, Texas. Mrs. Marie Burkhalter, Marine theatre, Fort Worth, Texas. Dunlap Henry, Empire, Montgomery, Ala. William Deitenbeck, Druid, Montgomery, Ala. William Call, Ritz, Tuscaloosa, Ala. Bob Otwell, Diamond, Tuscaloosa.

Assistant Managers: Thomas Corey, Capitol, Allston, Mass. Alberta Bethka, student assistant, RKO - Schine - Keith's, Syracuse, N. Y. Ted Heffner, Brookland, Richmond, Va. Stephen Perry, RKO Greenpoint, Brooklyn, N. Y.

Woodie Minor, Griffith theatres, Bartlesville, Okla. Jack Bersin Sunnyside, Sunnyside, Long Island. Murray Spector, Community; Harry Green, Linden; John Pfleiderer, Rialto; all in Brooklyn, N. Y.

Wedding Bells: Jim Barnes, Warner theatres zone manager, to Margaret Faulkner, Chicago model.

Junior Showmen: Dwight Kirk, manager of the Strand theatre, Middletown, Ohio, and Mrs. Kirk are parents of an eight and a half pound baby boy.

Birthday Greetings: Lyndall Weir, Lester Ketner, Joe Buse, James E. Darby, John Calman, William Carmichael, Joseph Sirkin, Frank Mangham, Sidney C. Hoffman, Victor F. Morelli, Jimmy Daley, E. J. Bresendine, Howard W. Kelley, G. F. Fryberg.

Johnnie Stanfill, John Judge, S. J. Poppay, Norman Schwartz, John A. Buckley, Paul M. Johancen, Andrew R. Magazzzu, William H. Young, Paul Binstock, H. S. McGinnis, C. Dale Pickell, W. Clyde Smith. Robert H. Guenther, Homer H. Kirk.

Bob Stratton, Herbert A. Chenoweth. Charles L. Baker, Milton A. Zimmerman, Frank L. Wahler, Louis J. Hartmann, R. L. Nippert, Howard Pettengill, Frank Templin, Edward D. McLaughlin Ben Stern, Abe Weinstein, Paul A. Volkman, Lorenz Heller.

Lew Waid, J. A. Sanders, Herman Hurwitz, Ronald E. Warren, Cecil S. Houck, Willard A. Hatch, Igo Kron, Charles G. Pickett, Thomas A. Mangan, John Kucz, Maym Gould, Otto Schmit, William H. Koch, Tomas B. Estacio, William C. Daye, Howard Busey, Harry F. Wilson.

Gooch Creates Goodwill With Baby Contest

A highly successful baby contest was conducted by manager Francis Gooch at the Houlton theatre, Houlton, Me. Sponsors of the contest, in addition to the Houlton, were the *Pioneer Times,* the Houlton Farms Dairy, Larry's Photo Studio and the Temple, the other M&P theatre in Houlton. 124 babies were entered in the competition and all of them received a respectable number of votes. The extra business on the night the winners were announced more than paid for the contest and, in addition, created a wealth of good will for the theatres.

Harwell Exploits "Night and Day" with Contest

A mystery song contest carried daily for a week over radio station WPAY highlighted the campaign for "Night and Day" at the Palace theatre, Lorain, Ohio. The promotion was the work of manager Bill Harwell. A 60-ft. banner was strung across the main street tieing in the picture with Warner Bros. 20th anniversary of talking pictures. In addition a cooperative newspaper ad and a window tieup were promoted with a leading ladies' dress store.

Dvoraks and Scotts Guests Of Katz for "Abilene"

All persons who surnames are Dvorak or Scott were invited to be the guests of the theatre by manager Philip Katz during his playdate on "Abilene Town" at the Kenyon theatre, Pittsburgh, Pa. Ann Dvorak and Randolph Scott are the stars of the picture. Phil also arranged with Ed Ritenbaugh, who heads the Pittsburgh *Press* kids' club, to bring over his gang of Northsiders. Ritenbaugh gave the picture prominent mention in his column plus art.

Sets Profitable Cleveland Tieup For "The Kid"

A wealth of newspaper publicity, which included two cooperative newspaper ads, and radio promotion considerably aided the playdate of "The Kid From Brooklyn" at the Palace theatre, Cleveland, Ohio. The campaign was arranged by RKO publicist Shirley G. Fishman.

The advance newspaper publicity started a week in advance and continued daily. A good part of the publicity resulted from a tieup with the *Plain Dealer* Playground Milk Fund drive for a Danny Kaye contest. The co-op ads were set with Gray Drug Store and Lewis Jewelry. The Gray ad appeared in the Cleveland *News* and in 12 other towns in Ohio.

A Danny Kaye milk contest was sponsored by Babs, an evaporated milk company, with two 15-minute record shows over WHK and a half hour Sunday show over WJW. Prizes were awarded by Kaye for the best 100-word letter on "Why milk is the most important single food in our home." The milk concern awarded two Admiral radios and a case of evaporated milk to winners.

Sealtest Cooperates

A tieup also was effected with Sealtest-Belle-Vernon, largest distributor of wholesale and retail milk and ice cream in the city. They used signs on 250 retail trucks and collared 50,000 milk bottles with "Kid From Brooklyn" riders. Banners also were used on 30 Royal Crown trucks and 20 Klein News trucks.

Eight downtown music store window tieups were arranged. In addition, six creamery and restaurant window displays were promoted. Cards were used on the dashboards of 300 street cars and suburban buses.

Coffin Used to Ballyhoo Midnight Horror Show

An unusual stunt for front of the theatre ballyhoo drew considerable attention to a midnight horror show arranged by manager Art Ableson for the Lake theatre, Devils Lake, N. D. For the stunt, a coffin with a dummy inside was placed on a table draped in black. Whenever a crowd gathered the lid of the coffin would be slowly raised by turning on a switch. Groans and squeaks from a loud speaker system seemed to emanate from the coffin. Assisting Ableson were Ralph Watson, manager of the Hollywood theatre, and Paul Putnam of the Lake.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

HOLIDAY IN MEXICO (MGM)

First Report:

Total Gross Tabulated	$968,900
Comparative Average Gross	839,000
Over-all Performance	115.4%

ATLANTA—Loew's Grand	135.6%
BOSTON—Orpheum, 1st week	114.9%
BOSTON—Orpheum, 2nd week	100.3%
BOSTON—State, 1st week	113.9%
BOSTON—State, 2nd week	93.2%
CINCINNATI—RKO Capitol, 1st week	141.5%
CINCINNATI—RKO Capitol, 2nd week	97.3%
LOS ANGELES—Belmont, 1st week	177.0%
LOS ANGELES—Belmont, 2nd week	126.4%
LOS ANGELES—Belmont, 3rd week	101.1%
LOS ANGELES—Belmont, 4th week	78.1%
LOS ANGELES—Egyptian, 1st week	148.6%
LOS ANGELES—Egyptian, 2nd week	120.2%
LOS ANGELES—Egyptian, 3rd week	96.6%
LOS ANGELES—Egyptian, 4th week	72.9%
LOS ANGELES—Fox-Wilshire, 1st week	194.6%
LOS ANGELES—Fox-Wilshire, 2nd week	144.2%
LOS ANGELES—Fox-Wilshire, 3rd week	118.5%
LOS ANGELES—Fox-Wilshire, 4th week	97.3%
NEW YORK—Capitol, 1st week (SA) Gene Krupa's Orchestra, Mitzi Green	144.1%
NEW YORK—Capitol, 2nd week (SA) Gene Krupa's Orchestra, Mitzi Green	140.1%
NEW YORK—Capitol, 3rd week (SA) Gene Krupa's Orchestra, Mitzi Green	130.8%
NEW YORK—Capitol, 4th week (SA) Gene Krupa's Orchestra, Mitzi Green	112.9%
NEW YORK—Capitol, 5th week (SA) Gene Krupa's Orchestra, Mitzi Green	93.4%
NEW YORK—Capitol, 6th week (SA) Gene Krupa's Orchestra, Mitzi Green	85.4%
ST. LOUIS—Loew's State	138.4%

MONSIEUR BEAUCAIRE (Para.)

Final Report:

Total Gross Tabulated	$1,260,000
Comparative Average Gross	1,082,400
Over-all Performance	116.4%

ATLANTA—Fox	102.2%
ATLANTA—Roxy, MO 1st week	112.0%
BALTIMORE—Keith's, 1st week	152.8%
BALTIMORE—Keith's, 2nd week	99.1%
BALTIMORE—Keith's, 3rd week	74.3%
BUFFALO—Great Lakes	111.7%
CHICAGO—Chicago, 1st week (SA) Vaudeville	134.5%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	129.3%
CHICAGO—Chicago, 3rd week (SA) Vaudeville	110.3%
CHICAGO—Chicago, 4th week (SA) Vaudeville	106.8%
CINCINNATI—RKO Palace	121.6%
CINCINNATI—RKO Shubert, MO 1st week	109.0%
CLEVELAND—Loew's State, 1st week	147.3%
CLEVELAND—Loew's State, 2nd week	87.0%
CLEVELAND—Loew's Stillman, MO 1st week	93.0%
CLEVELAND—Loew's Ohio, MO 2nd week	108.6%
INDIANAPOLIS—Indiana	135.1%
INDIANAPOLIS—Lyric, MO 1st week	103.1%
KANSAS CITY—Newman, 1st week	129.4%
KANSAS CITY—Newman, 2nd week	79.1%
LOS ANGELES—Param't Downtown, 1st wk. (DB) God's Country (Screen Guild)	154.6%
LOS ANGELES—Param't Downtown, 2nd wk. (DB) God's Country (Screen Guild)	125.0%
LOS ANGELES—Param't Downtown, 3rd wk. (DB) God's Country (Screen Guild)	78.3%
LOS ANGELES—Param't Downtown, 4th wk. (DB) God's Country (Screen Guild)	61.4%
LOS ANGELES—Param't Hollywood, 1st wk. (DB) God's Country (Screen Guild)	151.7%
LOS ANGELES—Param't Hollywood, 2nd wk. (DB) God's Country (Screen Guild)	127.6%
LOS ANGELES—Param't Hollywood, 3rd wk. (DB) God's Country (Screen Guild)	103.4%
LOS ANGELES—Param't Hollywood, 4th wk. (DB) God's Country (Screen Guild)	82.7%
MINNEAPOLIS—Radio City, 1st week	126.4%
MINNEAPOLIS—Radio City, 2nd week	80.5%
MINNEAPOLIS—Century, MO 1st week	119.4%
NEW YORK—Paramount, 1st week (SA) Charlie Spivak and his Orchestra	146.8%
NEW YORK—Paramount, 2nd week (SA) Charlie Spivak and his Orchestra	122.3%
NEW YORK—Paramount, 3rd week (SA) Charlie Spivak and his Orchestra	106.4%
OMAHA—Paramount	119.8%
OMAHA—Omaha, MO 1st week (DB) The Dark Horse (Univ.)	102.2%
PITTSBURGH—Penn, 1st week	123.3%
PITTSBURGH—Penn, 2nd week	96.9%
SALT LAKE CITY—Centre	108.3%
SALT LAKE CITY—Capitol, MO 1st week (DB) Mysterious Intruder (Col)	90.0%
SAN FRANCISCO—Fox (DB) Swamp Fire (Para.)	120.2%
SAN FRANCISCO—State, MO 1st week (DB) Swamp Fire (Para.)	109.2%
SAN FRANCISCO—State, MO 2nd week (DB) Swamp Fire (Para.)	84.0%
ST. LOUIS—Fox (DB) Danger Woman (Univ.)	147.7%
TORONTO—Imperial, 1st week	126.2%
TORONTO—Imperiol, 2nd week	111.6%
TORONTO—Imperial, 3rd week	100.7%

CLAUDIA AND DAVID (20th-Fox)

First Report:

Total Gross Tabulated	$624,100
Comparative Average Gross	549,800
Over-all Performance	113.5%

BALTIMORE—New	138.0%
BUFFALO—Great Lakes	111.7%
DENVER—Denver (DB) The Unknown (Col.)	84.2%
DENVER—Esquire (DB) The Unknown (Col.)	68.1%
DENVER—Webber (DB) The Unknown (Col.)	62.5%
DENVER—Aladdin, MO 1st week (DB) The Unknown (Col.)	106.3%
LOS ANGELES—Chinese, 1st week	119.4%
LOS ANGELES—Chinese, 2nd week	84.9%
LOS ANGELES—Loew's State, 1st week	106.4%
LOS ANGELES—Loew's State, 2nd week	60.8%
LOS ANGELES—Uptown, 1st week	92.9%
LOS ANGELES—Uptown, 2nd week	66.4%
NEW YORK—Roxy, 1st week (SA) Vivian Blaine, Jerry Colonna, others	148.5%
NEW YORK—Roxy, 2nd week (SA) Vivian Blaine, Jerry Colonna, others	130.2%
NEW YORK—Roxy, 3rd week (SA) Vivian Blaine, Jerry Colonna, others	134.8%
NEW YORK—Roxy, 4th week (SA) Vivian Blaine, Jerry Colonna, others	85.7%
PITTSBURGH—J. P. Harris, 1st week	113.1%
PITTSBURGH—J. P. Harris, 2nd week	78.1%
PITTSBURGH—Senator, MO 1st week	105.0%

OF HUMAN BONDAGE (W. B.)

Final Report:

Total Gross Tabulated	$526,800
Comparative Average Gross	554,000
Over-all Performance	95.0%

BALTIMORE—Stanley	109.0%
BUFFALO—Buffalo (DB) Sing While You Dance (Col.)	124.3%
CHICAGO—Apollo, 1st week	81.6%
CHICAGO—Apollo, 2nd week	76.1%
CHICAGO—Apollo, 3rd week	76.1%
CHICAGO—Apollo, 4th week	65.2%
CINCINNATI—RKO Albee	93.3%
CLEVELAND—Warner's Hippodrome	95.0%
CLEVELAND—RKO Allen, MO 1st week	73.5%
INDIANAPOLIS—Circle	76.1%
LOS ANGELES—Warner Downtown, 1st week	116.5%
LOS ANGELES—Warner Downtown, 2nd week	65.5%
LOS ANGELES—Warner Hollywood, 1st week	87.5%
LOS ANGELES—Warner Hollywood, 2nd week	53.1%
LOS ANGELES—Warner Wiltern, 1st week	90.6%
LOS ANGELES—Warner Wiltern, 2nd week	53.7%
MINNEAPOLIS—Century	104.5%
MONTREAL—Capitol	123.9%
NEW YORK—Strand, 1st week (SA) Spike Jones and his Orchestra	131.8%
NEW YORK—Strand, 2nd week (SA) Spike Jones and his Orchestra	105.4%
NEW YORK—Strand, 3rd week (SA) Spike Jones and his Orchestra	84.7%
PHILADELPHIA—Boyd, 1st week	71.4%
PHILADELPHIA—Boyd, 2nd week	68.4%
PITTSBURGH—Stanley	82.5%
PITTSBURGH—Ritz, MO 1st week	71.4%
SAN FRANCISCO—Paramount (DB) Strange Voyage (Mono.)	104.1%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Strange Voyage (Mono.)	99.1%
ST. LOUIS—Ambassador (DB) Specter of the Rose (Rep.)	82.1%

Industry Bank Of Mexico Faces Reorganization

by LUIS BECERRA CELIS
in Mexico City

Alarmed by increasing foreign competition which is eating into the profits of Mexican pictures, several Mexican capitalists are planning a reorganization of the industry's own bank, the Banco Cinematografico, established here in 1938 by the industry and the Government. The refinancing is designed to provide ample funds for production in an effort to improve the quality of the films. Those who plan to reorganize the bank expect that its financing will result in such quality films that the Mexican business will be well able to meet foreign competition, particularly from the U. S.

▽

Technicolor pictures are to be produced in Mexico by the Colores company which has obtained a federal concession as a new industry. This concession exempts the enterprise from Federal taxes for five years and permits it to import material and supplies duty free during the same period.

▽

John Ford has signed Dolores del Rio to star in "Power and Glory," which he will make in both Spanish and English versions with exteriors shot in Mexico and interiors shot in Hollywood. Miss del Rio's most recent Mexican pictures were "Maria Candelaira" and "The Other Woman."

▽

Serge Kogan has taken over as Columbia's manager in Mexico. For several years he had been in Lima, Peru, for Columbia.

▽

Labor conditions have local second and subsequent run exhibitors worried. A strike to enforce demands for a pay rise against the children's theatre, Cine Baby, has been declared legal by the Federal Board of Conciliation and Arbitration. Now, strikes to enforce demands for similar wage increases have been filed with the Board against two other houses, the Novelty and Imperial.

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Bragg, Canadian Executive, Dies

Funeral services were held October 1 at the Church of St. Michael and All Angels, Toronto, for Thomas J. Bragg, executive of J. Arthur Rank companies, who died in that city September 29. Highly respected in international theatre company circles, Mr. Bragg was vice-president and director of Odeon Theatres of Canada, president of General Theatres Investment Company, secretary-treasurer of General Theatres, director of Theatre Properties, and treasurer of Empire-Universal Films.

In 1921, Mr. Bragg joined the late N. L. Nathanson to play an important role in development of Famous Players Canadian Corporation, resigning in 1941 to launch the Odeon circuit.

He was an officer of the Argonaut Rowing Club, past president of the Dufferin Old Boys Association, a member of the Toronto Board of Trade, and a leader in Canadian War Loan drives. He leaves a widow, son and daughter.

Charles Bruce Winston

Charles Bruce Winston, 67, English stage and screen actor, died of a heart attack September 27 on the steamship John Ericsson, en route from Great Britain to New York. Mr. Winston appeared in silent and talking pictures, among them "The Private Life of Henry VIII."

Louis E. Rinn

Louis E. Rinn, 47, majority leader of the Common Council in Troy, N. Y., and for many years projectionist at Warners' American theatre, died at Troy Hospital Sunday. He was also alderman of the third ward. Surviving are his widow, mother, four sisters and a brother.

Jesse J. Meis

Jesse J. Meis, 64, for many years operator of Cincinnati's neighborhood theatres, Forest and Nordland, died at his home September 30. He retired three years ago because of ill health. A widow and daughter survive.

Special Announcement Trailer Cost Rises

An over-all price increase of approximately 20 per cent for "special announcement trailers" was announced this week by National Screen Service, which reported it was the first such increase in the company's history. Added costs of production, labor and operations were given as the reasons for the increase.

May Increase Taxes

Increases in 1947 license fees for Springfield, Mass., theatres were seen as possible with Mayor Daniel B. Brunton naming a five-man committee to make a special investigation into fees for all licenses and permits issued by the city.

PRODUCT DIGEST

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Dark Mirror

Universal-International — Psychiatric Drama

"The Dark Mirror" is another in the cycle of psychiatric pictures and like some of its predecessors is an absorbing and nerve-tingling melodrama that will keep audiences poised on the edges of their seats. It is also an absorbing mystery story in that it concerns twin sisters, one of whom its guilty of murder while the other has an airtight alibi. Police reach an impasse when the sisters refuse to admit which is which.

It is at this point that psychiatry enters the picture when a young doctor, a friend of the twins, begins a study of his two subjects and finds that one is afflicted with paranoia, a dangerous form of criminal insanity, and, with the aid of the police, finally traps her into confessing her guilt.

Olivia de Havilland is cast in the dual role of the twin sisters, a role she enacts to perfection both as the mentally stable sister and as the insane twin, who at the conclusion loses her mind.

A more matured Lew Ayres, as the psychiatrist, gives a realistic and convincing performance. Thomas Mitchell again attains acting perfection as the lieutenant of detectives trying to solve the almost perfect crime. Curtain calls are also in order for Nunnally Johnson, who produced the picture and wrote the screenplay from a *Good Housekeeping Magazine* story by Vladimir Pozner; for Robert Siodmak, the director, who has maintained suspense throughout. Milton Krasner and Duncan Cramer, directors of photography, and Dimitri Tiomkin, for the musical score, which does much to enhance the effect.

Previewed in the Universal projection room in New York. Reviewer's Rating: Excellent. —George H. Spires.

Release date, net set. Running time, 85 min. PCA No. 11620. General audience classification.
Terry Collins and Ruth Collins ....Olivia de Havilland
Dr. Scott Elliott .....Lew Ayres
Detective Stevenson .....Thomas Mitchell
Rusty .....Richard Long
Charles Evans, Garry Owen, Lester Allen, Lela Bliss, Marta Mitrovich, Amelita Ward

Undercurrent

***MGM*—Strange Triangle**

Robert Taylor, who has been off the screen for two years fighting a war, and Katharine Hepburn, who has been wandering about somewhere for a like period, celebrate their MGM homecoming by linking their names romantically for the theatre marquees. For their reintroduction to the screen, producer Pandro S. Berman has placed them in a strange, neither fish, flesh nor fowl, story that will have few people agreeing on the merits of the piece. But all will agrees that it's pleasant to have Mr. Taylor back again.

The story has for its subject matter a strange sort of triangle story. A woman married to a rich industrialist falls in love with the industralist's brother although she has never seen him and, in fact, has strong suspicions that her husband has murdered his brother. It turns out she's right about the murder, but wrong about the victim.

The story starts slowly, conventionally, depicting an idealistic, starry-eyed marriage between a dowdy little daughter of a college scientist and a handsome, much-publicized manufacturer of a gadget which "practically won the war single handedly," says one of the characters.

The first cloud in the sky appears when the husband gets shifty-eyed when his brother is first mentioned. "Don't talk about my brother," he says. "Don't talk about his brother," everybody else says. Naturally the bride is determined to find out about her husband's brother. As she presses her search, the marriage disintegrates, the husband becomes more and more maniacal until the whole thing is climaxed in a melodramatic finish when the husband (a) attempts to push his wife over a cliff, (b) attempts to stone her to death, (c) when a horse tramples the husband to death. As a quiet coda to the piece, the wife and her late husband's brother play piano duets together.

There is much that is good in this story; much that is not so good—too much talking, for instance, which director Vincente Minnelli might have cut. Main fault is that your attention is held by exasperation (all right, who *is* the brother) rather than by curiosity. The plot is spun tenuously, politely and for rather too long. But both Mr. Taylor, as the husband, and Miss Hepburn, as the wife, turn in good performances, seconded by Robert Mitchum (he's the brother), and by Edmund Gwenn. The screen play was written by Edward Chodorov.

Seen at a New York projection room at a trade press screening. Reviewer's Rating: Good.—Ray Lanning.

Release date, not set. Running time, 116 min. PCA No. 17181. Adult audience classification.
Ann Hamilton .....Katharine Hepburn
Alan Garroway .....Robert Taylor
Michael Carroway .....Robert Mitchum
Edmund Gwenn, Marjorie Main, Jayne Meadows, Clinton Sundberg, Dan Tobin

Trigger Fingers

***Monogram*—Western**

The principals of this Western are remarkably quick on the draw, and it's too bad the picture's pace isn't equally fast. As it is, the action bogs down at frequent intervals, and the film's entertainment values are no more than average.

Raymond Hatton, as an aging blacksmith, appeals to Johnny Mack Brown, who seems a bit too plump to merit the nickname "Hurricane," to help him clear his son of a murder charge. This youth, portrayed by the personable Riley Hill, is a hot-headed lad who believes that the best way to teach a man not to cheat at cards is to shoot him. As it turns out, the card-sharp is not actually killed, but feigns death as part of a plot by a band of outlaws to gain possession of land owned by the blacksmith. They're after stolen gold, buried there by other outlaws years before.

Brown, naturally, unravels the ramifications of writer Frank Young's plot, and all ends well, after a few scrimmages between the outlaws and their opponents. Lambert Hillyer directed. Charles Bigelow supervised.

Seen at the Hitching Post theatre, Hollywood. Reviewer's Rating: Fair.—Thalia Bell.

Release date, September 21, 1946. Running time, 56 min. PCA No. 11805. General audience classification.
Sam .....Johnny Mack Brown
Pinto .....Raymond Hatton
Jennifer Holt, Riley Hill, Steve Clark, Eddie Parker, Pierce Lyden, Ted Adams, Cactus Mack, Edward Cassidy

Driftin' River

***PRC*—Western**

Robert Emmett Tansey, producing and directing, has ably compounded full-bodied action and explosive fanfare into a Western of exciting proportions. Eddie Dean, daring in deed and pleasing in voice, is the main attraction and he easily fulfills his obligations to the Western fans. Roscoe Ates and Bill Fawcett round out the comic ends, with attractive Shirley Patterson providing the feminine angle.

Frances Kavanaugh's original screenplay, in an early frontier setting, has the U. S. Army contracting to buy from Miss Patterson's ranch a herd of horses to be used in the protection of railroad workers from outlaws. But entrenched lawlessness is opposed to the intrusion of a new railroad and has the horses stolen.

Eddie Dean enters the scene and before he uncovers the culprits gets involved in a mistaken identity tangle that nearly proves disastrous. After some violent gunplay and fisticuffing, the outlaws are dealt the crushing blow.

Miss Patterson, in her first role under the PRC banner, performs with refreshing competence, helping to make this an above routine Western.

A number of songs in Western fashion are sung by Dean, among them "Driftin' River" and "Way Back in Oklahoma."

Seen at a New York projection room. Reviewer's Rating: Good.—Mandel Herbstman.

Release date, October 1, 1946. Running time, 59 min. PCA No. 11901. General audience classification.
Eddie Dean .....Eddie Dean
Soapy .....Roscoe Ates
J. C. Morgan .....Shirley Patterson
Bill Fawcett, Lee Bennett, Denny Moore, Bob Callahan, Lottie Harrison, Forrest Taylor, Don Murphy, Lee Roberts, Wiley Grant, Marion Carney, M. H. Richman, J. O. Smith, A. L. Smith

The Raider

***English Films*—Sea Drama**

Perhaps a bit dated, but without loss of dramatic effectiveness, the British film makers have sent us an intelligently-wrought production that pays high tribute to its navy and

merchant marine. A Crown Film Unit production, "The Raider" was made with the cooperation of the Royal Navy, the Royal Netherlands Navy, the Ministry of War Transport and the Allied Merchant Navies.

It is an absorbing, documentary-flavored story, photographed in Technicolor and endowed with excellent camerawork. But in weighing its box office potential here, its British idiom and rambling tendencies should be taken into consideration.

The characters in the film are not portrayed by professional actors but by the servicemen themselves who recreate the roles they played in their daily lives during the war. Released in England as "Western Approaches," Pat Jackson has directed with sensitivity and realism, carefully avoiding any recourse to cheap heroics. Ian Dalrymple produced.

For the most part, the camera focuses on the survivers of a torpedoed merchantman adrift in the Atlantic in a lifeboat. They struggle against the sea and starvation, with tension mounting to a new climax as a German U-boat picks up their SOS and then lurks patiently underwater waiting to tear apart the first ship coming to the rescue.

Along with the plight of the little raft runs the drama of a huge convoy striving to reach England with its vital cargo of guns, tanks and ammunition. One of the merchantmen swings off to the aid of the raft, sustains a deep wound in its side, but finally vanquishes the submarine.

Seen at the Rialto theatre on Broadway, where an afternoon audience greeted it approvingly. Reviewer's Rating: Good.—M. H.

Release date, May, 1946. Running time, 70 min. Adult audience classification.

Extenuating Circumstances

Lopert Films—French Crime Comedy

Starring Michel Simon, who has long been familiar to followers of French pictures, "Extenuating Circumstances" is an amusing comedy of the petty criminals of the Parisian underworld, adapted to the screen from the novel, "A L'Hermitage," by Marcel Arnac.

The story concerns a retired judge and his wife, who become involved with a gang of thieves. Posing as one of the leading brains of the world of crime the old judge organizes the gang's program for some "legalized" larceny, leads them through a series of burglaries and in so doing subtly points out the folly of their ways. The gang turns straight. Their combined adventures plus the judge's subterfuge provide numerous moments of comedy, while the swift-moving dialogue is easily followed by the ample use of superimposed English subtitles by Herman G. Weinberg.

In supporting roles are Suzanne Dantes, Michel Francois and Dorville, respectively as the wife, the gangster and the "fence" for the criminals, all of whom portray their roles with ease and perfection. Jean Boyer directed and J. Bercholz produced.

Reviewed at the 55th Street Playhouse in New York. Reviewer's Rating: Good.—G.H.S.

Release date, September 14, 1946. Running time, 82 min. Adult audience classification.
The judge .....Michael Simon
His wife ..... Suzanne Dantes
Robert Ozanne, Marie-Jose, Michael Francois, Arletty, Dorville

The Welldigger's Daughter

Siritzky—French Melodrama

Occasionally there comes from the French studios a motion picture that rates more than just passing attention in that it has several unique qualities which place it in an individual category. Now comes "The Welldigger's Daughter."

Written, produced and directed by Marcel Pagnol and starring the late Raimu, who was responsible for much of the success of "The Baker's Wife," this latest importation from France was made early in the war before the German occupation. It is a picture with a simple but adult story.

The story concerns an 18-year-old film daughter of Raimu, her brief affair with a local playboy before he is called to war, and the inter-family troubles which ensue before and after the birth of their illegitimate child. The conclusion, however, is on a more happy note in that, after being declared dead, the youth returns to marry the girl and the problems right themselves for all concerned.

Although the story for the most part is melodramatic, Pagnol, with typically continental flavor, introduces varied touches of humor in the person of the star and one Fernandel, seeking the hand of the girl, portrayed by Josette Day. Herman G. Weinberg prepared the English subtitles.

Previewed at a special reviewer's screening in New York. Reviewer's Rating: Excellent, for adult art cinema patrons.—G. H. S.

Release date, September 28, 1946. Running time, 122 min. Adult audience classification.
Pascal .....Raimu
Felipe ....Fernandel
Patricia .....Josette Day
Charpin, George Grey, Milly Mathis

REISSUE REVIEW

FANTASIA

RKO Radio

Walt Disney's imaginative musical fantasy, "Fantasia," went into reissue September 28, to be booked as a concert feature in theatres throughout the country. Ooriginally reviewed in MOTION PICTURE HERALD issue of November 16, 1940, the reviewer at that time said: ". . . this latest production from the workshop which brought forth "Snow White" participates in the essence of beauty, both in sight and sound . . . the picture is built around eight classical music selections played by the Philadelphia Orchestra under the direction of Leopold Stokowski. Deems Taylor supplies the discussions of music which link the individual pieces."

ADVANCE SYNOPSES

DECEPTION
(Warners)

PRODUCER: Henry Blanke. DIRECTOR: Irving Rapper. PLAYERS: Bette Davis Paul Henried, Claude Rains.

TRAGEDY. A pianist encounters, by chance, a cellist whom she had loved in their student days before the war. Each had believed the other dead and, overjoyed at the reunion, they plan to marry immediately. The girl, however, has been the protege of a wealthy composer, who is enraged with jealousy at the prospect of her marriage. He agrees to have one of the cellist's compositions played at a concert, and indicates that he will expose the girl to the cellist thereafter. In order to prevent him from doing so, she shoots him. When the cellist, whose composition has been well received, hurries to meet her, she confesses her crime. He forgives her all, and she summons the police to give herself up.

GAS HOUSE KIDS
(PRC)

PRODUCER: Sigmund Neufield. DIRECTOR: Sam Newfield. PLAYERS: Robert Lowery, Teala Loring, Billy Halop, Carl Switzer, Rex Downing, Hope Landin, Paul Bryar.

MELODRAMA. A wounded war veteran longs to marry the girl he loves and buy a chicken farm, although he has no capital with which to do so. His friends raise the money for him by helping to capture a group of bank robbers, and claiming the reward money offered for the arrest of the bandits.

SEA OF GRASS
(MGM)

PRODUCER: Pandro Berman. DIRECTOR: Elia Kazan. PLAYERS: Spencer Tracy, Katharine Hepburn, Melvyn Douglas, Robert Armstrong.

WESTERN. The daughter of an Eastern banker goes West to marry a cattle baron. Subsequently she falls in love with a lawyer who sides with the farmers and against the cattlemen. She bears her husband a daughter, and her lover a son. A rift develops between husband and wife, and she leaves him. She returns when she hears that her son has been held after a shooting affray. Her son dies, and sorrow unites the wife, the husband, and the daughter.

THE BRASHER DOUBLOON
(20th-Century-Fox)

PRODUCER: Robert Bassler. DIRECTOR: John Brahm. PLAYERS: George Montgomery, Nancy Guild, Florence Bates, Conrad Janis, Reed Hadley, John Ireland, Fritz Kortner.

MELODRAMA. A private detective is employed by a wealthy widow to recover a valuable coin stolen from the collection of her late husband, whose death was caused by a fall from a window. The detective falls in love with the widow's secretary, even though he suspects that the girl is a homicidal maniac, and responsible for the death of the collector. Three murders occur before the detective discovers that the girl is innocent, and the widow guilty.

THIS TIME FOR KEEPS
(MGM)

PRODUCER: Joe Pasternak. DIRECTOR: Richard Thorpe. PLAYERS: Esther Williams, Jimmy Durante, Lauritz Melchior, Johnnie Johnston, Dick Simmons, Sharon McManus, Moyna MacGill.

MUSICAL. The son of an opera star falls in love with the star of an aquacade show. He goes with her to Mackinac Island to win her grandmother's permission to marry the girl. While he is away, his father announces the boy's engagement to a society girl. The aquacade star refuses to let him explain, and some months pass before matters are straightened out, and the two are reunited.

HIGH BARBAREE
(MGM)

PRODUCER: Everett Riskin. DIRECTOR: Jack Conway. PLAYERS: Van Johnson, June Allyson, Claude Jarman, Jr., Paul Harvey.

WAR DRAMA. A Navy flier, whose craft has been injured in a battle with the Japs, makes a forced landing in the South Pacific. As he waits for death to overtake him, he relives his whole life, including his romance with a Navy nurse. The radio on the swamped plane brings word that the ship on which the nurse was serving has been lost. Thereupon the flier dies, and is reunited with his sweetheart in eternity.

IT HAPPENED IN BROOKLYN
(MGM)

PRODUCER: Jack Cummings. DIRECTOR: Richard Whorf. PLAYERS: Frank Sinatra, Kathryn Grayson, Peted Lawford, Jimmy Durante, Lumsden Hare, Gloria Grahame.

COMEDY WITH MUSIC. A Brooklyn boy makes the acquaintance of the grandson of a British peer. They become interested in a young musician who faces the prospect of abandoning a musical career in order to support his widowed mother. With the aid of a girl, a school teacher, they manage to raise funds for a concert which launches the young musician on his career. The school teacher, meanwhile, falls in love with the British aristocrat, and they are married.

(Additional Synopses on Page 3240)

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 3226-3227.

Running times are those furnished by the distributor.

WORLD FOOD PROBLEM (20th-Fox)
March of Time (*V*13-2)

In a timely subject, the editors of March of Time bring to the screen the story of what is being done to meet the food crisis in less fortunate countries where starvation threatens. Although once again many drought-ridden areas are producing harvests, India and China are still fighting famine. The film reveals the job that UNRRA is doing and why its tasks are important and difficult. Also shown in the picture is the vital part played by the U. S. in fighting starvation by contributing 72 per cent of UNRRA funds and almost 75 per cent of supplies as well as millions of individual life-saving packages. The subject is highly interesting and informative.

Release date, October 4, 1946 17 *minutes*

MOSCOW MUSIC HALL (Artkino)
Dance and Music Review

A variety of Russian stars of the concert stage are featured in a pleasing revue that includes many traditional songs and dances. Among the collection of acts that makes up the subjects are: The Red Army Anniversary Song by the Red Army Ensemble; The Skating Rink, a ballet skit performed by Anna Redel and Mikhail Krustalev; Cavalry Dance, Red Army Ensemble; Lilac Blossoms, Lidia Ruslanova; Quadrille, Folk Dance of the USSR; Troika, Sergei Lemeshev, and a production number by the Piatnitsky Ensemble.

Release date, September 6, 1946 31 *minutes*

RACE HORSES ARE BORN (Para.)
Sportlights (*R*6-1)

Photographed at Rancocas Farm, N. J., this short tells the story behind your two-dollar bet —following the career of a potential Derby winner from his birth through his first race and victory. Sports announcer Ted Husing describes the race. All phases of horse training are covered.

Release date, October 4, 1946 9 *minutes*

FOOTBALL FANFARE (20th-Fox)
Sports Review (7301)

Released simultaneously with the opening of the football season, the subject shows the great of the game in action—Red Grange, Knute Rockne, Don Hutson, Sammy Baugh, Glenn Davis, Doc Blanchard and others. Highlights of the 1945 season are shown.

Release date, August 23, 1946 9 *minutes*

JASPER IN A JAM (Para.)
Puppetoons (*U*5-7)

The jam in this Technicolor short is the jam and jive of Charlie Barnet and his orchestra, plus the hot vocalist, Peggy Lee. The instrumental story takes place in a pawnshop where, just as the clock strikes midnight, every musical instrument in hock comes to life. Miss Lee sings "Old Man Mose Is Dead," Charlie plays "Pompton Turnpike," and then everybody gets together for "Cherokee" while Jasper dreams he is trapped by a totem pole.

Release date, October 18, 1946 7 *minutes*

MR. WRIGHT GOES WRONG (Col.)
All Star Comedies (7427)

Sterling Holloway takes on a lot of trouble when he takes over a friend's identification in order to get his hotel room. Among the troubles include a charge for hitting a cop, several C.O.D. purchases and a jealous husband with whose wife the friend has been going out.

Release date, August 1, 1946 19 *minutes*

WINTER HOLIDAY (20th-Fox)
Sports Review (7351)

Lake Placid is the scene of the subject which gives in detail the activities of winter sports enthusiasts at New York State's famous resort. The accent is on skiing and ice-skating. Mel Allen narrates.

Release date, September 27, 1946 8 *minutes*

MYSTO FOX (Col.)
Fox and Crow (7754)

The fable has the crow, in order to obtain room and board, masquerading as a rabbit and applying for a job as assistant to Mysto Fox, the magician. Soon the crow tries his hand at magic and even makes an attempt at sawing the magician.

Release date, August 29, 1946 7 *minutes*

SUDDEN FRIED CHICKEN (Para.)
Noveltoons (*P*5-6)

Mice, hens and roosters people this story about a fight in a barnyard. Herman the Mouse matches One Round Hogan with Hector the rooster. Hector is about ready to be fricasseed when Herman comes to his rescue. In Technicolor.

Release date, October 18, 1946 7 *minutes*

MR. CHIMP ON VACATION (Univ.)
Variety View (1354)

Shorty goes on a vacation. The first part he spends on a sailing vessel, encountering nautical adventures. Tired of this, he repairs to the beach, where he finds himself quite out of his element in the sand and sun.

Release date, August 26, 1946 10 *minutes*

RACKETEER RABBIT (WB)
Bugs Bunny Special (2723)

Bugs Bunny, in his latest adventure, tangles in an abandoned house with two gangsters who bear a strong resemblance to Edward G. Robinson and Peter Lorre. When Bunny finally finishes with them, it is Robinson who goes scrambling down the road in search of police protection.

Release date, September 14, 1946 7 *minutes*

SURE CURES (MGM)
Pete Smith Specialties

Despite the advance of medical science, old fashioned home remedies for ailments still persist in many a household. In his latest subject, Pete Smith presents a hilarious study of these remedies. Among the theories put under Mr. Smith's satirical camera are the beefsteak cure for a shiner; tonics for falling hair; and popular cures for insomnia and the hiccups. With Dave O'Brien who writes, directs and also serves as the indestructible human guinea pig in the Specialties, the subject is highly entertaining and informative. The film is supplemented by the witty commentary of Pete Smith.

Release date, not set. 10½ *minutes*

BOBBY BYRNE & ORCHESTRA (Col.)
Film Vodvil (7958)

The subject features Bobby Byrne and his orchestra. In it Bob Hayden, the band vocalist, sings "Prisoner of Love," and Sheila Bond taps her way through two specialties, "La Bonda" and "Boogie Bond." Also played by the orchestra is a catchy tune called "Hey, Bobby."

Release date, August 15, 1946 10 *minutes*

GOLDEN SLIPPERS (Para.)
Musical Parade Featurette (*FF*5-6)

Gangsters force Mike, owner of a night club, to sell out, thereby throwing both singer Mary Daley and press agent Nat Foster out of their jobs and preventing Mike from financing Nat's play. Mike, at the last minute, tries to stop the sale and is murdered by the gangsters. When Mike's will is read it is discovered that provision has been made for Nat's show to be produced and for Mary to star in it. The Technicolor short stars Mary Edwards, Alfred Ryder and Harris and Shore.

Release date, November 15, 1946 17 *minutes*

SONS OF COURAGE (20th-Fox)
Movietone Adventures (7251)

The camera travels 8,600 feet up the Rockies near Boulder, Colo., to the Lazy VV Ranch, home of pure-bred Arabian horses. The steeds are shown going through their daily routines, displaying endurance, courage and intelligence. As a climax, a show is put on by the local cowboys.

Release date, August 2, 1946 8 *minutes*

DEEP SEA FISHING (Col.)
Sport Reels (7810)

In this subject Bill Stern takes you on a deep-sea fishing trip in Florida waters, where sportsmen thrill to the excitement of a game-fish hunt. Seen in the reel is a fight to catch the sailfish, dolphin and finally, the kingfish.

Release date, August 15, 1946 9 *minutes*

MUSICA-LULU (Para.)
Little Lulu (*D*5-5)

Little Lulu deserts her violin practice to play baseball. The first ball pitched hits Lulu on the head and knocks her out. Then follows a dream fantasy in which Lulu is summoned before the Court of Musical Justice and charged with deserting her violin. Produced in Technicolor.

Release date, November 15, 1946 7 *minutes*

LIGHTHOUSE KEEPING (RKO)
Walt Disney (64,111)

Donald Duck, as a lighthouse keeper, has plenty of trouble with a nosey pelican in this one. The trouble started when Donald flashes the beacon light into the pelican's face. The pelican is set on revenge and Donald takes a beating as a result. In Technicolor.

Release date, September 20, 1946 7 *minutes*

HOT WATER (Col.)
All Star Comedies (7412)

Gus Schilling and Dick Lane, keeping bachelor quarters while their respective wives are away, are surpised by the unscheduled homecoming of the spouses. The boys try to get rid of a blonde who helped clean the apartment, but a mixup ensues which teaches the boys that an attempt to deceive the wife is generally a bad idea.

Release date, July 25, 1946 18½ *minutes*

SILENT TWEETMENT (Col.)
Flippy (7603)

Everyone in the household is happy about the singing of Flippy, the Canary—everyone, that is, except the lazy cat who cannot sleep. So the sly cat does something to silence the bird. The result is an unhappy and cross household that makes the cat's life miserable. This time the cat does everything, including standing on his head, to make the canary sing. All ends well finally.

Release date, September 19, 1946 6½ *minutes*

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152, issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46

MGM

BLOCK 17

Prod. No.	Title	Tradeshow or Release Date
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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Prod. No.	Title	Tradeshow or Release Date
....	The Show-Off	(T) Aug. 12,'46
....	Captains Courageous (R)	(T) Aug. 21,'46
....	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	(T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
....	Undercurrent	(T) Sept. 30,'46
....	Holiday in Mexico	Sept.,'46
....	The Cockeyed Miracle	Oct.,'46
....	No Leave, No Love	Oct.,'46
....	Rage in Heaven (R)	Oct.,'46

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
603	Dangerous Money	Oct. 5,'46
....	Wife Wanted	Oct. 12,'46
602	Gentleman Joe Palooka	Oct. 19,'46
531	Beauty and the Bandit	Oct. 19,'46
....	Bringing Up Father	Oct. 26,'46
563	Silver Range	Nov. 2,'46
....	Mr. Hex	Nov. 9,'46
....	Sweetheart of Sigma Chi	Nov. 16,'46
681	Song of the Sierras	Nov. 23,'46

PARAMOUNT

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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Prod. No.	Title	Tradeshow or Release Date
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
....	Blue Skies	(T) Sept. 25,'46
....	Two Years Before the Mast	Nov. 22,'46

PRC PICTURES

Prod. No.	Title	Tradeshow or Release Date
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 14,'46
....	Don Ricardo Returns	Oct. 21,'46
....	Lady Chaser	Oct. 21,'46
....	Tumbleweed Trails	Oct. 28,'46
....	Wild West	Nov. 1,'46
....	Lighthouse	Nov. 11,'46
....	Stars Over Texas	Nov. 18,'46

RKO

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
761	Notorious	Sept. 6,'46
....	Fantasia (R)	Sept. 28,'46
....	It's a Wonderful Life	(T) Dec.,'46

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BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

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BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
705	Step by Step	Aug. 30,'46
701	Sister Kenney	Oct. 10,'46
704	Sunset Pass	Oct. 1,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British	Oct. 30,'46

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BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
....	Child of Divorce	(T) Oct. 14,'46
....	Nocturne	(T) Oct. 14,'46
....	Criminal Court	(T) Oct. 15,'46
....	Genius at Work	(T) Oct. 16,'46
....	Deadlier Than the Male	(T) Nov. 7,'46

REPUBLIC

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
....	I've Always Loved You	(T) Aug. 27,'46

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Prod. No.	Title	Tradeshow or Release Date
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
....	Last Frontier Uprising	Oct. 22,'46
....	Home in Oklahoma	Nov. 8,'46

SCREEN GUILD

Prod. No.	Title	Tradeshow or Release Date
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4608	Scared to Death	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46

20TH-FOX

Prod. No.	Title	Tradeshow or Release Date
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'4
635	Deadline for Murder	Aug.,'4
636	Black Beauty	Sept.,'4
637	Claudia and David	Sept.,'4
638	If I'm Lucky	Sept.,'4
641	Sun Valley Serenade (R.)	Sept.,'4
639	Three Little Girls in Blue	Oct.,'4
640	Home Sweet Homicide	Oct.,'4
642	The Bowery (R.)	Oct.,'4
643	Strange Journey	Oct.,'4
644	Wanted for Murder (Brit.)	Nov.,'4
645	My Darling Clementine	Nov.,'4
646	Margie	Nov.,'4

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Mr. Ace	Aug. 2,'
....	Caesar and Cleopatra (Brit.)	Aug. 16,'
....	The Bachelor's Daughters	Sept. 6,'
....	Devil's Playground	(T) Sept. 17,'
....	Angel on My Shoulder	Sept. 20,'
....	Little Iodine	Oct. 11,'
.	Strange Woman	Oct. 25,'

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
543	The Black Angel	Aug. 2,'
.544	Slightly Scandalous	Aug. 2,'
545	Wild Beauty	Aug. 9,'
1105	Rustler's Roundup	Aug. 9,'
546	The Time of Their Lives	Aug. 16,'
1106	Lawless Breed	Aug. 16,'
547	Dead of Night (British)	Aug. 23,'
....	Brief Encounter (Brit.)	Aug. 24,'
1107	Gunman's Code	Aug. 30,'
548	The Killers	Aug. 30,'
549	Little Miss Big	Aug. 30,'
550	White Tie and Tails	Aug. 30,'

WARNER BROTHER

Prod. No.	Title	Tradeshow or Release Date
523	Night and Day	Aug. 3,'
524	Two Guys from Milwaukee	Aug. 17,'
601	The Big Sleep	Aug. 31,'
602	Shadow of a Woman	Sept. 14,'
603	Cloak and Dagger	Sept. 28,'
604	Nobody Lives Forever	Oct. 12,'
605	Deception	Oct. 26,'

ADVANCE SYNOPSES

MR. HEX
(Monogram)

PRODUCER: Jan Grippo. DIRECTOR: William Beaudine. PLAYERS: Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict, David Gorcey, Gabriel Dell, Gale Robbins.

COMEDY-DRAMA. The "Bowery Boys" put up one of their number as a candidate in a boxing tournament. Since he cannot box, they employ a hypnotist to make him think he can. Some gangsters enter a professional boxer against the boy, hoping to win the bout which ends, however, in a double knockout. The gangsters are exposed and jailed.

DON RICARDO RETURNS
(PRC)

PRODUCER: James Burkett. DIRECTOR: Terry Morse. PLAYERS: Fred Colby, Isabelita, Martin Garralaga, Paul Newlan, Claire DuBrey, David Leonard.

PERIOD DRAMA. A Spanish don comes to California to claim his inheritance. With the aid of the Fathers at one of the missions, he is able to substantiate his claim and take title to a rich estate.

SILVER RANGE
(Monogram)

SUPERVISOR: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Jan Bryant, I. Stanford Jolley, Terry Frost.

WESTERN. A band of outlaws smuggles silver into the country, in association with a miner whose mine supposedly produces the silver, and a banker who supplies funds for the illegal project. They are eventually exposed and brought to justice by a former U. S. marshal and his cowboy pal.

SWEETHEART OF SIGMA CHI
(Monogram)

PRODUCER: Jeffrey Bernerd. DIRECTOR: Jack Bernhard. PLAYERS: Elyse Knox, Phil Regan, Phil Brito, Rose Hunter, Anne Gillis, Tom Harmon, Fred Coby, David Holt.

COLLEGE DRAMA. A college girl wins the love of the key man on the college crew. Professional gamblers, who have made heavy bets on the rival crew, try to blackmail her into using her influence to make her boy-friend throw the race. When this plot fails, they try to sabotage the racing shell, but are caught in the act.

SONG OF THE SIERRAS
(Monogram)

PRODUCER-DIRECTOR: Oliver Drake PLAYERS: Jimmy Wakely, Lee (Lasses White, Jean Carlin, Jack Baxley, Iris Cliv

WESTERN. A horse-dealer contracts t sell his horses to the army, provided the an mals can outrace those sold by a woman wh owns a nearby ranch. The woman tries t stymie the deal by unscrupulous means, and i the course of events her men kill a storekeepe Evidence against her is unearthed, and she i taken into custody.

THE UNFINISHED DANCE
(MGM)

PRODUCER: Joe Pasternak. DIRECTOR Henry Koster. PLAYERS: Margar O'Brien, Cyd Charisse, Danny Thomas.

TRAGIC DRAMA. A little girl, pupil at ballet school, idolizes the premiere ballerin When a new ballerina joins the company th child accidentally pulls a switch which opens trap-door, and the new ballerina is crippled fo life. One of the other children tells the ballerin that the little girl is responsible for the acc dent. Overcome with remorse, the little gi runs away. She is found by friends, and th crippled ballerina assures her that all is forgive

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3226-3227, issue of September 28, 1946.

Feature product listed by Company on page 3240, issue of October 5, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	....
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3228
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3228
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3188
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Oct. 19,'46	....	.....	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Begining or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	.	.	.	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	. .	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	(T) Sept. 25,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	.	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept. 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

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Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3188
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	.....	....	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Oct. 1,'46	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3228
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2891	3188
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	(T) Oct. 14,'46	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3188
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3228
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	(T) Oct. 15,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 5,'46	....	.....	....	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	(T) Nov. 7,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	....	.....	....	3238	....
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	(T) Sept. 17,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Oct. 21,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	...
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3228
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	.	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3188
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	....
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3228
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Tela Loring	Oct. 14,'46	....	.....	....	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	(T) Oct. 16,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 19,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	.	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	...
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3228
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m.	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heart [illegible]	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2[illegible]	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	..
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	....	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3228
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3228
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3228
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Oct. 21,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnett	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Lighthouse	PRC	....	John Litel-June Lang	Nov. 11,'46	....	.....	....	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
London Town (Brit.) (col.)	Eagle-Lion	....	Sid Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3228
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two World (Br.) (Color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	Not Set	....	.....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3228
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Nov. 9,'46	....	.....	....	3240	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3228
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	....	.....	....	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3188
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	....
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	(T) Oct. 14,'46	....	.....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	(T) Aug. 15,'46	101m	July 27,'46	3113	2870	3228
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3188
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	...

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec.25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (Brit.)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	.....	....	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	.....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	.....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 2,'46	....	.....	....	3240	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	..
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	...
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3228
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Nov. 23,'46	....	.....	....	3240	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3228
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
† Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Oct. 25,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Nov. 16,'46	....	.....	....	3240	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	(T) July 23,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (Color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....

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Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3228
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	....
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	..
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	....	.....	....	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3188
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	(T) Sept. 30,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit).	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'46	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	.....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Honor (formerly Short Happy Life of Frances Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3188
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

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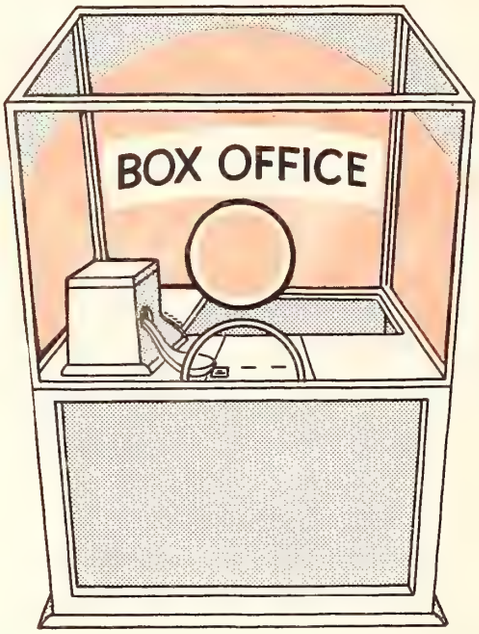
BULLSEYE



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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

My Darling Clementine

Vacation in Reno

A Lady Surrenders

Fool's Gold

Gas House Kids

Dangerous Money

Rio Grande Raiders

Shadows on the Range

GOVERNMENT *and* MAJORS *file for that decree;*

Exhibition still trying

214 FEATURES OF 400 SCHEDULED FOR '46-'47 ARE READY OR RELEASED

VOL. 165, NO. 2; OCTOBER 12, 1946

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March [illegible] lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription [illegible] a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1946 by Quigley Publishing C[illegible]*

(From Film Daily Oct. 1 Issue)

"Undercurrent"

with Katharine Hepburn, Robert Taylor

M-G-M 116 Mins.

SET OUT THE ROPES TO HOLD THE LINES THAT WILL FORM FOR THIS SPLENDID DRAMATIC OFFERING.

All the superlatives and very probably a batch of new ones will be called upon to give praise to "Undercurrent." In a season that started in a whirl of lightness and color "Undercurrent" arrives to stir profoundly and provide an emotional impact seldom encountered in the artificiality of the film medium.

Katherine Hepburn has a role that lines her up for unquestioned leadership in her chosen line of endeavor and when the conclusion rolls past, the viewer will be limp, exhausted, stirred. 'Undercurrent" for exhibitor and patron is one of those all too rare events.

From the outset a scheme of suspense is created in the direction of Vincente Minelli that moves and builds to quite unbearable heights and there is a fairly hair-raising scene most certainly not for the impressionable and thin-skinned.

As the story is the thing and as each new role enhances a player's estimation and adds to stature of indicated potentialities so will this film set laurels for Robert Taylor, Robert Mitchum and the supporting cast that includes Edmund Gwenn, Marjorie Main, Jayne Meadows, Clinton Sundberg and Dan Tobin.

The story is a beautiful example of screen writing; intelligent, warm, inventive and given the limit in interpretation. Edward Chodorov has done handsomely and creditably by Thelma Strabel's original. On the music side a Brahms piano concerto tinges, emphasizes, heightens and sets off the dramatic content and in this respect, for his taste and contribution to the whole, Herbert Stothart rates special consideration in the distribution of laudatory remarks.

Miss Hepburn is a young girl swept off her feet by a rapid marriage to Taylor, a rich, renowned manufacturer. and set down amid the glamor of capital society and the country life of aristrocratic Virginia. And as marital life settles upon her she becomes aware of something not entirely right in her husband's action. His brother is relegated to chance remarks, abrupt dismissal. He speaks little of his family.

This is one of the best.

CAST: Katharine Hepburn, Robert Taylor, Robert Mitchum, Edmund Gwenn, Marjorie Main, Jayne Meadows, Clinton Sundberg, Dan Tobin, Kathryn Card, Leigh Whipper, Charles Trowbridge, James Westerfield, Bill McLain.

CREDITS: Producer, Pandro S. Berman; Director Vincente Minelli; Screenplay by Edward Chodorov from an original story by Thelma Strabel; Cameraman, Karl Freund; Film Editor, Ferris Webster; Sound, Douglas Shearer; Art Director, Cedric Gibbons; Set decorations. Edwin B. Willis, Jack D. Moore.

DIRECTION, Superb. • PHOTOGRAPHY, Excellent.

YOU'LL SEE WHY LEO CUT UP THIS WONDERFUL FILM DAILY REVIEW ON M-G-M's "UNDERCURRENT"

P.S. More wonderful reviews in all trade papers!

"Excuse it please! This is where the reviewer gave away the terrific ending. We cut it out so that you could enjoy the thrilling surprises for yourself!"

HE BIG ADVENTURE "CLOAK AND DAGGER" COMES FROM WARNERS!

UNITED STATES PICTURES PROD.

HE BIG DRAMA "NOBODY LIVES FOREVER" COMES FROM WARNERS!

THE BIG MUSICAL "NIGHT AND DAY" COMES FROM WARNERS!

IN TECHNICOLOR

BIG COMEDY "TWO GUYS FROM MILWAUKEE" COMES FROM WARNERS

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Warners

Jack L. Warner, *Executive Produc*

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with ROBERT ALDA · and introdncing LILLI PALMER

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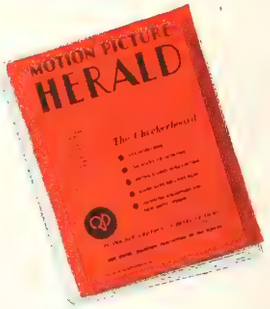

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CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — Terry Ramsaye, Editor

Vol. 165, No. 2 — October 12, 1946

HOLLYWOOD'S JOB

THROUGH the agonies of war and the ordeals of peace there has been continuing contention, from both within and without the industry, that the motion picture has a very special responsibility for the making and shaping of a better world.

Endlessly the speechmakers and the statement issuers are heard and read in critical presentations of what the films ought to do, always the American films.

At the moment it seems appropriate to say that the basic responsibility of the motion picture is to interest and entertain its customers—that it shall seek to render this service within the frame of propriety.

The motion picture is a business. It shares with other businesses the obligation to render service by tending to business. The responsibility of the screen is of a piece with the responsibility of the printing press, with its newspapers, magazines and the hybrids which grow between—the responsibility of the arts, painting, sculpture, ceramics, radio, stage, advertising, skywriting, music, and the struggling little medium of television.

Industry and business constitute the way of life in an industrialized world, and all business shares alike in social responsibility, by doing the job in hand. Along with that goes the negative and important corollary that each business tend to its own business and no other.

A feeling of a special sort of comfort reached your editor the other day when Mr. Barney Balaban was quoted, in connection with the Paramount product announcement, on the importance of keeping the product flowing. There, indeed, is what the motion picture business is about. The best service of the box office is the best service of the people, also the stockholder—remember him?—and the nation.

We have just had the most devastating war in history and are now enjoying the most uncomfortable peace—including horsemeat on the tables of New York—in sequel to the rise and fall, and rise again, of assorted world planners engaged in tending to everything.

NOT to single him out, but because his expressions are so typical, it is germane to note the remarks last week of Mr. Richard de Rochemont of the March of Time, before a press conference in New York. In sum, he seemed to find that the United States was losing prestige abroad because of the lightsome nature of Hollywood's entertainment product. He quoted a friend overseas who had decided "Americans are agreeable, rich half-wits".

Thanks for the "agreeable".

Mr. de Rochemont considers " . . . it is not sufficient to depict American life in terms of luxury. . . . The European public deduces . . . that Americans have no serious outlook on life . . . no long range program to oppose the highly articulated Communist program. . . . "

That is not the problem of Hollywood. The European public, if interested, can obtain considerable information, beyond that which is available in movies, which are made primarily to supply entertainment. That "serious outlook" might be considered to be documented a bit by the facts of an American fleet in the Mediterranean, American Marines in China, American troops all over the map, American wheat and meat and machines flowing into all manner of relief projects.

An answer relevant to that demand for a "long range program" anent Russia's Communistic program is afforded by the fact that American motion pictures so ably reflect a relatively good life under capitalism that Russia's iron curtain keeps them out, lest the Gestapo ridden millions revolt against their so utterly planned economy.

So long as such utterances make headlines we shall have them.

The motion picture meanwhile will be well advised to consider why the people who pay for seats go to the theatre, and arrange to continue serving them. Hollywood is best equipped to solve just one great problem: how to entertain the customers. It can serve the world well by doing that.

■ ■ ■

The London office of MGM has joined issue with the top-lofty picture critic of the British Broadcasting Corporation, Mrs. Arbuthnot Arnot-Robertson, barring her from review screenings. As the news columns record, they are about to go to law. Meanwhile, Wardour Street, annoyed by kindred manifestations from critics of radio and press, seeking to impose haughty intellectual judgments on mass audiences, approves the development.

The industry on this side has had enough experience of the sort to have an appreciative understanding of the situation in London.

■ ■ ■

The many friends of Mr. Gene Autry, the world-famed voice of horse opera, are being pleased to note that he has enjoyed a triumphant return to national public attention at the annual rodeo at Madison Square Garden, this being concurrent with his return to Republic Pictures with a series of four productions, and with negotiations on for another series. It is to be remembered that the entertaining Mr. Autry was the first exponent of the Western to register among the Top Ten in *The Herald's* annual moneymakers poll. His only predecessor in such status was the world-famed Tom Mix, of the silent era.

■ ■ ■

After the first frost and its falling leaves, there comes a return of reluctant summer, with balmy genial hours of sunshine that seem to say it had yielded too soon. The season lingers like the cocktail guest at the door, started away but feeling too good to go. Birds long in hiding in the shame of their moult are out again in full feather, with thin chirping rehearsals of what will be their love songs in the Spring. They are assembling for the flight south, a mysterious adventure no doubt for those of this season's brood. In the swamplands the soft maples are aglow with the first flaming flags of the pageantry of the autumn, and sumach signals, leaf by leaf, in red. Tomorrow is not yet, but it is out there beyond the sunset.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

U. S. and majors file proposals in Decree action Page 13

MPTOA decides to intervene in Decree suit situation Page 21

214 features completed of 400 due for current season Page 22

542 short subjects expected to be released this season Page 22

ON THE MARCH—Red Kann in comment on industry affairs Page 24

POLISH industry becomes a nationalized state monopoly Page 26

POSTPONEMENT of Johnston trip abroad irks British industry Page 27

LABOR dispute on coast at impasse as actors seek settlement Page 34

NATIONAL SPOTLIGHT—Notes about industry personnel across country Page 36

INDUSTRY in England forces showdown on harping critics Page 44

SERVICE DEPARTMENTS

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Short Subjects Chart Page 3251

The Release Chart Page 3253

Opportunist

WHO likes the industry's burgeoning "auction selling" system? An auctioneer, of course. This week, Bernard P. Day, president of Joseph P. Day, Inc., came to the support of the system suffering so much attack in exhibition quarters. Exhibitors are unjustified in believing they cannot compete with large circuits and major distributor affiliated theatres, because the Federal Court found that the majors do not have a monopoly of exhibition facilities, he said. Buying combines will be without power under individual film selling, he added. "There are many good operators who have nice houses with a fair amount of seats who have been playing B, C, and D product for years because they couldn't get anything else. Auction selling will make top product available to these. . . . Wouldn't an exhibitor who has been paying $700 weekly for his film bill and grossing between $1,600 and $1,700, gladly pay $1,400 if his intake went up to $3,000?"

Mr. Day's organization has submitted to the Justice Department, distributors, and New York Federal Court a plan for "nationwide facilities for auction bidding safeguarded to insure open and impartial operation."

The Joseph P. Day Organization is one of the country's leading real estate auctioneers.

Code Interest

THE MEXICAN motion picture industry is evincing wide interest in the Production Code by which the American industry governs itself. *The Proyector,* official bulletin of the National Chamber of Motion Pictures, an industry-wide organization, is currently printing the text of the Code in weekly installments.

Eye on Giannini

A. P. GIANNINI, the banker who has loaned millions on independent picture production without losing a dime, is frightening West Coast financial circles again.

He is buying heavily into stock of the Citizens' National Trust and Savings Association for the purpose, some bankers fear, of merging that California institution with his huge Bank of America. Certain important financiers, however, hopefully reason that he is far short of a controlling interest in Citizens', that the Bank of America recently became independent of his Transamerica Corporation, and that the Government would have to approve such a transaction. Uncle Sam is reported to take the view that Bank of America already is big enough.

Since Mr. Giannini hauled his gold in a wagon through the fiery debris of San Francisco back in 1906 and just about rebuilt that city, the branches of the Bank of America have arisen in almost every California spot where a crowd can gather.

Bank of America September 30 reported total resources at $5,629,000,000, increased from $5,554,000,000 at the end of June, thus maintaining its position as the country's largest commercial bank. Total deposits are listed at $5,280,000,000, as against $5,238,000,000 three months earlier, and discounts $1,481,000,000, as against $1,198,000,000 in June.

Scoop

LONDON'S humorous paper, *Punch,* prints this sharp comment on the Washington scene:

"There is an extraordinary report current in Washington that an important document that was to have been published by a columnist has come into the hands of the State Department."

UN Bait

AS PART of New York City's high-powered promotion to lure the United Nations to settle permanently in the metropolis, a motion picture travelogue demonstrating the city's attractions as a world capital, featuring an introductory message by Mayor William O'Dwyer, has been made by RKO-Pathe. It will be shown for the benefit of UN delegates after they come to New York.

Chest Appeal

TOPFLIGHT screen stars who also happen to be big radio names take to the air October 12 to appeal for support of Community Chest campaigns in more than 1,000 cities. The cream of the writing and technical fraternity also will combine their talents in the program sponsors expect to reach the largest audience in the history of entertainment broadcasting. Charles Vanda is producing, with a committee from the four major networks—Howard Wiley, NBC; Norman Ostby, ABC; Robert Forward, Mutual, and Seymour Berns, CBS. Stars set for appearance include Jack Benny, Eddie Cantor, Jimmy Durante and Groucho Marx.

Glossary

THE FIRST comprehensive "Glossary of Terms Dealing with the Motion Picture Art" will shortly be completed, J. A. Maurer, engineering vice-president of the Society of Motion Picture Engineers, announces. The Society's sixtieth annual convention, to be held October 21-25 at the Hollywood Roosevelt Hotel, Hollywood, will hear a report on the glossary, which represents another step in SMPE's program of engineering and standardization. When finished, the glossary, containing an extensive amplification of John M. Andreas' original compilation of more than 500 terms and definitions, will be presented to the American Standards Association, with the recommendation that it be published.

GRIFFITH WINS TRUST SUIT BROUGHT BY GOVERNMENT

Federal Judge Edgar S. Vaught in Oklahoma City Wednesday found the Griffith Amusement Company and related defendants innocent of charges of violating the Sherman anti-trust laws in an opinion sharply differing from the ruling in the Paramount New York case.

In a far-reaching, 38-page decision in the seven-year-old litigation, Judge Vaught stated: "The theories and contentions of the parties have been patiently followed by the court but there is nothing in the evidence to justify the conclusion that any buying power possessed by the defendants was ever exerted by the defendants to secure contracts for exhibition rights to the films of the major distributors which gave the defendants an unreasonable control in licensing such film to others in the various towns in the territory covered by the complaint.

"There is nothing in the evidence that would justify the conclusion that the buying power of the defendants was used to absorb or otherwise eliminate a number of actual and potential competitors, nor that would justify the conclusion that the possession of the power or the manner in which it was used is a violation of the Sherman Act."

The Department of Justice brought its anti-trust suit against Griffith April 28, 1939, asking for the dissolution and rearrangement of the Griffith theatre holdings; for injunctive relief restraining the defendant circuit from negotiating joint contracts with distributors and enjoining Griffith from further acquisition "of additional theatres or financial interests therein."

After entry of the Consent Decree in the New York anti-trust suit in 1940, the Department of Justice concentrated its action upon Griffith as part of its program to press its actions against the Schine and Crescent circuits. The Griffith trial began in Oklahoma City May 4, 1945 and was concluded the following October 2.

The distributors who were originally parties to the action were dropped out before the case went to court. During the trial Robert L. Wright, Government counsel, attempted to prove that contracts between Griffith and the distributors from 1933 to 1938 were designed to eliminate competition.

Wrong Guesser

ALFRED HUGENBERG, described by news headlines as a "German movie magnate," has been arrested by the British in their zone. Not for making films, however. He was an industrialist, publisher, financier, and naturally had fingers in the German industry. The charges leading to his arrest were not mentioned, but it was assumed they are based on his assistance to Hitler in the latter's early days.

Demonstration

LAST THURSDAY, as the interest of the nation's baseball fans was at fever-pitch over the National League play-off between the Brooklyn Dodgers and the St. Louis Cardinals, television made another bid as a medium for transmitting special events.

Demonstrated through DuMont facilities at the Monte Carlo in New York, where some 28 representatives of newspapers and trade papers gathered for lunch as the guests of Paramount, the game was shown, as recorded by two television cameras, each equipped with four lenses for long distance and semi-closeup shots.

Although details of the game were lost and the scanning lines on the television screen occasionally became blurred, it was generally conceded by those present that seeing the game by television was an improvement over listening to it over the radio.

Natural

PLAYACTING gamblers in Hal Wallis's "Desert Town" (Paramount) will get the know-how in roulette, craps, poker, faro and other games of chance under the expert tutelage of four professional card dealers and croupiers from Las Vegas, Nev., who will coach them in operation of the tables and the jargon of play. Principals include John Hodiak, Lizabeth Scott and Burt Lancaster, with more than 200 extras who will participate in the gambling sequence under Lewis Allen's direction.

PEOPLE

BENJAMIN BANOWITZ, Chicago circuit operator, last Thursday was elected secretary-treasurer of Allied Theatres of Illinois, succeeding RICHARD SALKIN, resigned. JAMES GREGORY succeeds Mr. Banowitz on the board of directors.

ALEXANDER S. ARONSON, prior to the war a distributor of American films in Europe, Monday was appointed assistant to IRVING MAAS, vice-president and general manager of the Motion Picture Export Association in New York.

G. S. EYSSELL, managing director of the Radio City Music Hall, New York, has been awarded a bronze plaque by the United States Naval Hospital at St. Albans, N. Y., for his assistance in entertaining wounded veterans.

RICHARD WATTS, JR., drama critic for the New York *Herald Tribune* before the war, Monday joined the New York *Post* in the same capacity. VERNON RICE has become drama editor of the *Post*.

BETTE DAVIS, Warner actress, Tuesday was presented with the War Department's Award of Meritorious Service for her war work at the Hollywood Canteen.

MAX BROCK, theatre owner in Lawton, Okla., has been elected president of the Community Chest drive for that city.

WAYNE G. NORTON, sales engineer of the Eastman Kodak Company, Friday night was to receive the Adolph Lomb award for war research on fire-control instruments.

ALFRED CROWN, foreign sales director for Samuel Goldwyn Productions, left New York Monday by TWA for Paris for a two-month business tour of Europe and Great Britain.

JACK BRODSKY, assistant contact man in the Philadelphia office of Warner Brothers Theatres, has been elected president of the Warner Club of employees there for the coming year.

ANGEL HERRANZ has been appointed manager of the Eastman Kodak office in Madrid, Spain. He succeeds Juan de Julian, manager since 1921.

JAMES POLING Wednesday was appointed eastern story editor for Universal, succeeding LARNEY GOODKIND who recently signed to enter the field of theatrical production.

WILLIAM F. CROCKETT, Virginia Beach theatre owner and MPTOA leader, has been named chairman of the theatre section of the Virginia USO campaign.

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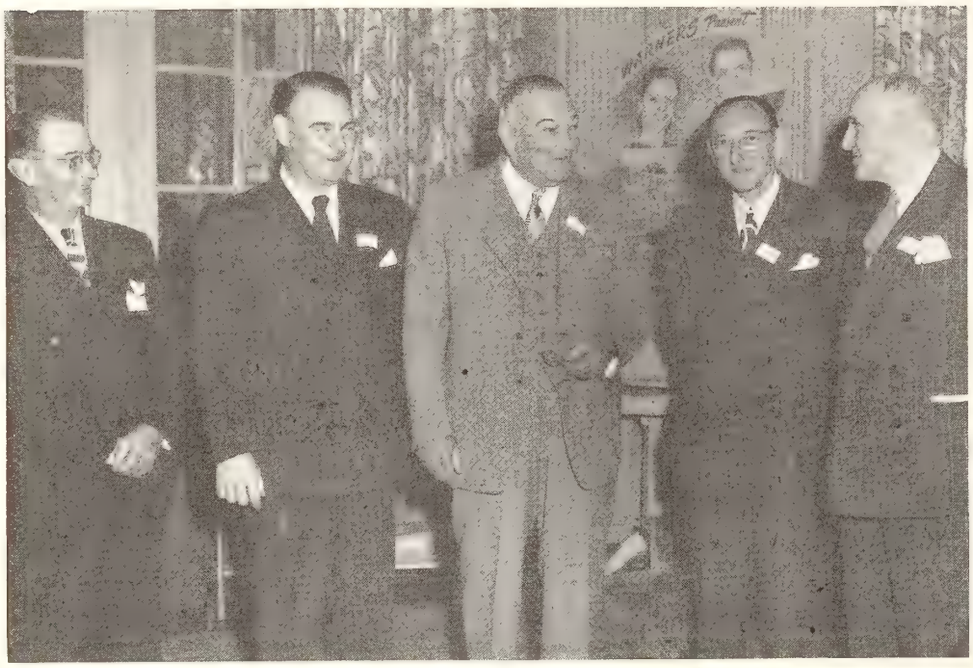
THIS WEEK the Camera reports:



CONVENTION LINEUP. At the Kansas-Missouri Theatres Association convention in Kansas City last week: Homer Strowig, of Abilene, Kansas, new president of the Association; George Baker, executive business manager; R. R. Bichele, of the Osage theatre, Kansas City, former president; Leon Bamberger, RKO, and Fred Wehrenberg, president of the Motion Picture Theatre Owners of America. This week KMTA directors are studying affiliation with the ATA.

OTTO E. KOEGEL has been appointed chief counsel for Twentieth Century-Fox and subsidiaries. He is of Dwight, Harris, Koegel & Caskey, the company's general counsel. He will maintain offices with the latter and with the film company.

Cosmo-Sileo

THE SUBJECT: FUND RAISING, for restoration of a Netherlands children's home destroyed by the Germans. The scene is the Motion Picture Association, New York. The principals are, left to right, Francis S. Harmon, MPA vice-president; R. Uges, Jr., of the Netherlands mission; Governor Carl Milliken, MPA, and John Miedema and J. Croeze, also of the Netherlands.

Keystone Press Agency

IRVING BERLIN and Sir Alexander Korda, at the Carlton theatre, London, premiere of Paramount's "Blue Skies", for which Mr. Berlin wrote the music.

By the Herald

MAX YOUNGSTEIN, last week appointed director of advertising and publicity for Eagle-Lion Films.

TOM DUANE, right, appointed Vanguard New England and Canadian sales representative.

Metropolitan Photo

Buschlte's Studio

ALDO M. ERMINI, former major in the Signal Corps., has joined Harold Young Productions, Inc., as vice-president and associate producer. He was Technicolor supervisor for Sir Alexander Korda's London and Paris organizations.

Studio Franceska

INTERNATIONAL conference, at the International Film Festival, at Cannes, France: In left to right order are actress Maria Montez, British producer Sydney Box and actor Jean-Pierre Aumont. Nineteen countries sent entries to the Festival.

FOR AL JOLSON. More than 1,000 of the entertainment world attended the testimonial dinner in New York last week to Al Jolson, subject of Columbia's "The Jolson Story". Above, at a Columbia table: Mrs. Rube Jackter, Mr. and Mrs. Lou Astor, I. H. Rogovin, Mrs. A. Montague, Mr. and Mrs. Irving Blumberg, Mr. and Mrs. Lou Weinberg and Rube Jackter.

CITATION IN BOSTON. Governor Maurice Tobin of Massachusetts hands Barney Balaban, right, a citation for philanthropic service. Mr. Balaban, president of Paramount, is national chairman of the United Jewish Appeal motion picture division. Herman Gilman, Boston UJA unit chairman, is at the left. The occasion was a UJA dinner.

ALSO at the Jolson dinner: Joseph R. Vogel, vice-president of Loew's, Inc., and Spyros Skouras, president of Twentieth Century-Fox.

NEW HOME. The Variety Club of Mexico has the Mexico City edifice at the right. Of old French architecture, it is being renovated and will open in late November.

Juan Guzman

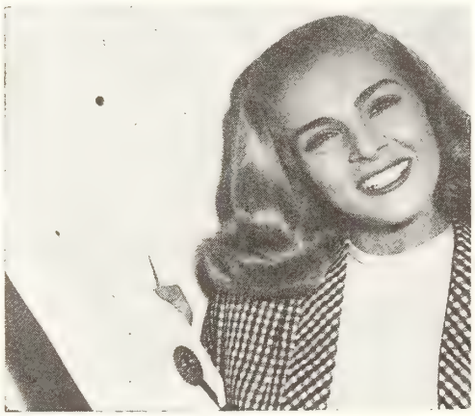
THE STARS OF TOMORROW RECEIVE THEIR SCROLLS

IN HOLLYWOOD, led by Joan Leslie, number one in Motion Picture Herald's poll of exhibitors, the "Stars of Tomorrow" have been receiving their scrolls.

JOAN LESLIE

YVONNE DE CARLO, Universal

DAN DURYEA, Universal



LIZABETH SCOTT, Wallis

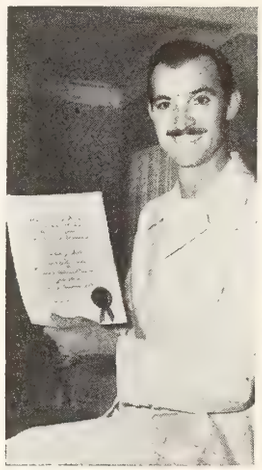
DON DE FORE, Wallis

MARK STEVENS, of Twentieth Century-Fox, has June Haver's company as he holds scroll.

ROBERT MITCHUM, RKO

BUTCH JENKINS, MGM

EVE ARDEN, free-lance



ZACHARY SCOTT, of Warner Brothers

U.S. AND MAJORS TELL COURT BUT NOT WITH ONE VOICE

Justice Department Insists on Divorce as Companies Demand Flexibility

The Department of Justice and the five theatre-owning defendants in the New York anti-trust suit filed their decree proposals Monday. As had been anticipated there was no meeting of minds. There was no agreement on any of the key issues.

The Government's proposal and supporting memoranda made considerable issue of the complexities inherent in auction selling and restated in emphatic terms that complete divestiture is the only cure for those industry faults found by the court. However, since auction selling has been ordered by the Court and since the Department must work for the present on that basis, the Department asked that auction selling be limited to exclusive run deals.

Distributors Request More Liberal Terms

The distributors, intent on maintaining the status quo, advocated, in their decree proposal, that the court's orders on trade practices be made more liberal. Specifically they ask that they be given authority to make their own decisions regarding "minimum rates" for film rentals and that they be permitted to expand theatre holdings under court approval.

The Government indicated Monday that it has yet other proposals to make on the hotly contested question of auction selling. Spokesmen in Washington indicated that the Department would file before October 21 a document pointing out the advantages of handling auction selling on a flat rental basis. This view supports the recommendation made by the Conference of Independent Exhibitor Associations on flat rentals.

The Government, the majors and the court are far apart in their viewpoints on many important questions with the result that it is once again up to the court—and the court alone—to set down a final decree. The court may expect little relaxing of ideas and opinions on either the part of the government or the companies. Chances that the case will go to the Supreme Court thus have increased.

The Government, for example, asks that the court unconditionally prohibit any future expansion of the defendants' theatre interests or their acquisition of independent theatre interests after existing pools are dissolved. The majors propose that they be permitted to enlarge their holding and retain some of their pools, with the permission of the court "under special circumstances."

The Government omitted from its recommendations any proposals that arbitration by consent decree standards be employed for determining unreasonable clearance and asked that the court prohibit the continuance of existing clearance in favor of affiliated theatres. The majors, on the other side of the fence, submitted exhaustive proposals for continued arbitration.

Auction Selling Order Is Modified by Both Sides

The court's order for auction selling was modified, in different directions, by both the Department of Justice and the majors. The Department wishes to limit auction selling to exclusive runs only. The majors have proposed a bidding system based on "other than price" principles and propose the following evaluation to determine the best exhibitor bid: "The film revenue which the distributor-defendants will derive from the exhibition of such a feature on the run in question and upon the terms offered by the distributor."

If the Department of Justice has its way the new selling rules of the forthcoming decree will go into effect on January 1. However, amends the Department, if the court should decide on an even more detailed method of selling than that which it proposed in its mid-June opinion, one year should be allowed for any party to the decree to petition for a modification of the new methods on the grounds that the problems of enforc-

(*Continued on following page*)

	The Court	*The U. S.*	*The Majors*
On DIVORCEMENT	Refused divorcement but, if distributors have less than 95 per cent or more than 5 per cent ownership of their theatres, they must either buy from or sell to the co-owners.	Divorcement is the only measure of relief which would restore free enterprise and open competition to the industry.	Not now and never have been in favor of divorcement.
On AUCTION SELLING	Distributors must offer pictures on an auction block, licensing to the highest bidder. Licenses must be offered and taken theatre by theatre and picture by picture. Single sales are mandatory.	Cross-licensing among the theatre owning distributors prohibited for 10 years. Auction selling should be limited to exclusive run deals with compulsory licensing of some run. Licensing of no more than six months' releases at one time.	The companies should make their own decisions regarding "minimum rates" for film rentals and the bidding system should be based on many other factors than the price offered for the film.
On CIRCUIT EXPANSION	Theatres may be acquired to protect investments or enter a competitive market only upon application to the court.	Expansion of theatre interests should be prohibited unconditionally.	Authorization is asked for expansion of theatre holdings under certain conditions and with the Court's permission.
On ARBITRATION	Arbitration is to continue of disputes as to bids, clearances, runs and other matter on a voluntary basis. The appeal board will be continued.	Consent decree standards for determining unreasonable clearance have been discarded.	Arbitration of disputes under American Arbitration Association rules is supported and numerous proposals are put forth.
On POOLING AGREEMENTS	The defendants shall be enjoined from entering into or continuing to perform existing pooling agreements.	Agreement with the Court that pooling agreements should not be continued.	Permission is asked to retain some pools under special conditions and with the Court's permission.
On CLEARANCE	The defendants shall not concertedly agree to maintain a system of clearance among themselves; no clearance shall be granted theatres in "substantial" competition wtih each other.	The Court should prohibit continuance of existing clearance in favor of affiliated theatres.	There should be a broad interpretation of "reasonable clearance" and numerous rules for determining this are laid down. There should be no clearance between theatres in competition.

PROPOSALS

(*Continued from preceding page*)

ing a new sales method are just so much guesswork at this time.

The Government would compel the distributors to license some run on reasonable terms; would prohibit the defendants from licensing more than six months' product at any one time and would require that each license specify a date of availability with a run to commence within 30 days after that date.

Recommends Cross-Licensing Ban for Ten Years

The Government recommended that the defendant theatre operators be prohibited from cross-licensing each other's films for a period of 10 years. This, Department officials pointed out, was necessary to back up the auction selling order and make it workable.

The Department, in its supporting memoranda to the court, was concerned with the complex administrative machinery which, it thinks, would be necessary to enforce auction selling.

Said the Department: "The auction method of selling films outlined by the court, while entirely consistent in itself with the objectives of the Sherman Act, would require a complex administrative machinery for enforcement not susceptible to judicial control. In our view, it would not be likely to yield constructive results when applied to a market dominated by distributor-owned theatres, unless supplemented by other relief designed to make these major defendants competitive with one another."

Government Again Makes Plea for Divorcement

And then, back to its original tack of pleading for divorcement, the Department contended: "A divorcement judgment would in our view make unnecessary most of the provisions of the judgment with respect to the manner in which films should be licensed. . . ."

Despite these pleas, the question is still one of auction selling and the majors, in their proposal, have numerous and specific suggestions for the method of bidding to be used. In determining which exhibitor's offer is best, the following factors, among others, should be taken into consideration, say the defendants:

The number of days the picture will run and the particular days of the week it will run.

The character, location and size of the theatre.

The type of entertainment presented with the feature.

The appointments and equipment of the theatre.

Transportation facilities.

Admission prices as set by the exhibitor for the period of exhibition.

The exhibitor's record of fulfilling past obligations.

The exhibitor's reputation for honesty, fair dealing and showmanship.

93% OPPOSE AUCTION SALES IN MPTOA POLL

More than 93 per cent of the 961 theatres in 43 states answering the exhibitor poll conducted by the Motion Picture Theatre Owners of America are opposed to auction selling. Final figures in the MPTOA poll were tallied last weekend. The results were:

Do you approve of competitive bidding? . . . 276 no, 20 yes, none not voting.

Do you approve of the court's recommendation for arbitration? . . . 217 no, 66 yes, 14 not voting.

Do you approve of non-industry arbitrators? . . . 250 no, 40 yes, 8 not voting.

Are you in favor of complete divorcement? . . . 185 yes, 108 no, 9 not voting.

The financial responsibility of the exhibitor.

The comparative suitability of the theatres.

The effect which the exhibition of the feature in each of the theatres would have upon other exhibitions of the feature.

The proposals also provide for the rejection of a feature by the exhibitor provided he notifies the distributor "in writing within 10 days after there has been an opportunity afforded to the exhibitor to inspect it within the distributor's exchange district in which the exhibition is to be held."

The distributors also want a wide-open definition of "reasonable clearance." The June decision said all clearance beyond "reasonable" would be invalid. In determining the definition the defendants proposed the following factors:

The admission prices of the theatres involved, as set by the exhibitors.

The character and location of the theatres involved, including size, type of entertainment, appointments, etc.

The policy of operation of the theatres involved.

The rental terms and license fees paid by the theatres and the revenues derived by the distributors from those theatres.

The extent to which the theatres involved compete with each other for patronage.

The fact that a defendant or an independent circuit of theatres has an interest in one or more of the theatres involved should be disregarded.

There should be no clearance between theatres not in substantial competition.

In contradistinction are the clearance and auction selling directives of the court as summarized by the Department in its memoranda.

The Department told the court that "the only limitations as to clearance appear to be:

"That they must apply only to theatres in substantial competition with one another.

"That the time and area interval must not exceed that reasonably necessary to protect the licensee in the exhibition of the run licensed.

"That they must be negotiated theatre by theatre and picture by picture without discrimination.

"That where there are competing responsible bidders for the same run with suitable theatres, the pictures should go to the highest bidder."

The Department is not at all satisfied with these directives and stated in its memoranda: "Obviously, all of these limitations, no matter how rigorously applied, cannot disturb the existing dominance of these defendants as distributors and exhibitors."

Majors Ask Arbitration Continue on Wide Scale

While the Department did not say anything about continuing arbitration as a method of enforcing the decree, the majors' proposals call for arbitration of a wide variety of matters with fines from $100 to $5,000 for licensing violations. The court earlier recommended arbitration covering disputes as to bids, clearances, runs, and the like.

The Government has, however, asked the court to enjoin the defendants from continuing existing clearances in favor of affiliated theatres.

The defendants propose that the power of the arbitrator shall be limited to "making of an award fixing the maximum clearance between the theatre involved which may be granted in licenses thereafter entered into by the distributor defendants which is party to the arbitration or where the arbitrator finds that the theatres involved are not in substantial competition, prohibiting the granting of clearance between the theatres in licensing thereafter entered into.

"Any distributor defendant or any exhibitor affected by any such award must institute a further arbitration proceeding for a modification thereof upon the ground that since the making of the award the conditions with respect to the theatres involved therein have so changed as to warrant modification. . . ."

U. A. Announces Seven For Release This Year

United Artists is answering the exhibitor demand for unabated flow of product, according to an announcement from the New York office Wednesday. The company will release seven pictures before the year's end, Joseph J. Unger, sales manager, said.

The seven are Comet Productions' "Little Iodine," released October 11; Hunt Stromberg's "Strange Women," October 25; Hopalong Cassidy Productions' "The Devil's Playground," November 15; Seymour Nebenzal's "The Chase," November 22; Preston Sturges' "The Sin of Harold Diddlebock," December 6; Comet Productions' "Susie Steps Out," December 13; Bing Crosby Productions' "Abie's Irish Rose," December 27.

Gets Italian Rights

Simplex has acquired the Western Hemisphere distribution rights to the Italian film, "Il Sole di Montecassino" ("Sun over Montecassino").

After all is said and done there is really only one....

(Jeanne Crain plays her—
Darryl F. Zanuck presents her—
Of course 20th Century-Fox has her)

Darryl F. Zanuck presents

JI

in Tech

YOU'LL TELL THE WORLD...

They'll Love Her

as she brings back romantic memories
of the hey-hey days when America sang—

"I'LL SEE YOU IN MY DREAMS"
"WONDERFUL ONE"
"AIN'T SHE SWEET"
"3 O'CLOCK IN THE MORNING"
"SUNDOWN"
"CHARLESTON"
"AVALON"
"MY TIME IS YOUR TIME"
"COLLEGIATE"
"APRIL SHOWERS"

and that hit song about the "IT" girl

Darryl F. Zanuck presents

JEANNE CRAIN

in

MARGIE

in Technicolor

with

GLENN LANGAN
LYNN BARI
ALAN YOUNG

and

Barbara Lawrence · Conrad Janis
Esther Dale · Hobart Cavanaugh
Ann Todd · Hattie McDaniel

DIRECTED BY

HENRY KING

PRODUCED BY

WALTER MOROSCO

Screen Play by F. Hugh Herbert · Based on Stories by
Ruth McKenney and Richard Bransten

After All is Said and Done There is Really Only One

MARGIE
IN TECHNICOLOR

JOHN FORD'S
MY DARLING CLEMENTINE

THE NEW LOVE ADVENTURES OF
CLAUDIA and DAVID

ANNA AND THE KING OF SIAM

JEROME KERN'S
CENTENNIAL SUMMER
IN TECHNICOLOR

20th CENTURY-FOX

Every day
Enhances the
Greatness of.....

Produced by
DARRYL F. ZANUCK
Directed by
EDMUND GOULDING
Screen Play by
LAMAR TROTTI

MPTOA STEPS INTO DECREE TILT AS "COURT'S FRIEND"

CIEA to Recommend Flat Rentals for Auctions; Berge Hits ATA Brief

The Motion Picture Theatre Owners of America will participate in the New York anti-trust case as *amicus curiae*. The decision was made Tuesday as MPTOA members met at Washington and compared the decree proposals which the Department of Justice and the five theatre-owning defendants filed Monday with the preliminary statement which MPTOA filed last week with the Department, the court and the distributors.

A recommendation that the court impose an injunction against the majors restricting monopolistic trade practices rather than outlining specific trade methods such as auction selling will be sent to the court.

Other exhibitor reaction to the pending final decree arguments was also evident at the weekend.

The Conference of Independent Exhibitor Associations has indicated it will submit a brief to the court before October 21 recommending that auction selling be conducted on a flat rental basis.

The American Theatres Association's petition for intervention was attacked by Wendell Berge, Assistant U. S. Attorney General, who said that ATA's intervenors would be affected by the final decree no more than any other exhibitors.

The MPTOA was pleased with several aspects of the Government's proposals, since they were similar to the MPTOA suggestions. The section providing that a run must commence 30 days after availability was hailed as a safeguard against overbuying. The provision asking for compulsory licensing of some run also won MPTOA approval.

At Tuesday's Washington meeting MPTOA was concerned, too, with a suggestion for restricting auction selling to those competitive areas where the major defendants own theatres. The group, however, is still opposed to the whole question of bidding.

Board Expresses Its Approval of Arbitration

The board also expressed itself as in favor of arbitration, which the government left out of its proposed decree; blasted away at the defendants proposal for sales "on their own terms," and the 25-man MPTOA board voted in favor of opposing the Department's proposal that auction selling be limited to "exclusive run." MPTOA counsel pointed out that if such a practice were adopted it would create more runs.

MPTOA's preliminary statements of "objections and suggestions," filed with the Department of Justice, covered these seven points:

The government should take an "all-embracing" appeal to the Supreme Court.

Unequivocal opposition to auction bidding which is "economically unsound."

An express provision against overbuying is needed in the decision.

There should be definite guarantee of "some run."

If arbitration is decided upon the arbitrator should be one "who possesses active industry background and experience."

There should be at least a 20 per cent cancellation privilege. (The Department asks for 25 per cent.)

Bids should be available for inspection.

The statement represents the position of the unaffiliated membership only.

MPTOA board chairman Lewen Pizor announced that the gist of the meeting was approval of the distributors' proposal for arbitration of certain disputes.

The board Wednesday approved the MPTOA proposal for an industry-wide forum to discuss the problems arising from the final judgement in the New York case.

Robert Wright, special assistant to the Attorney General, is said to have worked with Abram F. Myers, CIEA counsel, while CIEA was forming its proposal for auction selling on a flat fee basis. Consequently, it is reported, the Justice Department agrees with Mr. Myers that the flat rental system would eliminate such protested practices as the checking of theatres and the auditing of exhibitors' records.

Even further, the Department is expected to make a change in its proposed judgment, which it will file before October 21, which was recommended by CIEA in its brief. That recommendation is for the addition of the following paragraph in the Government's August draft: "Each bid considered and each license granted shall be for a flat sum and not upon a percentage basis."

Myers Explains Views on Flat Rental Proposal

Mr. Myers said Monday in Washington that "inclusion of the flat rental provision will at once make unnecessary certain qualifying provisions which are pertinent only to percentage deals and which afford the opportunity for the practice of discrimination in the granting of licenses."

On the same day, Mr. Myers also made public a memorandum which the organization has sent to Tom Clark, Attorney General. In its the CIEA reaffirmed its stand for complete divorcement, supported the Government's recommendation for a ban on cross licensing between affiliated theatres and urged that all bidding be on flat rental.

Mr. Berge's protest on ATA's intervention was contained in a letter which he wrote to the three judges of the Federal statutory court. Pointing out that the rights of ATA exhibitors would be affected no more than those of any other exhibitors, Mr. Berge indicated that if ATA wants to be heard in the case it can petition as *amicuc curiae* rather than as an intervenor.

Since the Department of Justice, Mr. Berge's letter further indicated, intends to protect the rights of all individual exhibitors and the public at large, no single group of exhibitors should have the right to enter as intervenor.

Berge's Letter Directed at ATA; May Apply to CSA

Although this letter was directed solely at ATA, it is more than probable that Mr. Berge's sentiments also apply to the Confederacy of Southern Associations which has also filed a petition for intervention.

The petitions of both organizations are scheduled to be heard October 21. Robert L. Wright, special assistant to the U. S. Attorney General, and Government counsel in the anti-trust suit, is expected to argue against both the CSA and ATA motions.

Apparently undismayed by these statements, Ted R. Gamble, chairman of the board of ATA, last week was in Los Angeles urging more active exhibitor support of his organization's intervention.

Listening and agreeing was the California Theatres association, which voted October 7 to join ATA.

U. S., CIEA AGREE ON FLAT RENTALS

Supporting the recommendation of the Conference of Independent Exhibitor Associations, the Government plans to submit another document to the New York District Court before October 21 which will cite the advantages of conducting auction selling on a flat rental basis. Justice Department attorneys said in Washington Tuesday the auction selling plan in its present proposed form could be amended easily by the court to carry out the provision recommended by the CIEA.

Robert Wright, special assistant to the Attorney General, is said to have worked with Abram F. Myers, CIEA counsel, in formulating this proposal.

The Justice Department believes it would be a "wise move" to eliminate such practices as checking of theatres and the auditing of exhibitors' books and records. The flat rental system would "do just that," a Federal spokesman commented.

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214 FEATURES COMPLETED OF 400 DUE FOR SEASON

See 25 to 30 a Month for Exhibitors for the Next Seven to Nine Months

The 11 distributing companies have 214 feature pictures completed and in the can to guarantee exhibitors an uninterrupted flow of product for the next seven to nine months at the rate of from 25 to 30 pictures a month. Further, these 214 completed features represent more than half of the approximate 400 pictures announced or indicated by the 11 companies for the 1946-47 season.

This potential rate of release is comparable to 1945, when an average of 26 pictures was sent to exhibitors monthly, and to the previous year, when the releasing average approximated 29 monthly. Some of the current 214 pictures are now being exhibited, others have dates set up to the beginning of December, while the remainder are still without definite release dates.

Columbia Has 28 Now Completed, Metro 26

A breakdown of completed features by companies shows: Columbia, 28; MGM, 26; Monogram, 23; Paramount, 11; PRC Pictures, 22; RKO Radio, 21; Republic, 21; Twentieth Century-Fox, 20; United Artists, 17; Universal, 16, and Warner Brothers, nine.

For the season the major companies, at conventions and unofficial meetings, announced or indicated they would have a total of 399 to 405 pictures.

The current season product which has been completed and some of which is currently being released, listed by company: follows:

COLUMBIA

Down to Earth, Secret of the Whistler, Ghost Town, Lone Star Moonlight, Betty Co-Ed, Boston Blackie and the Law, Return of Monte Cristo, Over the Sante Fe Trail, Dead Reckoning, Mr. District Attorney, The Lone Wolf in Mexico, Alias Mr. Twilight, Johnny O'Clock, Blondie's Big Moment, West of Dodge City, The Jolson Story, Cigarette Girl, Personality Kid, Heading West, It's Great to Be Young, Singing on the Trail, Gallant Journey, Shadowed, Thrill of Brazil, So Dark the Night, Blondie Knows Best, Landrush, Crime Doctor's Man Hunt.

MGM

Beginning or the End, Secret Heart, Sea of Grass, Sacred and Profane, High Barbaree, Arnelo Affair, Three Wise Fools, The Show-Off, Captains Courageous, Gallant Bess, The Yearling, Boom Town, The Great Waltz, Undercurrent, Holiday in Mexico, The Cockeyed Miracle, No Leave No Love, Rage in Heaven, Fiesta, The Mighty McGurk, My Brother Talks to Horses, Tenth Avenue Angel, Till the Clouds Roll By, Lady in the Lake, Uncle Andy Hardy, Woman of My Own.

542 Short Subjects Scheduled for Release by Eight Companies

A total of 542 short subjects are planned for the current season by eight companies. In addition there will be nine serials: four from Columbia, four from Republic and one from Universal, plus 104 newsreel issues each from MGM, Paramount, RKO Pathe, Fox Movietone and Universal. Some 442 subjects were announced by the major companies last season.

Columbia will release a total of 112 short subjects, according to present plans. Of this 84 will be one-reel subjects, while 28 will be two reels each, and will include the following series: All Star Comedies, Color Rhapsodies, Phantasy Cartoons, Fox & Crow, Film Vodvil, Community Sing, Screen Snapshots, Sport Reels and others.

MGM's short subject program for 1946-47 totals 48 planned thus far. This includes 12 Technicolor Travelogues, 10 Pete Smith specialties, 16 Technicolor cartoons and four two-reel specials of the Crime Does Not Pay series. A new feature of the Pete Smith special will be an "I Love My Husband, But ——," starring Mr. and Mrs. Dave O'Brien.

Paramount Plans 64

Paramount has scheduled 64 subjects, including six Musical Parade featurettes in Technicolor, six Paramount Pacemakers, 30 one-reel comedies for Little Lulu, Popeye, Noveltoons, George Pal Puppetoons and Speaking of Animals, six Popular Science, six Ununsual Occupations and 10 Grantland Rice Sportlights.

RKO plans 74 subjects broken down as follows: 12 two-reel comedies starring Edgar Kennedy and Leon Errol, four two-reel musicals, 18 Disney cartoons, 13 Sportscopes, seven Flicker Flashbacks, and 12 two-reel This Is America subjects.

Twentieth Century-Fox will have approximately 50 subjects this season, including Ed Thorgersen's Movietone Adventure series, 13 issues of The March of Time, the Mel Allen Sports series, and Terrytoons.

Fifty-nine subjects are scheduled by United Artists. Thirty-nine of these will be supplied by the World Today, Inc., headed by John Grierson, and which comprise 13 subjects each of Worldwide, Wondercraft and Venture series. Morey and Sutherland will supply 13 Daffy Ditty cartoons, and David L. Loew will produce seven short subjects for the company.

Universal Total 51

The Universal short program totals 51 subjects with 13 Walter Lantz Cartunes, featuring Andy Panda, Woody Woodpecker, Wally Walrus and others. In addition there will be 13 name band musicals, two special featurettes and two series of eight subjects of Sing and Be Happy and The Answer Man, plus a new series titled "Juvenile Jury."

Warner Brothers have 84 short subjects scheduled for the season, which includes 14 two-reel subjects and 70 one-reel. Sixty-six of these will be produced in color, 14 in black and white. The program includes the following series: Technicolor Adventures, Technicolor Specials, Featurettes, Sports Parades, Melody Master Bands, The Blue Ribbon Hit Parade series, Merrie Melody cartoons, Vitaphone Varieties plus a new series of six "Joe Macdoak" subjects in black and white, starring George O'Hanlon.

MONOGRAM

Silver Trail, Song of the Sierras, Untitled Cisco Kid, Sweetheart of Sigma Chi, Rainbow Over the Rockies, Mr. Hex, The Trap, Ginger, Draw When You're Ready, Valley of Fear, Below the Deadline, Shadows on the Range, The Missing Lady, Spook Busters, High School Hero, Decoy, Trigger Fingers, Dangerous Money, Wife Wanted, Gentleman Joe Palooka, Beauty and the Bandit, Bringing Up Father, Silver Range.

PARAMOUNT

My Favorite Brunette, Emperor Waltz, Monsieur Beaucaire, OSS, The Searching Wind, Swamp Fire, Strange Love of Martha Ivers, Jungle Princess, The Plainsman, Blue Skies, Two Years Before the Mast.

PRC PICTURES

Drifting River, Gas House Kids, Born to Speed, Lady Killer, Don Ricardo Returns, Tumbleweed Trails, It's a Joke Son, Stars Over Texas, When the Devil Drives, Return of Rin Tin Tin, Lighthouse, Terrors on Horseback, Down Missouri Way, Secrets of a Sorority Girl, Overland Riders, Blonde for a Day, Strange Holiday, Outlaw of the Plains, Her Sister's Secret, Accomplice, The Brute Man, Lady Chaser.

RKO RADIO

Mr. Fix, Code of the West, Best Years of Our Lives, It's a Wonderful Life, Secret Life of Walter Mitty, San Quentin, Katie for Congress, Trail Street, Notorious, Fantasia, Crack-Up, Step by Step, Sister Kenny, Sunset Pass, Lady Luck, Great Day, Child of Divorce, Nocturne, Criminal Court, Genius at Work, Deadlier than the Male.

REPUBLIC

Homesteaders of Paradise Valley, Magnificent Rogue, Heldorado, Calendar Girl, Spoilers of the North, That's My Gal, Trail to San An-

(*Continued on page 24, column 3*)

WARNER BROS.' TRADE SHOWINGS OF

BETTE DAVIS
PAUL HENREID · CLAUDE RAINS

IN

"DECEPTION"

FRIDAY, OCTOBER 18, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

ON THE MARCH

by RED KANN

THIS week two New York newspapers, one the New York *Post* and the other *PM*, carried Washington despatches reporting the formation of American Action, Inc. Charles Van Devander, a reputable newspaperman writing in the former, listed among the supporters "big-moneyed backers of the pre-war America First Committee and the defunct American Liberty League" and charged the purpose was "to fight all liberal candidates in the November election."

That's strictly American Action's privilege.

Among the organization's supporters, Van Devander mentioned Lammot du Pont, Joseph Pew, General Robert E. Wood and Ernest T. Weir. Citing a privately circulated pamphlet, the *Post* writer further made the statement that text of this pamphlet "asserts that 'leftists' fill many government offices and 'largely control American movies and the American theatre and, to a larger extent, the radio.'"

The incident rests for the moment.

But it picks up in a hurry by resorting to the files which carry back to this very column in MOTION PICTURE HERALD, issue of February 16, 1946. Weir, the big steel man, shows up again as the reported circulator of an earlier private communication, this time in the form of a letter distributed among business men. Not thereafter denied, Weir was alleged to have slapped hard at the motion picture industry for consciously fostering "radical propaganda."

It becomes both curious and interesting to note that the attitude charged to American Action, Inc., and the attitude earlier charged to Weir bear such resemblance. The effective way to draw the parallel between now and then is to stand by the same revealing files which show Weir's alleged slap, never thereafter disavowed, was graced with much company. His letter reportedly charged propaganda was being spread indirectly, but that the "greater" effect of the ideas came "from supposedly impartial and politically detached columnists, radio commentators, magazine writers, authors, playwrights and motion picture producers."

If all this is true, then and now, it is another in the accelerating series of attacks based on generalities, never facts. If American Action, Inc., literature states flatly "leftists . . . largely control American movies . . .," the organization ought to be called upon to put up or shut up.

This sort of loose charge, unsupported by the who, what and when, is damaging and unfair to an industry which has all right to be proud of its reputation and its standing in the family of American business. If a good name is worth having, it is also worth fighting for.

Finally, this:

If the statements charged to Weir in February were worth the attention of Eric Johnston, as we stated then, no less so is the attitude this week publicly charged to American Action, Inc.

◆ ◆

His name has slipped into the limbo of the forgotten. But there was an exhibitor, on his feet at the recent Allied convention in Boston, demanding all contracts carry a clause automatically canceling out any British film offered. Presumably he was passing his death sentence on all imports. Actually, however, he mentioned only British.

Wasn't there once a sage who observed all generalities are inconclusive, including this one?

The Goldberg Brothers operating the Little Carnegie theatre in New York wouldn't exercise such a clause if they ever would want it. Not on the basis of current and happy experience with "Brief Encounter," a British film unknown to this market until it began to cut a surprising swath in that 383-seat house. The swath: $45,765 in five weeks at 95 cents up to 5 P.M. weekdays and $1.20 thereafter including weekends and holidays.

Now circuits, including RKO in New York, are flirting with an attraction they wouldn't touch before it revealed such strength. This demonstrates once more there are those individual theatremen, never hidebound by commercial precedent, who have more courage than others.

The no-longer-remembered exhibitor of Boston may be correctly appraising his own situation, but he ought to have had the intelligence to stop in his own tracks. For, as it turns out, he and the Goldbergs—and who can say how many others?—are not even on the same rails.

◆ ◆

How political censorship, combining the understandable with the inexplicable, works in South Africa—and can follow suit elsewhere—according to the Censorship Act which prohibits:

Death scenes, scenes purporting to illustrate night life, scenes containing reference to controversial or international politics, scenes showing antagonistic relations between capital and labor, scenes disparaging public characters; relating to the drug habit or other vices, scenes of juvenile crime, fighting, drunkenness and the rough handling or ill treatment of women and children.

Sunsets are allowable. They are positively encouraged in Technicolor.

◆ ◆

WHAT TO LOOK FOR: Universal's foray into show-window theatres in key cities much faster than anyone suspected.

WHERE TO LOOK: In the Middle West and along the Atlantic Seaboard.

THE PRODUCT

(*Continued from page 22*)

tone, Oregon Trail Scout, Apache Rose, I've Always Loved You, The Inner Circle, The Last Crooked Mile, G.I. War Brides, Invisible Informer, Earl Carroll Sketchbook, Under Nevada Skies, Mysterious Mr. Valentine, Rio Grande Raiders, Roll on Texas Moon, Last Frontier Uprising, Home in Oklahoma.

TWENTIETH CENTURY-FOX

Dangerous Millions, Late George Apley, 13 Rue Madeleine, Brasher Doubloon, Bob, Son of Battle, Backlash, Centennial Summer, Anna and the King of Siam, Deadline for Murder, Black Beauty, Claudia and David, If I'm Lucky, Sun Valley Serenade, Three Little Girls in Blue, Home Sweet Homicide, The Bowery, Strange Journey, Wanted for Murder, My Darling Clementine, Margie.

UNITED ARTISTS

Dangerous Venture, Dishonored Lady, Bel Ami, Strange Bedfellows, Adventure of Don Coyote, Fabulous Joe, Whispering Walls, Monsieur Verdoux, Fabulous Dorseys, Hopalong's Holiday, Mr. Ace, Caesar and Cleopatra, The Bachelor's Daughters, Devil's Playground, Angel on My Shoulder, Little Iodine, Strange Women.

UNIVERSAL

White Tie and Tails, Vigilantes Return, Ramrod, Smash-Up, Swell Guy, Magnificent Doll, The Black Angel, Slightly Scandalous, Wild Beauty, Rustler's Roundup, The Time of Their Lives, Lawless Breed, Brief Encounter, Gunman's Coed, The Killers, Little Miss Big.

WARNER BROTHERS

Cry Wolf, Life With Father, Deception, Night and Day, Two Guys from Milwaukee, The Big Sleep, Shadow of a Woman, Cloak and Dagger, Nobody Lives Forever.

N. J. Allied Hears Production Plan

Production for independent exhibitors under sponsorship of the National Allied States Association is moving nearer reality, after years of discussion. More publicizing of such production plans came Tuesday at a meeting of New Jersey Allied in the Stacey-Trent Hotel, Trenton.

The plans were discussed fully by the national directors, at National Allied's recent Boston convention, but were not disclosed in detail to the floor, nor was action taken at that time. Tuesday, at the New Jersey meeting, Irving Dollinger, eastern regional vice-president of national Allied, and head of the committee on film production and sponsorship, disclosed the following:

Cards pledging support for a new production company will be sent to each member of National Allied.

The cards will ask members to sign a contract for 12 pictures.

They will provide privilege of cancelling eight pictures.

National Allied will not participate directly in production.

Edward Lachman, president, presided.

WARNER BROS.' TRADE SHOWINGS OF

ERROL FLYNN
ELEANOR PARKER

IN

"NEVER SAY GOODBYE"

MONDAY, OCTOBER 21, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

POLISH INDUSTRY STATE MONOPOLY

Information Ministry Runs Screen; Study Trade Deal with Czechs

by JOSEPH B. KANTUREK
in Prague

The Polish motion picture industry was nationalized while the fighting on Polish soil was still in progress. A single national film enterprise has been formed under the name of Film Polski. Its director general, Aleksander Ford, offered a full report on conditions in Poland during his recent visit to Prague to negotiate with the Czechoslovak monopoly.

Film Polski includes within its organization all branches of the industry and it is concerned not only with production plans, but with plans for the reconstruction of Poland's destroyed studios, theatres, laboratories and other installations.

Controlled by Film Council

The organization is controlled by the Polish Ministry of Information through a Film Council composed of 33 members. This council is headed by the Minister of Information and two deputies named by him. Fifteen members of the council are industry representatives named by the Ministry of Information. The other 15 members were delegated to the council by youth organizations, cultural institutions and trade councils.

The studios which were situated in Warsaw prior to the war have been completely destroyed, Mr. Ford said. A studio with one stage has now been built in Lodz and has has been in use since last autumn. A second stage is near completion for the Lodz studio. A studio with one stage is also being built in the territory occupied by the Poles in Wroclaw, formerly Breslau, Germany. Plans have been set for the construction of a studio with five stages in Warsaw. These will not be completed until the end of 1947, it is reported.

Poland's only laboratories are at Lodz, but these are not adequate ones. The laboratories' two developing and printing machines, working 24 hours a day, have a monthly output of 500,000 metres of film. New and modern laboratories will be built in Warsaw.

Produce Weekly Newsreel

Film Polski is producing a weekly Polish newsreel. However, feature production is extremely low because the industry has lost more than half of its experienced personnel.

In the studio at Lodz the first Polish feature since the war has been completed. It is "Forbidden Song," which deals with the German occupation. The Poles are very active in the production of educational shorts and documentaries.

THIS is the trademark of the Russian state-owned motion picture monopoly, a brand name which appears on every screen item coming out of the studios of the Soviet Union and spreading widely across the troubled face of Europe.

Julius Turbovic is in charge of the production branch of the nationalized industry.

Today, Poland, with a population of 24,000,000, has only 500 operating theatres, according to Mr. Ford. Of this number, 50 are mobile theatres. By the end of the year the mobile theatres will be increased to 100.

Warsaw, with well over half a million population, has only four theatres. Trade unions control all tickets to these theatres. Admission can be assured only by obtaining a ticket from these unions.

In two years, Poland hopes to have 2,000 theatres. One Polish factory in Lodz is supplying mechanical equipment to new theatres. Poland plans to build standardized types of theatres seating either 500, 700 or 1,000.

Have Own Training Unit

Film Polski has established its own institute for the training of production personnel. They will be taught how to produce educational and school films.

Film Polski also is building a plant to produce negative and positive stock.

The Polish delegation while in Prague was considering the possibility of cooperation with the Czech monopoly. The renting of Prague studios for Polish production has been discussed, because this seems to be the only solution to the immediate rebuilding of the Polish industry. An exchange of Polish and Czech directors and other film workers also is under consideration.

This is the basis on which Czech pictures might be imported into Poland: For every five Czech pictures imported into Poland, two Polish pictures will be imported into Czechoslovakia. The country of origin would receive 50 per cent of the net rentals.

Czech-American Agreement Is Effective Oct. 15

Prague Bureau

The recently concluded agreement between the Czechoslovak monopoly and the Motion Picture Export Association goes into effect October 15. Three days later, October 18, the premiere of "Wilson" will be held. President Benes of Czechoslovakia, the American Ambassador, Lawrence S. Steinhardt, and other diplomatic and Government officials will attend the opening.

▽

The Czech Socialist Party is demanding changes in the film monopoly's practices. Primarily, the party demands that politics be kept out of the industry and that production and distribution not be politically one-sided. The Socialists ask that the social interests of the employees be safeguarded by democratic elections and that costly celebrations be eliminated. Further, they want to complete the purge of those elements which aided the enemy during the war.

▽

The plentipotentiary of the Ministry of Cinematography for the production of Soviet films in Czechoslovakia has signed an agreement with the Czech monopoly for using the stage of the Prague-Barrandov studios.

▽

The monopoly has sold four features to the Dutch Meteor Film. A simultaneous premiere of the first Czech feature will take place at the Hague, Amsterdam and Rotterdam.

▽

As scheduled, the British Film Festival in Prague started with a screening of "Henry V" September 28. President Benes and an official delegation from the British industry attended.

Asks More Time for N. Y. Censor Head Decision

New York State Commissioner of Education Francis T. Spalding has asked J. Edward Conway, president of the Civil Service Commission for more time to consider the question of examination for the post of director of the motion picture division on which both offices have been deadlocked for a year. Dr. Spalding favors a promotion test and Commissioner Conway an open competitive examination, the latter being usual procedure.

Johnston Trip Delay Leaves British Unhappy

The indefinite postponement of his trip to Europe by Eric Johnston, president of the Motion Picture Association of America, has created an unfavorable impression in British film industry circles, despite appreciation in London that the Hollywood labor situation would have made the trip difficult at this time, it is reported from London.

Mr. Johnston's proposed trip, originally scheduled for Wednesday, October 2, then delayed until last Saturday, was postponed until some future, but unannounced, date late last Wednesday afternon by Mr. Johnston because of the Hollywood labor situation. In cancelling his trip, he said he might go to Hollywood to analyze the jurisdictional dispute.

Reception Plans Completed

Meanwhile, the British film industry had completed arrangements for a luncheon which was to have been held Wednesday to honor Mr. Johnston and at which Sir Stafford Cripps was to make the principal address. Visits by the MPA president to Sir Stafford and to Herbert Morrison, leading member of the Government, also had been scheduled.

The officials are said to be disturbed at having their engagements upset, and film men were faced with cancelling reservations for miles of travel to attend the luncheon. The British lay press also has been critical of Mr. Johnston's decision.

Saturday Mr. Johnston, speaking as a member of the advisory board to the Office of War Mobilization and Reconversion, in Washington, said that wage and price controls already were collapsing and urged the Administration to abandon wage controls immediately and to decontrol prices, except rents, "at the earliest practical moment."

In issuing his statement to the public, Mr. Johnston shattered the tradition that only the board's chairman discuss matters pending before the board. The statement originated in the Washington office of the MPA.

Originally Favored Controls

In his 500-word statement, Mr. Johnston said: "I had favored controls to assist the country over the tough period of reconversoin. I believe the original sin was committed when we started relaxing controls too early."

Urging that wage and price controls be abandoned, he said: "With the realistic abandonment of the fiction of controls, prices and wages will be determined by free collective bargaining and free markets."

Hitchcock Buys Play

Alfred Hitchcok has bought Patrick Hamilton's play, "Rope," to be produced in Hollywood from Hamilton's scenario.

***AMERICANS IN ROME.** Before historic St. Peter's, a trio of visiting American executives walk with the manager of a Rome film company office. Left to right are Bruno Fux, RKO Radio Pictures managing director in Rome; Ned E. Depinet, company president; Phil Reisman, vice-president in charge of foreign distribution, and Sam Dembow, president of Golden Productions. The Americans have been studying business conditions in western Europe—and seeing the sights.*

Authors League Moves To Protect Writers

The council of the Authors League of America has appointed a committee, headed by Elmer Rice, to study plans to rectify "flagrant abuses" in the disposition of literary works and for safeguarding authors' financial rights, it was announced this week in New York.

The announcement said: "Two major problems are under consideration. The first is the abolition of the present practice of selling motion picture rights outright and the institution of a method whereby these rights will be leased or licensed for a limited period and for limited usage, thereby insuring writers a greater revenue from their work and a greater control over it.

"The second is the separation of rights which would entail the disposition of only one right at a time and afford protection to authors who, unwittingly or under coercion, have been giving away or selling for a nominal sum valuable subsidy or collateral rights."

North Central Defers Rejoining Allied

North Central Allied's board of directors Monday in Minneapolis sidetracked action on a proposal to rejoin national Allied States by deciding to leave the issue up to the entire membership at a midyear convention to be held November 12 in Minneapolis. National Allied leaders have been invited to address the convention. E. L. Peaslee, vice-president of North Central, reported to the board on the meeting of the Conference of Independent Exhibitors Association held in Washington last week. The board voted approval of the plans and action agreed upon by CIEA.

Italian Feature Production Now Outstrips Call

by ARGEO SANTUCCI
in Rome

Italian production has increased to a point where it exceeds the demand. Approximately 60 Italian features will be distributed during the 1946-47 season.

The release of pictures in Italy, including foreign and Italian features, is at present on the average of more than one a day. Before the war the average was about two pictures every three days. Thus releases today have almost doubled over the pre-war schedule.

It is reported that Italian theatres are booked until next Spring and will not accept new contracts before April, 1947.

▽

United Artists' "The Southerner" was judged best of all the features shown at the Venice Cinema Festival, just concluded. No prizes were granted. Only "mentions" were given.

Others mentioned included "Les Enfants du Paradis," France; "The Oath" Russia; "Henry V," England; "The Undaunted," Russia; "Paisa," Italy; "Panique," France; "Hangmen Also Die," U.S.; and "The Sun Rises Still," Italy.

Other American features exhibited were "Love Letters," "This Love of Ours," "The Bells of St. Mary's," "Bambi," "Scarlet Street," "The Life of Emile Zola," "Song to Remember," "Old Acquaintance," "Wonder Man" and "The Picture of Dorian Gray."

A truly great

"The Bes
of Our

notion picture...

Years

Lives"

Shooting Index Climbs Despite Picketing; 49 in Work for Week

Hollywood Bureau

Picketing at Hollywood studios last week failed to slow down production to any considerable extent. Several producers, notably David O. Selznick, announced postponement of projected pictures, but the shooting index continued to climb nonetheless. Four films reached camera stages; three were completed. At the weekend, there was a total of 49 in work.

Major new venture of the week is Columbia's "Lady from Shanghai," starring Rita Hayworth and Orson Welles. Not only has Welles a stellar role, he is also producing and directing from his own original screenplay. Much of the picture will be filmed on location in San Francisco.

A second picture to start at Columbia is "Lone Hand Texan," a Western starring Smiley Burnette and Charles Starrett. Ray Nazarro is directing; Colbert Clark producing.

A Producer in Search Of a Horse-Star

Lesley Selander, director of PRC's Cinecolor special, "Red Stallion," has tested 25 horses for the title role. He has not yet found one which photographs satisfactorily in color, and is considering having a horse dyed to meet specifications. Humans cast in the picture include Robert Paige, Noreen Nash, Jane Darwell, Ted Donaldson and Willie Best. Ben Stoloff is the producer.

Republic launched "Outlaws of Sioux City," another in the studio's new series of "Red Ryder" Westerns, featuring Allan Lane, Bobby Blake, Martha Wentworth, and Peggy Stewart. Sidney Picker is the associate producer; R. G. Springsteen the director.

Incidental News of Pictures and People

Leonardo Bercovici has been signed by Hal Horne, Story Productions head, to do the screenplay on "This Side of Innocence," the Taylor Caldwell best-seller. . . . "River Lady," a story of Mississippi River logging about 1860, has been purchased by Universal-International for writer-producers Michael Fessier and Ernest Pagano as their first production of 1947. It will be filmed in Technicolor and will star Yvonne De Carlo, Rod Cameron, Ann Blyth and Dan Duryea.

Paramount is experimenting by associating artificial actors with humans in the forthcoming "Variety Girl," to be directed by George Marshall with an all-star cast. In the experimental phase of this Technicolor musical, they have incorporated a sequence calling for George Pal's Puppetoons, sharing acting honors with Mary Hatcher and others in the cast.

Small to Do "Columbus" As Two Features

Producer Edward Small has decided to film his forthcoming screen biography of Christopher Columbus in two separate features to be released approximately a year apart. The decision was based on the conviction that the explorer's life is so rich in drama that it justifies the two features. Mr. Small has set a $2,500,000 budget for the first feature titled "Christopher Columbus" to be done in Technicolor. . . . The J. Arthur Rank organization has announced its plans to film Rafael Sabatini's "Christopher Columbus" in England.

Jack Wrather has signed a contract with Monogram whereby his initial production, "The Guilty," will be made and released by that studio. Bonita Granville and Don Castle are set for stellar roles. . . . Republic has acquired the screen rights to Garland Roark's novel, "Wake of the Red Witch," for a reported price of $100,000. The book, a recent Literary Guild selection, deals with piracy in the Pacific at the turn of the century. Edmund Grainger will produce the picture.

Bernard Herzbrun has been signed as supervising art director of all Universal-International productions. . . . Ten top Warner properties have been assignd to Jerry Wald for production. The first to go before the cameras will be "The Dark Passage," co-starring Humphrey Bogart and Lauren Bacall. Delmer Daves will direct. Next will come "The Unfaithful," starring Ann Sheridan. . . . Walter Wanger has purchased the screen rights to "Antigone," the play by Louis Anheuil in which Katharine Cornell and Sir Cedric Hardwicke starred on Broadway this season.

SIMPP ORCHESTRA FOR MEMBER USE

The Society of Independent Motion Picture Producers is forming a permanent orchestra to supply background music in pictures made by its various member studios. Ted Cain, former music head of Universal, has been signed as music coordinator by the SIMPP. The society has been conducting contract negotiations with the American Federation of Musicians. AFM contracts signed with the major producers required them to hire orchestras on an annual basis.

Tim Holt to Star in New RKO Western Series

Tim Holt, recently discharged from the Army Air Forces, has returned to RKO Radio to star in a new series of Westerns. The first, "To the Last Man," will be produced by Herman Schlom under the executive supervision of Sid Rogell, with Lew Landers directing. . . . Arleen Whelan will star opposite Randolph Scott in the next Pine-Thomas production for Paramount, "Albuquerque." . . . Karen Morley has been set for the romantic lead opposite Richard Dix in the next in Columbia's "Whistler" series, "The Hunter Is a Fugitive."

"Dan Patch," the story of the fastest pacer in harness-racing history, will be the next picture produced by W. R. Frank, Minnesota exhibitor. John Taintor Foote is currently completing the screenplay. . . . Byron Haskin's initial directorial assignment for Hal Wallis will be the screen version of Oscar Serlin's play, "The Beggars Are Coming to Town." It will be released by Paramount. . . . Betty Dietrich has been signed for a featured role in "The Woman in White," now shooting at Warners. . . . Alexander Knox has had his Columbia contract renewed.

20th-Fox to Make Film On Gus Kahn's Life

The biography of Gus Kahn, who wrote such songs as "It Had to Be You," "I'll See You in My Dreams," and "One Night of Love," will be brought to the screen by 20th Century-Fox under the title "Wabash Avenue." Mack Gordon will produce in Technicolor. . . . "The Turquoise," Anya Seton's novel, has been assigned to William Jacobs to produce for Warners. . . . Seymour Nebenzal's new trademark will be a Venetian lion astride an Ionic column, rath-

er than a fiddle against a background of burning Rome, which had been suggested as appropriate for Nero Films. The symbol will appear on prints of "The Chase," which stars Robert Cummings.

Glazer and Finston Form New Symphony Films

Benjamin Glazer and Nat W. Finston have organized their own producing company under the firm name of Symphony Films. Their initial production, which will be made and released by Monogram, will be "The Tragic Symphony," a film version of the life of Tchaikowsky. Among the few famous composers whose biographies are not yet spoken for are Prokofieff and Sibelius. . . . B. G. De Sylva, long one of the industry's top producers, has presented the Los Angeles County Museum with his collection of French Impressionist paintings. Among the artists represented are Degas, Renoir, Cezanne, Gauguin, Matisse, Picasso, Rouault and Van Gogh.

Mrs. Anne Lehr, founder of the Hollywood Guild Canteen, has been cast in Cecil B. DeMille's "Unconquered," now shooting at Paramount. . . . Jan Grippo has scheduled "Panic," a murder mystery, as a future vehicle for Monogram's "Bowery Boys." . . . Maria Palmer has been engaged by Enterprise for a top role in "The Other Love." . . . Paramount has purchased "High Holiday," an original screenplay by Julian Zimot. . . . Anne Triola has been signed to a long term contract by Jesse Lasky and Walter MacEwen, and assigned a role in "Intermission," their next production for RKO release.

Monogram To Release Six During October

Monogram releases this month, as announced by Samuel Broidy, president, are: "Gentleman Joe Palooka," October 5, starring Loen Errol and Joe Kirkwood, directed by Cyril Endfield for Hal E. Chester; "Dangerous Money," October 12; Charlie Chan film, starring Sidney Toler, directed by Terry Morse; "Wife Wanted," October 19; drama starring Kay Francis, Robert Shayne and Paul Cavanagh, directed by Phil Karlson, Miss Francis and Jeffrey Bernard, co-producers; "Beauty and the Bandit," October 26; Cisco Kid film, starring Gilbert Roland, directed by William Nigh; Scott R. Dunlap, producer.

PREVIEWS OF TRADE SHOWS

TWENTIETH CENTURY-FOX'S "My Darling Clementine," starring Henry Fonda and Linda Darnell, will be tradeshown October 14.

"DECEPTION": a violent scene from the Warner Brothers pictures starring Bette Davis and Claude Rains, above, and Paul Henreid. The picture will be tradeshown October 18.

COMPLETED

COLUMBIA
Cigarette Girl

20TH CENTURY-FOX
Backlash (Wurtzel)

UNITED ARTISTS
Hoppy's Holiday (Hopalong Cassidy)

STARTED

COLUMBIA
Lady from Shanghai
Lone Hand Texan

PRC
Red Stallion

REPUBLIC
Outlaws of Sioux City

SHOOTING

COLUMBIA
Twin Sombreros
Inside Story
They Walk Alone
Last of the Redmen
Guilt of Janet Ames

ENTERPRISE
Arch of Triumph

MGM
Green Dolphin Street
Romance of Rosy Ridge (formerly "The Yankee")
To Kiss and to Keep
Merton of the Movies
It Happened in Brooklyn
Summer Holiday
Unfinished Dance

MONOGRAM
Cisco and the Angel
It Happened on Fifth Avenue

PARAMOUNT
Big Haircut
Dear Ruth
Golden Earrings
Desert Town (Wallis)
Unconquered (DeMille)
Adventure Island (Pine-Thomas)

PRC
Philo Vance's Gamble

RKO RADIO
Banjo
They Won't Believe Me
Bachelor and the Bobby-Soxer
Time to Kill (Hakim-Litvak)
Tarzan and the Huntress (Lesser)

REPUBLIC
Hit Parade

20TH CENTURY-FOX
Boomerang
I Wonder Who's Kissing Her Now
Homestretch

UNITED ARTISTS
Red River (Monterey)
New Orleans (Levey)
Vendetta (California)
Carnegie Hall (Federal)
Who Killed "Doc" Robin? (Roach)

UNIVERSAL-INTERNATIONAL
I'll Be Yours
Slave Girl

WARNERS
My Wild Irish Rose
Woman in White
Deep Valley
Night unto Night
Love and Learn
Possessed
Pursued (U. S. Pictures)

"FILM MAKING

Magnificent! Inspiri

AT ITS FINEST!

! Truly Memorable!"

says Rose Pelswick, N. Y. Journal-American

"Excellent! A motion picture of great emotional appeal! Both entertaining and significant!"
—*Archer Winsten, N. Y. Post*

"Sheer entertainment...well worth seeing. Excellent drama. By far Miss Russell's best screen portrayal!"
—*Eileen Creelman, N. Y. Sun*

"An enlightening and heart-warming experience! Miss Russell's performance astonishingly honest and genuine!"
—*Cecelia Ager, PM*

"An exciting event! Stupendous! One of the most important films of our time!" —*Lee Mortimer, N. Y. Mirror*

"Absorbing and moving! Superbly entertaining! Emerges with tremendous force and feeling!"
—*Howard Barnes, N. Y. Herald-Tribune*

"Rich and inspiring! Miss Russell plays with tremendous vitality and warmth! Inspirational entertainment in the high-powered class!" —*Bosley Crowther, N. Y. Times*

"An important picture as well as touching drama! Miss Russell is tender, radiant!"
—*Wanda Hale, N. Y. Daily News*

LABOR DISPUTE ON COAST AT IMPASSE

Actors at AFL Meeting in Chicago Seek Means of Ending Studio Fight

Quiet, orderly picketing without further large-scale outbursts of violence since last Tuesday's wild melee at MGM, was the order of the day in the Hollywood labor situation as the American Federation of Labor convention got under way in Chicago this week and Richard Walsh, international president of the IATSE, arrived in the film capital last weekend. At midweek mass picketing was transferred from MGM to Republic, and minor clashes were reported at Columbia.

However, this momentary calm was no indication that the jurisdictional dispute between the IA and the carpenters local of the Conference of Studio Unions was nearing settlement.

Actors To See Green

Monday a delegation from the Screen Actors Guild arrived in Chicago to arrange a conference with William Green, president of the AFL, and his executive council in an effort to settle the dispute. Representing the SAG were George Murphy, Gene Kelly, Robert Taylor, Edward Arnold, Robert Montgomery, Walter Pidgeon, Dick Powell, Jane Wyman, Alexis Smith and Ronald Reagan.

In an interview with the press Monday afternoon, Mr. Murphy, a member of the SAG board of directors and that organization's past president, said some machinery must be set up within Hollywood to work out all jurisdictional fights. He pointed out that if such a plan could be established he believed all of the studio labor leaders would support it.

Tuesday members of the SAG voted 2,748 to 509 in favor of crossing picket lines. In commenting on the results of the vote, Franchot Tone, first vice-president, said: "The actors have served notice to all concerned that they will not allow the studios to be closed by picket lines in jurisdictional disputes."

Fight Not Brought Up

Prior to the opening of the AF of L convention, Mr. Walsh announced, "We (the IATSE) won't bring up the Hollywood matter during the convention." He said, however, a report of the situation had been sent to Mr. Green and his council.

A few days later Mr. Walsh said there was some possibility that the IATSE might withdraw from the AF of L. He said, "We like the AFL, but no one is going to cut us up, not the carpenters, or not the AFL. If forced to leave the AFL we will organize 200,000 members in the amusement industry." However, he further expressed the belief that the AF of L would not force such a step. Mr. Walsh accused the AF of L council of failing to stick by its own directive, issued last December as a settlement of last year's strike—a directive that he contends gave the IATSE the right to build sets. The council modified its edict last August, he said, giving construction of sets to the CSU, with their assembly on the stage awarded to the IATSE.

Last Friday Warner Brothers filed suit in Los Angeles against the CSU, Herbert Sorrel and other CSU officials and agents for $3,000,000, charging "illegal picketing, violence, using of physical force to prevent Warner employees from entering the studio, and acting in concert to destroy Warners."

Cites Stand on Manager Union

In New York last weekend an IATSE official said the organization has not reversed its stand on granting charters to theatre managers' unions, in answer to the reported action of the Chicago branch of the IATSE motion picture projectionists' local in attempting such organization.

According to the spokesman the action of the recent IATSE convention in Chicago paved the way for the AF of L to issue charters to theatre managers' unions. The Chicago operators local is authorized in its charter from the IATSE to organize all "front of the house help" from assistant managers down to candy vendors but not managers, the official indicated.

Borkin Resigns from U. S. Anti-Trust Unit

The resignation of Joseph Borkin, chief economic advisor and attorney in the anti-trust division of the Department of Justice, was announced Tuesday by Tom C. Clark, Attorney General. Mr. Borkin, who entered the anti-trust division in 1938, is going into private practice as an economic consultant. Mr. Borkin is the author of "Television, A Struggle for Power," and headed the anti-trust action affecting the Scophony large screen television patents.

Columbus Attendance Hit By Streetcar Strike

A sharp decline in attendance in downtown houses in Columbus, O., was noted last Tuesday after a street car operators strike.

Operators Get Increase

Weekly increases in salary of 10 per cent, three per cent and two per cent, over the next three years, with a paid vacation of a week next year and two weeks in 1948, are granted in a contract signed by Albany theatres with the local projectionists' union.

Chicago Theatre Staffs Organize

The new Theatrical White Collar Workers Union, IATSE, in Chicago will demand a minimum wage scale ranging from 65 cents per hour for candy girls to $2.75 for cashiers, according to Eugene J. Atkinson, business manager of the local "IA" projectionists' union, who is in charge of the group during its organization period. If the demands are not met, the projectionists will be pulled from Chicago's theatres, Mr. Atkinson is reported to have indicated.

As many as 200 theatre managers are expected to affiliate with the union, which has enrolled 75 per cent of a potential 2,000 members, Mr. Atkinson said, pointing out that, although managers were classified as executives and ruled ineligible at the last "IA" convention, they are included because, "for the most part, they carry out orders from home offices."

Hourly wage demands of the white-collar group are: candy girls, 65 cents to $1; cashiers, $1.75 to $2.75, and doormen, $1.50 to $2.50, with the lower figure to be sought at small outlying houses, and the top figures at first run Loop houses.

Also demanded, in a formula following that of the projectionists' contracts, will be a six-day week, a guarantee of a 40-hour week, time and one-half for overtime and double time after midnight.

The union's first general meeting will be held within 30 days, Mr. Atkinson said last week, followed by appointment of a business agent and election of officers. A membership application fee of $3 has been set.

Home Office Workers to Get Retroactive Pay

New contracts, signed October 3 between eight companies and the Screen Office and Professional Employes Guild, assure nearly 3,000 New York home office workers an estimated $200,000 retroactive salary, payable October 28. The agreements, retroactive to April 1 at United Artists and to July 29 at Columbia, 20th Century-Fox, Paramount, Republic, Loew's MGM, RKO Radio and National Screen Service, provide raises of $6 per week or 15 per cent, whichever is greater. Contracts were signed in the office of Major Leslie E. Thompson of RKO, with Jack Lang of 20th Century-Fox as chairman.

Beginning October 7, MGM, United Artists, Columbia and Republic home office employes, under the contract terms, began working 37½ hours weekly instead of 40 hours. The new time limit establishes a working day from 9 A.M. until 5:30 P.M., with an hour for lunch. This has been in effect at all the other companies with the exception of Twentieth Century-Fox, which will continue a 35-hour week.

Contracts between home offices and the Screen Publicists Guild also will contain the 37½-hour week clause. Signing will take place after October 14, when Major Thompson returns from a midwestern trip.

"BLUE SKIES" is king-size

Big — Bigger — Biggest
Musical Ever Made by
Paramount — In Technicolor!

ALBANY

A combination of frigid and bland weather ran with excellent business in Albany downtown theatres. "Claudia and David" headed the bill at Fabian's Palace; "Caesar and Cleopatra" at Warners' Strand. "The Stranger" was the chief attraction at the Grand, Fabian No. 2 house, while "Cloak and Dagger" moved down the street to the Ritz from the Strand. "Smoky," which has been a big draw in Albany territory houses, played its second local engagement at the Madison, Warner uptown theatre. . . . The ticket sale for the concert of Father Flanagan's Boys' Town Choir at the Palace, October 22, has been excellent. Albany is one of the stops in an eight weeks' cross-country tour, which will take the Choir to 50 cities.

Proctor's theatre in Troy played the legitimate hit, "Life With Father," for afternoon and evening performances on October 10, under the auspices of the Kiwanis Club. The profits will be used in the Club's work among underprivileged children. Larry Cowen, manager of Proctor's, was instrumental in arranging the engagement—the first for a stage show in Troy for many moons. . . . Proctor's regular policy is films. . . . The Lake, a small theatre which William Kennedy built in Chazy (Adirondack Mountain town), opened October 6. Chazy is a new spot for a theatre.

ATLANTA

Walt Disney and William K. Jenkins, president, Georgia Theatres, has offered all proceeds of the world premiere of "Song of the South" to support Atlanta projects of the Junior Leogue and the Uncle Remus Memorial Association. Mr. Disney will attend the premiere November 12. . . . Constance Bennett, in "Centennial Summer," was honored at a cocktail party at the Variety Club and a dinner at the Capital City Club with Harry Ballance, 20th Century-Fox southern sales manager, and William K. Jenkins, president Georgia Theatres, as hosts. . . . Mr. and Mrs. Fred Weis, Roxy and Savannah theatres, Savannah; Frank Merritt, Acme Theatres, Birmingham, and Tony Stone, Leon theatre, Tallahassee, Fla., were all visitors in the city. . . . Dixie Graham, former office manager of PRC, Atlanta, has resigned and now is with Kay Film Exchanges, same job. . . . C. H. Robuch, former office manager of Republic, now office manager with PRC. . . . Robert Cannon, the Florida showman, of Lake City and Live Oak, was a visitor to the city. . . . Nat William, past president of the SETOA, paid Atlanta a short visit. . . . Harry Graham, former district manager Universal-International, was given a farewell party at Club 26 September 26.

BALTIMORE

"Notorious" continued strong for its third week at the Hippodrome. "Holiday in Mexico" proved a fine drawing picture at the Century, held for a second week. "Open City" still pulling at the Little in its third week. "The Killers" opened very big at Keith's. A winning program at the Times and Roslyn simultaneously included "The Last Crooked Mile" and "I Wanted Wings." At the Stanley, "Two Guys from Milwaukee" held for another week. "Three Little Girls in Blue" went into a strong second week at the New theatre. "Bamboo Blonde" started nicely at the Mayfair, and "Down Missouri Way" was fair at the Valencia. In general, business is holding up very well.

Milton Schwaber opened his Paramount with 500 invited guests October 3, and opened to the public next day. After the show Mr. and Mrs. Schwaber entertained friends at the Variety Club. Wilbert Brizendine is Mr. Schwaber's managing director. . . . Stage show is being given at Maryland in Hicks Circuit. . . . Baltimoreans will vote again on Daylight Saving time at November election. . . . Loew's 20th anniversary celebration was held in Baltimore, with William K. Saxton, city manager here for 15 years, giving a dinner to press and radio and others and having Navy K-Type dirigible flying over the city. . . . Baltimore Variety Club has announced to members that it must limit each member to two couples on Saturday night affairs due to popularity, and each member and guest must register. Started October 5. Lou Becker and Chauncey B. Wolf sent out notices.

BOSTON

The Capitol theatre in Lowell has reopened again after being closed for repairs. . . . Two new theatres for weekend runs of 35mm shows were opened at Alton, N. H., and Hamilton, by William Trayers, who has specialized in the 16mm field for many years. . . . Jack Markle has now had "Henry V" at the Esquire theatre for seven months and the indications are that the English picture will continue for another two months or more. . . . John McConville has had several improvements made at the Watertown Square theatre, E. M. Loew house, in Watertown, a Boston suburban district. . . . James King and Arnold Van Leer have accepted appointment to the Committee for the raising of a fund for a National Memorial to War Nurses.

Barney Balaban, Paramount president, on his visit to Boston, spent several hours visiting friends at 60 Scollay Square and in Film Row and wore out his guides by his energy and insistence upon seeing as many persons as possible during his stay. . . . Al Long, former theatre publicist, now with the Hotel Somerset as publicity manager. . . . Ann Thomas, former theatre publicist, has joined the forces of Newsome Associates, public relations firm in Boston. . . . Members of the M & P Theatre Managers Club held a dinner and business session at Hotel Statler last week.

Louis Schaeffer, who is manager of the Victory theatre in Holyoke, has been named to the public relations division of the 1946 Holyoke Community Chest fund campaign. . . . Arthur J. Keenan, manager of the Merrimack theatre in Lowell, has been named one of the six directors of the Lowell Chapter of the American Veterans Committee.

Although schools in Concord, N. H., opened, after starting late because of the polio threat, the ban on theatres for children is still in effect. . . . Leslie Emerson of Franklin, N. H., who served in the Army since 1943, is again manager of the Regal theatre in Franklin. Edward O'Connell was the former manager. . . . Manchester, N. H., has lifted the ban on children's attendance at local theatres, which was in effect most of the summer because of the polio epidemic. Health authorities also opened schools and churches to children.

CHARLOTTE

Charles Hunsuck, booker for Warners, has joined Astor Pictures as salesman. . . . Clyde Settlemyre, new short subject booker for Columbia, has been second shipper since his return from the service. . . . Variety Club held its annual golf tournament October 2 at the Carolina golf course. George Roscoe, Columbia branch manager, and Harold Keeter, PRC, branch manager, tied for first place. Besides numerous games for adults, a cartoon show was staged by Variety Club for the kiddies. . . . Paramount held two going-away parties in their club room for Mrs. Clara Hinson, inspectress, and Jeanette Abrams, assistant cashier. They also held a dinner dance in the Variety Club hall for all Paramount employes and their invited guests.

Seen on Film Row in Charlotte: Lin Lee, Warsaw, N. C.; Roy Rowe, Burgaw, N. C.; Charlie Myers, Rich Square, N. C.; J. L. McConnell, McCormick, N. C.; J. W. McMillan, Latta, S. C.; W. O. Vanderburg, Pageland, S. C.; George Parr, Lancaster, S. C.; Cary Caudell, Wallace, N. C.; R. D. McGowan, Spring Hope, N. C.

CHICAGO

The Jones, Linick & Schaefer Circuit celebrated their 42nd anniversary October 3rd. They opened their first theatre on State street, a block from the Palmer House, in 1905. It had 300 seats and admission was 5 cents. One of their early pictures was "The Great Train Robbery." . . . Bill Bishop, MGM publicity executive, bowled a record-breaking game of 615 in the opening game of the Film Row Bowling League. He bowled one game of 245. . . . Ben Banowitz has been elected secretary-treasurer of the Illinois Allied organization. He succeeds Dick Salkin, of the Jackson Park, who resigned when the theatre withdrew from the organization. . . . James Gregory of the Alliance Theatre Corp., was elected to the

(Continued on page 38)

"Blue Skies" is Berlin

Thirty-Two—Yes, We Said 32—
Of the World's Favorite
Irving Berlin Song Hits!

(Continued from page 36)
Board of directors, replacing Banowitz.

The Chicago Cinema Lodge of the B'nai B'rith will hold its first meeting of the new season at the Midland Hotel October 24. President Jack Kirsch has appointed Ed Wolk as program chairman for the initial meeting.

CINCINNATI

The local Variety Club will hold its election October 14 to select local and national canvassmen, who, in turn, will chose the officers for the ensuing year at a later date. . . . The club also will stage a farewell dinner to Jack Bannon October 21. . . . Sam Oshry, RKO exchange office manager, has resigned to accept a selling post with the Universal exchange in Indianapolis. . . . Jim and Phil Chakeres, of Springfield, Ohio, have had plans drawn for a new 350-seat theatre at Washington Court House, Ohio, for which a site has been secured. Work is scheduled to begin as soon as materials become available. . . . The new Rossville theatre, at Hamilton, Ohio, opened about 60 days ago, now is operating from 6:30 P.M. weekdays, except Saturdays, Sundays and holidays, instead of opening at 1:30 P.M., as heretofore.

CLEVELAND

The more varied attractions offered in the downtown area, the better business there is at the theatres. Last week baseball, football, the Ice Capades, and a local operetta company all bid for patronage. Result was a holiday atmosphere, abetted by an unseasonal cold spell, that drew people downtown. All of the first runs reported good attendance. Neighborhoods, however, report a drop. They attribute it to the boost in living costs and the increasing difficulty of adjusting the pay envolpe to the cost of food. . . . William N. Skirball is in from his west coast ranch to see that his theatre circuit is O.K. . . . Mike Cullen, who pinch hit for Charles Raymond as Loew theatre district manager, has been assigned to the Kansas City-St. Louis, Indianapolis-Louisville district, with headquarters in Kansas City.

Dave Miller and Lester Zucker will be guests of honor at a testimonial dinner to be held at the Statler Hotel October 28. Occasion is Mr. Miller's transfer to the Universal Buffalo-Albany-New Haven district, and Mr. Zucker's change of allegiance from Columbia branch manager to be a member of the Rank-Universal organization as district manager.

COLUMBUS

Downtown theatres were dealt a stinging blow when transit operators of the Columbus & Southern Ohio Electric Co. walked out, halting local street car and bus service. Theatres reported business off from 25 to 50 per cent. Especially hard hit was the Palace, with its first stage show of the season, "Star and Garter Revue." Neighborhood theatres weren't hit nearly so much since most patrons of these theatres live within walking distance. At present time there was still no sign of a settlement.

J. Walter Jeffrey, member of the family that founded the Jeffrey Manufacturing Co.,

has acquired the Olentangy Theatre Building on North High Street. . . . New 1,400-seat theatre costing $200,000 will be erected at Galion by Henry Fickenshare, manager of the State and Ohio . . . buildings now on the site will be razed within six months to make way for the new theatre. . . . Burlesque's local debut has been postponed to October 25 in the newly-named Gayety theatre, formerly the Knickerbocker.

Autumn and winter stage attractions due at the Palace include Ray McKinley and his orchestra, the Modernaires, Freddie Slack and his band with Ella Mae Morse, the bands of Frankie Carle, Gene Krupa and Cab Calloway, and Mickey Rooney, himself. . . . John C. Cassidy, chief of the motion picture division of the Veterans Administration, Washington, was in town recently conferring with Cecil Sansbury, branch VA film chief. . . . Local friends of William H. Elder, former Ohio manager, are congratulating him on his appointment as manager of Loew's Penn, Pittsburgh.

DALLAS

Film business here has been somewhat spotty with the suburbans getting brisker trade proportionately than the downtown houses. Downtown houses showed a little less than average grosses. "Till the End of Time" got $14,500. At the Majestic where "Holiday in Mexico" played the house lost about $900, on the day that Walter Pidgeon made two personal appearances, because the normal turnover of five times daily was cut to three. The customers came in early to see the star and stayed through two showings of the film. The week's figure was around $16,000. Two suburbans, the Village and Lakewood, showing the British import, "The Man in Grey" simultaneously report good business at both houses, which are in widely separated areas. . . . The Wilshire, Interstate's 800-seat house, opened this week with all the trimmings of a premiere, with the first Texas broadcast demonstration of television in the lobby as an added attraction.

DENVER

Business was off only slightly because of a rain Saturday night. . . . R. O. Beck, owner several Denver shoe repair shops, buys Rialto, Haxtun, Colo., from L. L. Mutchie. . . . George Frantz pinch-hitting for Sam Langwith, owner Service and Supply Co., who with Mrs. Langwith, owner Mines theatre, Idaho Springs, Colo., taking trip east for business and pleasure. . . . John Andersen, former exchange and theatre man, and Abel Davis, Roxy owner, have applied for permit to build new theatre in Denver. Hearing set for October 28. . . . Noel Sitton opens new Empire theatre, Dove Creek, Colo.

Max Noel, who has been making special survey for the Retiscope Screen Co. since his discharge from the Navy, has been named their special representative here. . . . Chet Bell, Paramount exchange manager, is spending more time each day at the exchange since his recent operation. He is getting his strength back slowly. . . . E. K. Menagh has reopened the Star, Ft. Lupton, Colo., after doing a remodel and decorating job. . . . Archie Goldstein, Palm owner, is experimenting with 16mm product, both foreign and U. S., on weekends. . . . Out-of-town theatre folks seen on Film Row included Mr. and Mrs. Fred Lind, Rifle, Colo.; Reuben Stroh, Telluride, Colo.; R. D. Ervin, Kremmling, Colo.; Ed Schulte and Clarence Chidley, Casper, Wyo.; C. S. Horn and Paul Morgan, Hay Springs, Neb.; Michael Kelloff, Aguilar, Colo.; L. L. Mutchie, Haxtun, Colo.

DES MOINES

All three downtown "A" houses here did above average business last week with Danny Kaye in "The Kid from Brooklyn" leading the field 75 per cent over normal. This picture was held over for a second week at the Orpheum theatre. . . . Winners of the Tri-States Thirteenth Anniversary contest were announced by the corporation's officials, with Bill Miskell named winning district manager. . . . Tri-States' A. H. Blank and Mrs. Blank celebrated their 41st wedding anniversary September 20.

The local school board is enlarging its visual aid library, with education by motion picture becoming more and more popular in the school system here. . . . Allied Independent Theatre Owners of Iowa and Nebraska have announced plans for their midyear convention, to be held at the Hotel Fort Des Moines October 28 and 29. . . . At Mason City, Iowa, an ordinance was passed limiting advertising on theatre screens to two minutes. . . . Iowa employment registered a gain of 3.3 per cent during August as compared with July, according to the state commissioner of labor's report. . . . Clyde Fairless, 60, Orpheum theatre stage manager, died last week. He had been a stage manager for the Orpheum circuit here since it was established in 1907.

DETROIT

Detroit's prosperity index—employment in the automotive industry—took a severe jolt this week with major layoffs at Chrysler and Briggs. Citing lack of steel as the cause, workers have been told layoffs will extend into late November. Chrysler layoffs approximate 25,000, while Briggs cut about 7,000 from the payrolls. Hourly and salaried employees were affected in both instances. Unless the strike situation in steel and pow-

(Continued on page 40)

"BLUE SKIES"

is

Bing

and Fred and Joan

Plus De WOLFE,
SAN JUAN, and
the "Blue Skies" Beauties!

(Continued from page 38)

er, as well as with suppliers, improves drastically and maintains an even tenor, Detroit business may be far from good the coming winter months.

J. Frederick Wuerth, prominent Ann Arbor business man for 50 years, and formerly owner of the Wuerth and Orpheum theatres, died recently. . . . Fred E. Witters has sold his two Saginaw theatres, the Court and the Janes theatres, to a Detroit company headed by Fred E. Bonnem. . . . George J. Bachmann, Mrs. E. Bachmann and George Daly have formed the Richfield Development Company for construction of a 560-seat theatre in Kearsley. . . . The new Budd theatre, Harrison, held its formal opening with Warren Millard, manager, greeting the first-nighters.

HARTFORD

Quite a few meetings were held in this territory last week—All Hartford theatre managers and owners gathered at Warner Circuit Hartford District Manager Henry L. Needles' office in the American Industrial Building to discuss coming Hartford Community Chest and Fire Prevention co-operation. . . . In Providence last week theatre managers from M&P Circuit District Managers Hy Fine's and Ben Rosenberg's areas discussed fall drive.

Trade reports in Hartford last week were that Bob Hope has been booked for a tentative five-day tour of New England states in mid-October, with such cities as Hartford, New Haven, Providence, Portland, Me., and Boston tentatively scheduled for the tour. . . . Ernie Grecula, who's in charge of advertising and publicity for Hartford Theatres Circuit, Hartford, and George Smith, that circuit's maintenance director, were in New York the other day.

Booking in New Haven: Mr. and Mrs. Al Schuman, Phyllis Selvin, Hartford Theatres Circuit; Marshall Stauffer, Newington, Newington; Maurice Schulman, Webster and Rivoli, Hartford. . . . Amateur nights get under way on October 18 at the Astor in East Hartford.

INDIANAPOLIS

There's still not much excitement around downtown box offices here. The biggest take last week was a moderate $14,500 for the bill headed by "Two Guys from Milwaukee" at the Indiana. All first-run houses are currently playing double features, after having practically abandoned the practice. . . . The Associated Theatre Owners of Indiana have announced that a trade show, the first since 1940, will be held in conjunction with their 20th annual convention at the Hotel Severin here November 19-20. . . . Marc Wolf, Manny Marcus and Oscar Kushner will represent local show business at the first two games of the World Series in St. Louis. . . . Rex Carr, city manager of the Marcus group, has vacated his office in the Alamo, which goes to its new owner, Joe Cantor, November 1. Rex is set up now in the Sachs Building. . . . Charles Fred Boyd, manager of the Ritz, died October 4 after a brief illness. He was a native of Charleston, S. C. . . . The Variety Club reopened Monday night, featuring a new sandwich bar and screening room. . . . John Keller, formerly of Warners, is new booker at RKO.

KANSAS CITY

The City Welfare Department of Kansas City, Mo., opened October 7 the tenth of a group of community centers and teen-age clubs inaugurated promptly upon relaxation of restrictions required by the polio situation. Before the end of October, 25 of these centers will be in operation, some open every day, some one night a week. Exhibitors are stepping up plans for drawing youth to theatres who had been temporarily kept away by polio anxiety.

Chet Borg, for more than 15 years with Warner Brothers branch here, who resigned recently, is going into exhibition as a full-time job. He has bought the interests of his father, Charles S. Borg, in the Olaza, Appleton City, Mo., has moved his family there. He also will assist his father in the operation of the latter's Lowry theatre, Lowry City, Mo., and the Civic, Osceola, Mo., soon to be opened. . . . Jerry Drake, operating the Ritz theatre at Bolivar, Mo., erecting a new theatre there, work on which has been delayed several months. It may be opened by January 1, 1947.

Edward Mansfield, manager of Greater Kansas City theatres for Commonwealth, has been named manager of the newly created city division. . . . First-run theatres are putting on their screens this week, Fire Prevention Week, a trailer supplied by the Fire Department. The talk made to the Kansas Missouri Theatre Association October 2 by Finton Jones, specialist in insurance for theatres, was especially timely. . . . Ernest Block, for more than 15 years a film salesman with Kansas City exchanges, out of field work for the past year, is back on Film Row, as salesman for Columbia, replacing Maurice Shackelford, recently named branch manager for PRC.

LOS ANGELES

Grosses continued on the upbeat, despite the first showers and cloudy weather of the season. . . . A new first run was added to the 20th-Fox exclusive day-and-date trio when the Loyola was opened by Charles P. Skouras' Fox West Coast. The debut made it a quartet for "Three Little Girls in Blue," along with the Chinese, State and Uptown. . . . There was another sharp drop in poliomyelitis cases. The General Hospital reported only two new cases in a total of 134 under treatment, with 15 released. There were no deaths. . . . Western Theatres has bought the Crenshaw, on the boulevard of that name. . . . Ted R. Gamble returned to Portland after several days here on personal business. He was to leave there this week for New York to be on hand for developments in the anti-trust suit and the ATA's part therein.

Paul Williams, counsel for the Southern California Theatre Owners Association, is back from New York and Washington for a report to his directors on progress of the association's move to intervene in the New York suit. . . . Robert H. Poole, executive director of the Pacific Coast Conference of Independent Theatre Owners, and Hugh Bruen of the ITO of Southern California, are back from the CIEA meeting in Washington and making plans for huddles with their members. . . . Tom Connors, 20th-Fox vice-president in charge of distribution, arrived in Los Angeles for talks with the local sales force between chores at the studio.

Harry Thomas, PRC president, is due at the local exchange. He is moving headquarters from New York. . . . Localites are speculating on how long Besa Short will be able to keep out of the business. For years head of the Interstate Circuit's shorts department in Dallas, she has come here to be with husband Paul, a director at Paramount.

MEMPHIS

Theatre attendance at downtown first run houses continued an upward climb last week for the second consecutive week. All four major houses, Malco, Warner, Loew's State and Loew's Palace, reported better business than the previous week. Three of the four had business as good as the same week a year ago. Warner held over for a second week "Two Guys from Milwaukee." Malco brought the first vaudeville to the Memphis stage in more than a year when the A. B. Marcus La Vie Paree girl show opened last weekend. Neighborhood theatres reported a slight increase in attendance last week following a sharp drop which came with the opening of public schools.

M. A. Lightman, Sr., president of Malco Theatres, Inc., was back at his desk a few hours each day last week after an extended rest ordered by his doctors. . . . Doak Roberts, district manager of Warner Bros., Dallas, and Norman H. Ayers, division sales manager, New York, dropped in at the Memphis exchange. . . . Variety Club Tent 20 dedicated its new quarters at Hotel Gayoso last week with Chief Barker Herb Kohn, Malco official, master of ceremonies. . . . Mid-South exhibitors shopping on Film Row included: Grady Cook, Joy theatre, Pontotoc, Miss.; W. F. Ruffin, Ruffin theatre, Covington, Tenn.; Louise Mask, Luez theatre, Bolivar, Tenn., and J. C. Mohrstadt, Missouri theatre, Hayti, Mo.

MINNEAPOLIS

Theatre business in Minneapolis and throughout the northwest has just about returned to normal, compared to the corresponding period of last year, after an overall loss of about 20 per cent during the recent infantile paralysis epidemic. "Notorious" and "The Big Sleep" have been recent top films, and one Loop theatre, the Gopher, has

(Continued on page 42)

"Blue Skies" is For Xmas from Paramount

And it Premieres at the
N. Y. Paramount Oct. 16th!
National Release Dec. 27.

ving Berlin's "Blue Skies" in Technicolor starring Bing Crosby, Fred Astaire, Joan Caulfield with Billy De Wolfe, Olga San Juan, Lyrics d Music by Irving Berlin, Produced by Sol C. Siegel, Directed by Stuart Heisler, Screen Play by Arthur Sheekman, Adaptation by Allen Scott

(*Continued from page* 40)
been doing better than average business with a series of reissues. . . . Ben Berger, North Central Allied president, back from the national Allied convention in Boston, said the prospects of various groups of independents joining into one central organization are "very favorable." . . . Max Roth, eastern sales manager for PRC, made a business trip to the Minneapolis exchange. . . . Robert Mans has been named manager of the new Mans-O'Reilly theatre, the Harbor, at Two Harbors, Minn.

Perry Smoot, formerly with 20th Century-Fox at Omaha, has joined the Monogram sales staff here. . . . Dale C. Cohn will manage the Superior at Superior, Wis., a Berger Amusement Co. house. . . . Several new theatres are being built throughout the territory, and many others being reopened after wartime shutdowns.

NEW ORLEANS

The St. Charles theatre here opened its 1946-'47 stage show-screen presentation policy September 25 with A. B. Marcus Show, 1946 Edition "La Vie Paree" on the stage and "It's Great To Be Young" on the screen. . . . Notables of the film industry who participated in the recent three-day Louisiana Good Will Air Tour which was sponsored by the New Orleans Young Men's Business Club and the Civil Air Patrol were Wing Commander Lt. William Prewitt of Associated Theatres, Joy N. Houck of Joy Theatres, William Cobb of Exhibitors Poster Exchange, and A. J. Broussard of Bruce Theatre, Crowley, La., each piloting his own plane. . . . C. T. Haynes and H. E. Jackson opened a new 300-seat theatre, the Lyric, in Ellisville, Miss., October 1.

G. S. Kennedy has been assigned the Louisiana film area as salesman for 20th-Fox. He was formerly their booker, with Henry Harrell now in that post. . . . Oscar Oldnow, vice president, western and southern district manager of National Theatre Supply Company, visiting a few days here to present personally the 20-year service pin to their manager, Tom Nealy, Sr., on his anniversary.

Recent out-of-town visitors and shoppers in the colony were: Mr. & Mrs. Charles Levy of the Harlem theatre, Thibodaux, La.; Mr. & Mrs. A. L. Royal of Meridian, Miss.; Billy Johnson, Pollack, La.; Nick Lamantia, Bogalusa, La.; Jimmy Tringas of Ft. Walton, Fla.; L. E. Downing, Brookhaven, Miss.; Pix Mosely, Picayune, Miss.; Tracy Barnett, DeKalb, Miss.; Louis Watts, Oil City, La.; Al Morgan of the Fred McLyndon circuit in Alabama, Mr. & Mrs. W. A. Hendrix of Monroeville, Ala., and Mr. Williams of the State theatre, Jackson, Miss.

OMAHA

Box offices this week held to a fairly even keel. 20th-Fox has promoted booker Pat Halloran to salesman and Tod Kuntzelman, shipping clerk, to booker. Ruth Coren is a new general clerk. . . . G. Ralph Branton, Tri-States general manager from Des Moines, and booker Dale McFarland were in Omaha. . . . Joe Jacobs, Columbia branch manager, left to visit Los Angeles. . . . Ralph Falkinburg, who owns the Lexington theatres, is visiting at St. Louis, Kansas City and Chicago. . . . The American Legion is starting a new auditorium at Sioux Center,

Ia. C. V. Van Steenwyk will manage the Legion's theatre, which temporarily is located in the City Hall. . . . Merrill Fie, owner of the George theatre, George, Ia., has enrolled at the University of Nebraska. His father will handle the theatre while he is gone.

PITTSBURGH

Theatre men controlling houses in the downtown district are becoming more and more worried as the power strike shows no signs of coming to an end. With bus and street-car transportation at a complete standstill very few patrons are attending the first run houses and grosses are off more than 50 per cent. The situation also is causing a tremendous backlog in first run production. Many of the houses being content to string along with what they have had for the past two weeks.

While the downtown averages are hitting an all-time low, theatres in the outlying districts and suburbs are cleaning up. Which is only natural since only those with automobiles can travel. And automobiles have the town jam-packed despite the fact that all department stores are closed and few places of business are open.

Ed Lurie was in town beating drums for Monogram's "Suspense," which is headed for the Fulton theatre when things become normal. . . . William H. Elder of New Haven has replaced Frank Murphy as manager of Loew's Penn theatre, who resigned to become part owner of a radio station in Dayton, O. Mr. Elder comes here from Columbus; he has served as assistant manager at Loew houses in New Haven, Harrisburg, Indianapolis and Kansas City.

SAN ANTONIO

After a big week at the Majestic theatre, Universal's "Canyon Passage" was a holdover at the Texas for a second week. First runs continue to do good business with the back to school and work not showing much gain or loss at the box office yet.

First runs: "Holiday in Mexico" at the Majestic opened strong. "Claudia and David" ran a close second at the Aztec in spite of unsettled weather. Only one return engagement film was shown for a three-day stand, that was "Home in Indiana" at the Empire, which replaced "Night Train to Memphis." . . . Stage attractions are getting a good play at the Municipal Auditorium. Harry James brought the cash customers from miles around for his one-night stand. Red River Dave with his stage show played a one-nighter October 3; Susana Guizar, Mexican film star, does a benefit show Columbus Day, and the Polack Bros. Circus goes in this same spot for the week starting October 14. . . . Hollywood "sneak" previews have been inaugurated at the Majestic each Wednesday night. Patrons attending see two first runs for the price of one.

ST. LOUIS

Box offices took severe punishment in St. Louis last week as the Cardinals tied and later defeated Brooklyn Dodgers for the National League pennant. And the business isn't expected to be bolstered by the World Series here, either. As a result of all the baseball fever sweeping the city, the grosses were just average last week.

The St. Louis *Star-Times*, one of two afternoon papers, has started an alphabetical directory of film attractions, including neighborhood houses as well as first run. . . . The Royal theatre at Pacific, Mo., has closed in cooperation with a citywide movement to check the spread of polio. . . . For the first time in many years the American theatre, only legitimate house in the city, has booked an attraction for more than one or two weeks. "Voice of the Turtle" will play for four weeks. . . . Jack Martin has joined the Republic sales staff in St. Louis, replacing Don Hicks, who joined the city sales staff of Paramount. . . . Loew's Orpheum last week began a series of revivals, starting with "Captains Courageous." The policy of revivals has been successful here at the St. Louis theatre, Fanchon & Marco first run.

A new 350-seat theatre to be known as the New Art theater and with a policy similar to that of the Little Carnegie, New York, will be erected in the residential West End district by Sam Komm for Ruby S'Renco. S'Renco now operates the Art theatre, a 113-seat house, with foreign films and trade screenings. Hugh McKenzie has been named district advertising and publicity man for RKO Radio Pictures, succeeding Ed Terhune, transferred to Dallas.

WASHINGTON

Brisk weather has given an impetus to local business. Holdovers were: "Holiday in Mexico" at Loew's Palace; "The Killers" at RKO Keith's; "Two Guys from Milwaukee" at Warner's Earle; "Specter of the Rose" at Sidney Lust's Hippodrome Theatre. Sol Sorkin, manager of RKO Keith's put in "From Courtship to Courthouse" the latest in the "This Is America" series, for the second week of "The Killers." New opening was "The Searching Wind" at Loew's Capitol.

A world premiere of "Cloak and Dagger" and "Last Bomb" were held at the Earle Wednesday evening with all seats available to the general public. Gen. Carl A. Spaatz, commanding general of the AAF was an honored guest in addition to prominent members of the Cabinet, Diplomatic Corps and Army and Navy. . . . Some 1,200 attended the funeral for George H. O'Connor, honorary barker of the Variety Club, and famous for years in Washington as the troubador who sang for every president from McKinley to Truman.

UNIVERSAL-INTERNATIONAL

Announces

that "THE DARK MIRROR" and "TEMPTATION" are now completed.

Prints are available for screening in our exchanges.

INTERNATIONAL PICTURES presents

Olivia deHavilland
Lew Ayres

NUNNALLY JOHNSON presents

The Dark Mirror

with THOMAS MITCHELL
RICHARD LONG · CHARLES EVANS · GARY OWEN
Produced and Written for the Screen by Nunnally Johnson
Original Story by Vladimir Pozner
Directed by ROBERT SIODMAK
AN INTERNATIONAL PICTURE

INTERNATIONAL PICTURES presents

MERLE **OBERON** · GEORGE **BRENT**
CHARLES **KORVIN** · PAUL **LUKAS**

Temptation

with
LENORE ULRIC · ARNOLD MOSS · LUDWIG STOSSEL
Screenplay by Robert Thoeren • From the Novel "Bella Donna" by Robert Hichens
and the Play by James Bernard Fagan
Directed by IRVING PICHEL · Produced by EDWARD SMALL
AN INTERNATIONAL PICTURE

SEEK SHOWDOWN ON BRITISH CRITICS

Metro Bans Reviewer of BBC; She Talks Suit as Industry Watches

by PETER BURNUP
in London

Our little Olympians, the radio and newspaper critics, are in a ferment; MGM having politely but firmly banned the B.B.C. critic from their press shows. It's a quarrel that's been long a-brewing. Dirty cracks lately have been more and more taken in popular newspapers and over the air at the expense of pictures which subsequently have earned enormous box office esteem.

It has become the recognised practice among a section of the critics to launch a hearty slam at any offering which appears to contain the ingredients of popular success; newspaper writers going so far as to aver that it's their job to lift their readers' minds out of the slush of novelettish sentimentality.

Attitude Out of Place

Say film executives, that attitude of lofty disdain is all very well in organs of limited and intellectual appeal, but it's entirely out of place in sheets which cater for the million; still more inappropriate over the radio. Distributors have gone on record with the sentiment that the B.B.C. has a willful down on the film industry; permits if not deliberately encourages its commentators to sneer at popular films.

The matter came to a pretty head when the radio critic—she's a lady named Mrs. Arbuthnot Arnot-Robertson—dealt with Metro's "Green Years" in scathing terms. "When will Hollywood learn that to make things larger and lumpier than life is simply to diminish their effect?" was one of the lady's less scornful comments on this occasion.

Metro Hits Back

MGM quickly got off the mark with their protest in a letter to the B.B.C.'s Talks Director couched as follows:

"We regret to inform you that, in our judgment, based upon a considerable number of talks given by Mrs. Arnot-Robertson, that critic is completely out of touch with the tastes and entertainment requirements of the picture-going millions, who are also radio listeners, and her criticisms are on the whole harmful to the film industry.

In these circumstances we propose not to invite Mrs. Robertson to review Metro-Goldwyn-Mayer films in future, and we would ask your kind cooperation in restraining her from doing so in B.B.C. broadcasts."

To date the B.B.C. has made no overt reply to the communication, but the Critics' Circle has been extremely busy. Mrs. Robertson hurried off to her attorney, who sent a letter to MGM claiming the latter's published protest to be defamatory and actionable.

Ask Apology and Damages

In their communication the lawyers request Metro:

"(a) To give a written unqualified apology to our client withdrawing the allegations, such apology to be given full publicity.

"(b) To give an undertaking not to repeat the defamation.

"(c) To indicate that you are willing to pay reasonable compensation to Mrs. Arnot-Robertson for the damage which your letter has caused."

Clearly, Metro cannot withdraw from its position. So, if Mrs. Robertson wants to maintain her stand, the matter will require to be ventilated in the law courts; which, in the opinion of film executives, will be all to the good.

The trade generally has become restive under the incessant barrage of sneers, is desirous of an early showdown. The matter was to be debated at the October 10 K.R.S. meeting when, it was anticipated, drastic steps would be taken to curb the damaging outgoings of some lay press critics.

British Kodak Working On 24-Hour Basis

Kodak, Ltd., British subsidiary of Eastman Kodak Company, at present is working 24 hours a day, seven days a week, to meet the British demand for motion picture and other photographic goods, according to Donald McMaster, deputy chairman of the board of directors and joint European general manager, who is visiting this country. Mr. McMaster predicted it would be several years before production caught up with demand, despite the fact that production has broken all peacetime records. Kodak, he said, is definitely planning expansion of manufacturing facilities in Britain, but the program is being held up by shifting world conditions.

Zukor, Ginsberg To Confer With Rank in London

Adolph Zukor, Paramount board chairman, and Henry Ginsberg, studio chief, are scheduled to arrive in London about October 29 from New York to discuss Paramount's British production plans with J. Arthur Rank, it was reported. Their trip is ostensibly concerned with with a motion picture Royal Command performance at Metro's Empire theatre.

British Product Now Outgrosses U.S., Says Rank

London Bureau

Following on similar reports on an increased box office for British films in the British market comes a statement to the same effect from J. Arthur Rank.

In his statement to Odeon stockholders, Mr. Rank says: "You will be interested to know that the net average box office receipts per theatre week for British films now exceeds that of our foreign supplies."

Mr. Rank's statement relates, of course, only to receipts at his Odeon and Gaumont-British theatres, but analysis of returns from independent exhibitors all over the country shows a similar picture.

British films are undoubtedly on an upward graph compared with their Hollywood rivals.

The full report of the Odeon group reveals that the trading profit has, for the first time, topped £3,000,000 ($12,000,000); the figures being £3,000,821, comparing with £2,442,427 last year.

But this gladsome picture has some disturbing undertones. Out of the trading profit no less than £1,948,916, or 13 shillings in the pound, went in direct taxation. And Mr. Rank points out that what he describes as "the crippling taxation which falls upon this industry" goes much further. Of Odeon's total box office receipts no less than 48 per cent has been paid away in entertainments tax, income tax and excess profits tax, he pointed out.

"I am of the opinion," said Mr. Rank, "that the time is fast approaching, particularly when we may have to face some diminution in attendances, when it will be essential for the well-being of this industry that there be some alleviation in the present scale of the entertainments tax. I do not believe that it is generally appreciated that approximately 39 per cent of the money paid by the members of the public at the box office is entertainments tax which passes week by week to the Exchequer."

Set New Wage Scales for British Exchange Staffs

Details of the standard wage rates American distributors trading in London will be called upon to pay their dispatch and repair workers are contained in the agreement negotiated by the Kinematograph Renters' Society and the National Association of Theatrical and Kine Employees issued last week. In the dispatch category, the dispatch managers will receive £7 ($28) a week; assistant dispatch manager, £; driver, £5; packers, £5; and those workers 18 years or younger, £3, 10s. Repair: foremen, £5; repairers, £4, and learners, £2, 10s. The figures are exclusive of overtime and relate to male and female employees alike. The agreement is retroactive to April 16.

FIRST IN FILM NEWS

MOTION PICTURE DAILY

Accurate Concise and Impartial

Keep your eye on this "page one" hit

"The Dark Mirror"

[*Universal-International*]

THE first contribution of Leo Spitz and William Goetz to the Universal-International program should get the new combine off to a flying start at box-offices. Beyond living up to the highest standards of psychological mystery melodrama, it emerges as the screen's most penetrating study of twins and, beyond that, as a heart-breaking exposition of human jealousy. Thus, all sorts of audiences, attracted by the drawing power of Olivia de Havilland and Lew Ayres, undoubtedly will find this a good film to shudder through, to weep at and to discuss after seeing.

Nunnally Johnson's screenplay and production are almost impeccable, breathing simplicity and warmth at every turn into what might have been pretty academic material. And Robert Siodmak's talent for directing this sort of thing is imprinted throughout. His cameras focus most of the time upon the two principals, playing three roles, with occasional support from Thomas Mitchell, but they turn out an unlimited range of scenic and emotional variety.

(Continued on page 3)

All movie audiences will see and read about "THE DARK MIRROR" in this big national magazine campaign.

FULL PAGE ADVERTISEMENTS IN LIFE (*two issues*), LOOK (*two issues*), SATURDAY EVENING POST, COLLIER'S, GOOD HOUSEKEEPING.

with THOMAS MITCHELL

RICHARD LONG • Produced and written for the screen by NUNNALLY JOHNSON
Original story by VLADIMIR POZNER

DIRECTED BY ROBERT SIODMAK who gave you "SPIRAL STAIRCASE" and "THE KILLERS"

This is the Advertisement which appears in LIFE Magazine

Century Circuit Meet Stresses Candy Profits

How theatre vending, carefully planned and attractively presented, may earn the extra dollar, was extensively discussed and studied Tuesday at a special convention of the Century Circuit of New York at the Waldorf-Astoria Hotel.

The company's new "Tidbit Bar" was described by Leslie Schwartz, head of Andrews, Inc., Century's vending division. The bar will be "part of every construction" hereafter, he said, and added that Andrews would absorb and renovate shops in buildings housing theatres.

Going to the film theatre is a social event, Joseph R. Springer, general manager, said, and added that "any social event is improved with the addition of candy, popcorn, and soft drinks," and that extra profits are "without a ceiling" and may help overcome increased operating costs.

All extra profit activities in a theatre may be effected within regular hours, Fred Schwartz, vice-president, pointed out.

More than 100 stores adjoin Century theatres, and may ultimately be operated by Andrews, Inc. The first to be taken over by that division is the Donomat, in the Rialto, Brooklyn, which opened six weeks ago.

On the dais, in addition to those mentioned, were Sam Goodman, film department head; Martin Newman, comptroller; and Edward Schreiber, advertising and publicity director.

Commonwealth Circuit Adds Two Theatres

Commonwealth Theatres has added two houses by affiliation with the Home and the Tenth Street of Kansas City, Kan., it was announced at the annual managers meeting, October 1-2 in the President Hotel, Kansas City, Mo. Both theatres are owned by Ed F. Burgan, veteran exhibitor, and are added to the newly-created Greater Kansas City division, under Edward Mansfield.

Rex Barret is manager of the southern division. L. M. Morris and M. B. Smith have been designated in similar capacities for the western and southern divisions, respectively. Managers will hereafter receive five per cent of gross popcorn and concession sales. Division managers and purchasing department heads will receive one per cent.

Houston Sterrett, Plaza manager, Kingsley, Kan., was crowned "King of the Sun" at a barbeque party at Starlane farm. Clarence A. Schultz, president, will be honored at a special week in the autumn-winter campaign. Managers Week awards were won by Douglas Lightner, Higginsville, Mo.; Charles Reese, Goodland, Kan., and Earl Douglas, Carrolton, Mo. Employees Week winners were J. D. King, Baxter Springs, Kan., and Elton Kuhlman, Great Bend, Kan.

By the Herald

FRED J. SCHWARTZ, vice-president of the Century Circuit, New York, opens that company's "extra profits" convention in New York Tuesday. At left is Leslie Schwartz, head of Andrews, Inc., the circuit's vending division.

Bradley Praises Industry Effort

High praise to the industry for its contributions to the war effort was given by General Omar N. Bradley, Administrator of Veterans Affairs, at a recent dinner and reception in his honor at Beverly Hills.

More than 50 executives and stars were in attendance, with Mr. and Mrs. William Wyler, Mr. and Mrs. Frank Capra, Mr. and Mrs. George Stevens host to the General and his wife, and his Veterans Administration staff.

General Bradley said that no one could fully estimate the contribution made by the motion picture industry to the successful conclusion of the war. It was more than a contribution, the general said; each unit of entertainment and each film was a direct tie to the individual soldier's home and the things he was fighting for. General Bradley also praised the effectiveness of the training and documentary film programs.

ATO of Indiana Predicts Higher Price Scales

Associated Theatre Owners of Indiana predict that, as a result of the court decree in the anti-trust suit, theatres will be forced to increase admission prices. In its October 7 bulletin, ATOI declares such a result far from the intention of the Sherman Act and provocative of protest from organized consumer groups.

The organization charges that only possible effect of the decree will be to increase film rentals, since "no provision is made for lowering or bidding down of distributors' designated minimum price," but "merely a method of bidding up."

ATOI urges exhibitor members to resist higher demands from distributors for drastic action by discontinuing double features and thereby increasing their supply of film.

British Board to Select Films Is Named by Cripps

London Bureau

Sir Stafford Cripps, president of the British Board of Trade, announced Tuesday in the House of Commons the makeup of the board which will select independently produced features which will be guaranteed circuit playing time above that provided by the existing Quota Act.

The board is to be made up of nine members, six independents and a representative of Odeon, Gaumont-British and Associated British circuits. The independents are: Lord Drogheda, chairman of the Government Film Council, chairman; David Bowes Lyon, a partner in various banking firms; Mrs. Alan Cameron, novelist who writes under the name of Elizabeth Bowen; Charles Dukes, president of the Trades Union Congress; Mrs. Max Nicholson, an expert on the children's film club movement; R. C. G. Somerville, British Board of Trade under-secretary. Circuit representatives are John Davis, Odeon; David Goodlatte, Associated British, and Mark Ostrer, Gaumont-British. A. G. White, chief of the Board of Trade Film Division, is secretary.

Sir Stafford emphasized that this scheme for increased playing time was a temporary one pending enactment of new quota legislation.

20th-Fox Sets Release of Three for November

During November, Twentieth Century-Fox will release "My Darling Clementine," "Margie" and "Wanted for Murder," William J. Kupper, general sales manager, announced this week. "My Darling Clementine" is a Darryl F. Zanuck presentation, marking the return to the screen of Henry Fonda and Victor Mature, who co-star with Linda Darnell. John Ford directed. "Margie," also a Zanuck presentation, was produced in Technicolor by Walter Morosco and directed by Henry King. "Wanted for Murder," a mystery-drama, is an Excelsior Film production. Starring Eric Portman with an English cast, it was produced by Marcel Hellman and directed by Lawrence Huntington.

Schine Appeal May Not Reach High Court Before January

The appeal of the Schine Chain Theatres from the verdict of the U. S. District Court in Buffalo may not be heard by the U. S. Supreme Court before January, it was predicted in Washington last week, because of the Supreme Court's crowded docket. Schine counsel will file two separate appeals, one on the decision and the other on the reorganization order, according to present plans. The appeals may be consolidated later.

A magnificent motion picture to add new lustre to the screen!

FRANK BORZAGE'S

I'VE ALWAYS LOVED YOU

A Republic Picture
in
TECHNICOLOR

A Great Love Story Enriche

FRANK BORZAGE'S PRODUCTION

of

I'VE ALWAYS LOVED YOU

A Distinguished Motion Picture in Romantic TECHNICOLOR

PHILIP DORN · CATHERINE McLEOD
WILLIAM CARTER
MME. MARIA OUSPENSKAYA

Felix Bressart • Fritz Feld • Elizabeth Patterson
Vanessa Brown • Lewis Howard

Directed by FRANK BORZAGE

Screen Play by Bordon Chase
Adapted from his American Magazine Story "Concerto"

Piano Recordings by Artur Rubinstein
World's Greatest Pianist

A REPUBLIC PICTURE

Music and Technicolor!

"I'VE ALWAYS LOVED YOU" is being sold to the nation by an extensive advertising and promotion campaign utilizing every imaginable type of media!

Advertising:

to 36,857,044 people through full page ads in 46 national publications including LIFE, AMERICAN WEEKLY, COSMOPOLITAN, WOMAN'S HOME COMPANION, LOOK.

to 20,000,000 people through extensive radio advertising in every key city!

to MILLIONS MORE through billboards and other types of outdoor advertising!

Promotion:

to 75,000,000 people through a tremendous list of tie-ups headed by RCA-Victor and including scores of others . . . featuring nation-wide advertising in newspapers and magazines, plus store windows and displays!

Rank's Topical Short Series on British Screen

London Bureau

In an aura of diffidence and a complete absence of ballyhoo, J. Arthur Rank's magazine film feature, "This Modern Age," commonly regarded as a challenge to "March of Time," has emerged in Britain's cinemas.

Careful, prolonged planning has gone into the venture. The producers — Ivan Smith and Sergei Nolbandov—were set to work as long ago as February. To date they have completed four subjects, each two reels long. The first of these, "Homes for All" and "Scotland Yard," are being slipped unobtrusively into Gaumont-British and Odeon programs in order to check on audience reaction.

The subjects are apparently designed to convey a picture of the times, with appropriate moral, rather than present a subjective projection of day-by-day topicality. The commentaries of Robert Harris are couched and delivered in the characteristic easy-going monotone affected by British Broadcasting news readers.

Future subjects include a review of civil aviation, a dissertation on clothes of tomorrow, the Palestine problem and an examination of the coal industry and its future under nationalization.

Those are all topics which excite argument whenever Britons gather in pubs or clubs. It is estimated six subjects will be completed by the end of this year. Thereafter, the producers hope to maintain an average of one feature a month.

Noteworthy also is the circumstance that the venture has the blessing and collaboration of the highest official authority here and in the country's overseas Dominions.

20th Century-Fox Foreign Trainees Assigned

Murray Silverstone, president of Twentieth Century-Fox International and Inter-America Corporation, announces the following foreign assignments of World War II veteran trainees, who have completed the company's eight-month course: Thomas Sibert, Mexico; Richard Fleming, Italy; John Finder, Switzerland; Oscar Lax, Belgium; Bertrand Obrentz, South Africa; William Lampros, India; Donald McAfee, France; Herbert Lightfoot, Argentina; Seymour Brown, Peru; Vincent Milligan, Brazil; Joel Hart, Chile; John Tassos, Colombia; Andrew Jaeger, Puerto Rico. Students will be en route to their territories within the next two weeks. The training school was initiated by Mr. Silverstone last January.

Gamble Circuit Adds One

Ted Gamble has announced the addition of the Rex theatre in Portland, Ore., to his circuit. The house was purchased from Sam Fleishman. Remodeling is planned.

FROM READER

PRAISES FIGHT AGAINST CODE DOPE REVISION

To the Editor of the Herald:

May we congratulate you upon your leadership in the fight for the reversal of the amendment to the Production Code, with regard to the production of films dealing with the use of narcotics?

May we hope also that through your pages an invitation may be sent to every better films council, every church and civic group, to take up this fight?

We have seen in times past the divers ways in which the restrictions of the Code can be sidestepped—always quite legally! We have seen the promulgation of customs, ethical and moral and social, which tend to lower our American standards. But up to now we have been spared a reversal of an important provision.

If by this letting down of the section dealing with the showing of narcotics, the showing of "dope" is permitted, we may be sure from past experience that the less ethical of the producers will seize upon it and the screens of the country will be filled with so called "anti-dope" pictures, which like many of the "anti-crime" pictures are masterpieces in the art of instruction.

The fact that these films are to be classed as "documentaries" matters little, if indeed it be more than a cloud before our eyes. They enter the field dressed up in a guise of authenticity which makes them the more dangerous. They will be successful, for they will set a new pattern, and any film that sets a new pattern is invariably followed by a series, produced on an ever-downward path.

Public opinion has long proved the only safeguard. All forces, working together, must fight the continuance of this amendment. But action must be taken immediately. —*MARTHA W. S. ADDOMS, chairman, Motion Picture Council, Brooklyn, N. Y.*

RKO Executives Visiting Churubusco Film Studio

N. Peter Rathvon, president of RKO and in charge of studio operations, and members of the RKO board of directors left this week for Mexico City for a week's inspection tour of the Churubusco Studios there. Mr. Rathvon, accompanied by Mrs. Rathvon, left Tuesday from Los Angeles. The same day John M. Whitaker and Mr. and Mrs. Frederick L. Ehrman left New York for the studio. Thursday, Mr. and Mrs. L. Lawrence Green, Mr. and Mrs. George H. Shaw and Harry M. Durning also left from New York. The Churubusco Studios cover 40 acres in suburban Mexico City and have 14 production stages.

At Hall of Fame Ceremony

Houston Branch, Hollywood novelist and scenarist, represented the motion picture industry at the unveiling of the bust and tablet honoring Sidney Lanier in the Hall of Fame of New York University, October 3.

French Festival Votes "Weekend" Best U.S. Picture

by PHILIP DE SCHAAP
in Cannes, France

"The Lost Weekend" (Paramount) was voted the best American picture of last year and its star, Ray Milland, won individual acting honors at the International Film Festival at the conclusion of its exhibition here, September 20 to Ocober 5, in which 19 countries were represented.

Other awards were: Noel Coward's "Brief Encounter," England; "Red Meadows," Denmark; "Symphonie Pastorale," France, which also brought individual acting recognition to Michele Morgan; "Decisive Turning," Russia; "Rome, the Lost City," Italy; "Maria Candelaria," Mexico; "Last Chance," Switzerland; "Men Without Wings," Czechoslovakia; "Frenzy," Sweden.

Critics' awards were given "Brief Encounter" and "Farrebique." Walt Disney's "Make Mine Music" was voted the best animated film, and "Flower of Stone" (Russia) was judged the best use of color.

No Best Film Award

For "diplomatic reasons," no prize was given for the single best film, but the grand international award was by common accord given to the French picture, "Battle of the Rails," a dramatic account of the part played by French railroad workers in resistance to the German occupation. (According to announcement by Arthur M. Loew, president of MGM International Films, "Battle of the Rails" has been acquired by Metro-Goldwyn-Mayer for distribution in the United States.)

Best scenario was voted that by M. Thirskov, Russian, for "Decisive Turning." George Auric was named the best musical composer for his scoring of "Caesar and Cleopatra" (England), "Symphonic Pastorale" and "Beauty and the Beast" (both France).

Prizes were paintings by eminent living French artists.

"Wonder Man" (RKO), starring Danny Kaye, proved a welcome relief to critics deluged with heavier fare. The reviewer for *Paris-Matin* wrote that this American picture "proves that laughing can serve as an international language," and that Kaye "is the most complete actor to have appeared on the screen in a long time."

Animosity Displayed

Open American animosity was displayed by the Russian contingent at the festival. The Red delegates boycotted U. S. films and deliberately arranged banquets timed as counter attractions to American showings.

Chief criticism of the festival program was that it was too complicated. It required about three and one-half hours to see daily showings, which began at 3 in the afternoon. Night programs began at 8:30 and seldom ended before 2 the next morning.

Ohio Censor Will Advise on Films Of Controversy

Censorship again made news in several different scenes the past week. In Ohio the appointment of a three-member advisory board to sit in on controversial films was announced by Governor Frank J. Lausche.

Those named to the advisory board include Mrs. Lester M. Merritt, president of the Women's State Committee of Women's Organizations; Dr. Anne B. Whitmer, instructor at Ohio State University, and Rabbi Samuel M. Gup of Columbus.

In discussing the status of "The Outlaw," Dr. Clyde Hissong, director of education and chief film censor, said the film had not been banned by the Ohio board. "We have seen it four times and made several cuts which are not acceptable to the producers," he said. "So a deadlock exists and it will not be shown in Ohio until a settlement is reached."

In Chicago, one French film, "Amuck," and six other films were tagged "For Adults Only" by the local censor board during September. The six were: "So Dead the Night," "The Gorilla Woman," "Her Sister's Secret," "Angel on My Shoulder," "Dead of Night" and "The Woman We Fool." During September, 112 films were viewed and 19 cuts made.

It is reported from Pennsylvania that the state board of censors has begun a campaign to seek out violators using uncensored 16mm uncensored prints. As a result, distributors have issued warnings to exhibitors that subjects exhibited without a censor seal are liable to fines up to $100.

Loew-Lewin, Inc., producers of the United Artists release, "The Private Affairs of Bel Ami," have announced they would file suit against Mayor James M. Curley of Boston claiming damage to property caused by his banning of an exhibition of 11 modern paintings created for use in the film. The Mayor claimed the pictures "an insult to the faith of the people in the powers of Saint Anthony and an insult to the great organized society of the Catholic Church." The exhibit was recently shown at an art gallery in New York and is scheduled for a national tour under the auspices of the American Federation of Arts.

RKO Radio Will Release Four Argosy Pictures

Argosy and RKO Radio have concluded a deal whereby RKO Radio will release four Argosy pictures, first of which will be "The Fugitive," based on Graham Green's book, "The Labyrinthine Ways," with a script by Dudley Nichols. Filming starts in Mexico in November. John Ford is board chairman and Merian C. Cooper is president of Argosy. Other board members are Col. O. C. Doering and Edward Buxton, well known in eastern financial circles, and Donald Dewar of Los Angeles.

Oulahan, Marriott Named To New Sales Posts

L. W. Marriott, formerly with Republic, has been appointed Universal-International's branch manager in Los Angeles, W. A. Scully, vice-president and general sales manager has announced. Mr. Marriott succeeds Foster Blake who was recently promoted to district manager. Also announced was the appointment of J. J. Oulahan to the special field sales staff of the J. Arthur Rank Organization. Mr. Oulahan, formerly Paramount branch manager at the Cincinnati exchange, will supervise the Washington, Philadelphia, Pittsburgh and Cincinnati territories, with temporary headquarters at the Universal exchange in Philadelphia, the announcement by William J. Heineman, Rank Organization general sales manager, said.

Executives Aid Night of Stars

Barney Balaban, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon and Albert Warner have accepted positions as honorary chairmen on the producing committee of "Night of Stars," the United Jewish Appeal benefit show to be held at Madison Square Garden, November 12, Marvin H. Schenck, chairman, has announced.

Others who also will serve on the producing committee include: co-chairmen Louis K. Sidney, Ed Sullivan and Robert M. Weitman; vice-chairmen Arthur Knorr, Lester B. Isaac, Jesse Kaye and Max Wolff.

Also, Milton Berger, F. William Boettcher, Ben Boyar, Leo Cohen, Alan Corelli, John Dugan, Ernest Emerling, G. S. Eyssell, Henry Frankel, Moe Gale, John Goodson, Abel Green, Harry Kalcheim, Nat Kalcheim, Ben Kuchuk, Abe Lastfogel, Leon Leonidoff, Harry Levine, Harry Mayer, Charles Miller, Solly Pernick, Sidney H. Piermont, Larry Puck, Sam Raugh, Frank Roehrenbeck, Leonard Romm, Herbert I. Rosenthal, Harry Rubin, Manny Sacks, James E. Sauter, Robert K. Shapiro, John Shubert, Michael Todd, James J. Walker, Fred Waring, Arthur Weill and David A. Werblin.

World Release Set On Goldwyn Films

Worldwide release of Samuel Goldwyn pictures have been announced as follows by Alfred Crown, foreign sales representative: "Wonder Man," "The Princess and the Pirate," and "The Best Years of Our Lives," in Latin America, January to June, 1947; "The Little Foxes," "Wonder Man," and "The Princess and the Pirate" in continental Europe for the same period. "The Kid from Brooklyn," with the Goldwyn Girls appearing personally at the premiere, will open in London in the autumn of 1947, while "Wonder Man," which has just been released for Scandinavia, and "The Kid" will be available at the same time in the Far East and Australia.

Hollywood's Eye On Television, Cunning Says

Hollywood at the moment is excited over television and executives are keeping a vigilant eye on it, according to Patrick M. Cunning, partner with Edgar Bergen in the Edgar Bergen Television Center in Hollywood. Mr. Cunning is in New York looking into all aspects of television and on his agenda was the Second Television Conference and Exhibition of the Television Broadcasters Association at the Waldorf-Astoria, October 10-11.

Patrick M. Cunning

There is in Hollywood at present a growing mood of watchful expectancy in regard to television, which, Mr. Cunning said, in some respects is similar to the silent film era at the time talkies were beginning. Carrying his analogy further, he said there were at that time those who said talkies would prove a short-lived fad, just as today there are the scoffers of television.

"Television," Mr. Cunning said, "will have a slow-chipping-away effect on theatre attendance. When people can see and hear good shows in their own homes, why should they go to the movies?" He concedes, however, that it may be slow in developing into a dominant entertainment source. "It won't come like a flash cut of a gun," he said, "but its progress will be steady and constant." What television can use right now, he said, is some motion picture showmanship.

He urged that television set up a self-regulative body, similar to the Motion Picture Association, to insure fine programs and work towards harmony. At their center in Hollywood, Mr. Cunning and Mr. Bergen are engaged in an eight-month experimental program aimed at developing the best technique for live-action programs and telecine (films for television).

The team hope eventually to set up and install their production system in independent television stations across the country. The service would supply package programs.

Industry Dividends Reported At $9,149,000 for Quarter

An increase in industry stock dividends was noted in Washington last week, where it was reported that payments for the current quarter amounted to $9,149,000. However, figures compiled by the Department of Commerce show a decline for August of this year, with dividends amounting to $428,000 as compared with $531,000 for August, 1945.

Blondie Knows Best

Based upon the comic strip "BLONDIE" created by Chic Young

WITH

PENNY SINGLETON

ARTHUR LAKE

LARRY SIMMS

MARJORIE KENT

STEVEN GERAY

JONATHAN HALE

JEROME COWAN

DAISY

Screenplay by Edward Bernds and Al Martin

Directed by ABBY BERLIN

A COLUMBIA PICTURE

COLUMBIA'S SILVER ANNIVERSARY 1946

Mexico Checks On Foreigners Active in Films

by LUIS BECERRA CELIS

in Mexico City

Acting upon complaints of members of the Mexican motion picture labor unions that they are being crowded out of their jobs by foreigners, the Ministry of the Interior has started a sweeping examination of the credentials of all aliens allowed to enter Mexico to work in any branch of the amusement industry. Those who do not have papers or those whose papers are not in order will be heavily fined and deported, as well as those who have overstayed their alloted working period, the Ministry warns. The unions have been complaining that the casts of some Mexican pictures have as many as five foreigners to one Mexican.

▽

The first public television show in Latin America was on view October 3 at the Hotel Del Prado in Mexico City. More than 6,000 people eagerly waited in line in the rain to take turns looking at the television screen. The admission charge was 20 cents. Mexican models showed the latest fashions before the RCA television cameras. The showing followed the Inter-American Radio Broadcasting convention held at the hotel September 30 to October 6.

▽

The most expensive Mexican picture of this year or any year is "Cinco Amores en mi Vida" ("Five Loves in My Life"), featuring Arturo de Cordoba. Its production cost was $275,000, a new high for a Mexican motion picture.

▽

Columbia's "Gilda" grossed $65,000 during the four weeks it was shown at the Cine Chapultepec, the newest first run house in Mexico City.

▽

The recently organized Mexican section of the Variety Club International, the first foreign unit of the organization, raised $5,500 for the fund for its club house at its first formal dinner. Luis R. Montes, a prominent exhibitor, is the tent's chief barker. Max Gomez, RKO Radio manager in Mexico, is the assistant chief barker.

▽

Fewer and better "Oscars" will be awarded this year by the recently reorganized Mexican Academy of Cinematographic Arts and Sciences. The awarding of the "Oscars" will be made at a glittering party for which tickets will cost $20, a new high for functions of this kind in Mexico. The award dinner will be held in the Government-owned Palace of Fine Arts, the first time such a ceremony has ever been held there. The Academy has ruled that no member may vote on a picture in which any relative appears.

Treasury Asks Additional Bond Subject Prints

The Treasury's Savings Bonds Division has increased by 180 its original order of 500 Technicolor prints of the Warner two-reel subject, "America the Beautiful," for worldwide distribution by the Army Pictorial Service to American troops abroad in the peacetime bond selling campaign. The film, donated by Jack L. Warner, adapted in 16mm for the drive, was shown October 4 at the Conference of Pennsylvania Newspaper Owners in Harrisburg with other showings scheduled for conferences of the American Bankers Association in this country and in Canada, the American Legion and other prominent organizations.

Building Active In Puerto Rico

by REUBEN D. SANCHEZ

in San Juan

Many new theatres are being built in Puerto Rico, a recently concluded survey shows. The Cobian Circuit, the largest in this country, is building six new houses in the metropolitan area, of San Juan, where the company owns 17 houses, and will build three other houses in other towns on the island.

New theatres are also being constructed by various individuals in Canovas, Luquillo, Humacao Playa, Penuelas, Patillas, Salinas, Arecibo and San Lorenzo. The Teatro San Luis in Arecibo, which was recently destroyed by fire, is being rebuilt.

As a result of this building boom the equipment manufacturers are extremely active here.

▽

Paramount's local office has signed a one-year contract with the Llamas Circuit which has 14 theatres in San Juan. "To Each His Own" and "The Lost Weekend" are scheduled for this month.

▽

Henry H. Ronge has arrived here to take charge of United Artists' exchange office. He replaces David Gould, who has been manager for United Artists in Cuba.

▽

San Juan's floating power plant, purchased by the Puerto Rico Water Resources Authority several months ago, has been officially opened. It supplies electricity to all the theatres in the metropolitan and neighborhood areas of San Juan.

Republic 13 Weeks' Net Profit Is $444,949

For the 13 weeks ended July 27, 1946, Republic Pictures Corporation and its subsidiaries reports net profit of $717,659.67 before Federal tax provision. Estimated Federal normal and surtaxes are put at $272,710.67, for a net after taxes of $444,949.

Perkins Reports Rapid Recovery In Philippines

The film industry has made a rapid recovery in the Phillippines since the American companies resumed distribution last November 15 and this despite the fact that the Government is currently studying legislation which would cripple the industry.

Robert V. Perkins, Paramount Philippines manager recently arrived in New York from Manila, reports there are approximately 300 houses in operation, which will have shown by the end of the year almost 450 features. This release schedule is expected to level off at about 350 features, he said, when conditions return to normal.

While businesss is booming, the Philippine Congress has undertaken legislation to levy a 30 per cent tax on gross receipts. The bill has passed both houses and is now ready for President Roxas' signature. Other legislation pending includes a bill to reduce theatre admission prices by 50 per cent (they now run from $1.65 to 55 cents) and another to force the closing of all theatres from 8 AM to 4 PM. The admissions bill is expected to pass both houses. The other bill has not yet had a hearing.

During the 1946-47 season Paramount will release from 26 to 30 features for the first run houses in the territory. These will include "The Story of Dr. Wassell," "Going My Way," "For Whom the Bell Tolls," "Love Letters" and "Kitty". Within a year Paramount expects that the rebuilt 1,600-seat Avenue theatre in Manila will be operated as a Paramount showcase. Currently both Paramount and United Artists product is being shown in the theatre, which was opened last August.

Plan $250,000 Campaign On Monogram Picture

The largest advertising appropriation ever set for a single Monogram film was voted at the Chicago meeting of the company's franchise holders recently, Samuel Broidy, president, announced. A total of $250,000 will be spent on a nationwide campaign for "It Happened on Fifth Avenue," currently being produced and directed by Roy Del Ruth. Newspaper advertising on a national scale will be utilized by the company for the first time, and other media to be used are national fan and trade magazines and radio. Now in the ninth week of production, the picture has a cast headed by Don De Fore, Gale Storm, Victor Moore, Ann Harding and Charles Ruggles.

Interstate Opens House

The newest theatre of Interstate Circuit, Inc., the Wilshire, was opened in Dallas October 4, with James Allard, for the past 10 years Interstate city manager at Vernon, Tex., as manager.

COLUMBIA TRADE SHOWINGS

SECRET OF THE WHISTLER · LONE STAR MOONLIGHT · TERROR TRAIL

CITY	ADDRESS	DAY, DATE AND HOURS OF SCREENING			
		SECRET OF THE WHISTLER TERROR TRAIL		LONE STAR MOONLIGHT	
ALBANY	20th-Fox Screen Room 1052 Broadway	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
BOSTON	Columbia Pictures Corp. 57-67 Church St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
CHARLOTTE	20th-Fox Screen Room 308 So. Church St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 So. Wabash Ave.	THURS. 10/24	1 P.M.	WED. 11/6	2 P.M.
CINCINNATI	20th-Fox Screen Room 1632-38 Central Pkway.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Ave.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
DALLAS	20th-Fox Screen Room 1801 Wood St.	THURS. 10/24	2 P.M.	WED. 11/6	10 A.M.
DENVER	20th-Fox Screen Room 2101 Champa St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
DETROIT	Blumenthal's Proj. Room Film Exchange Bldg.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 So. Vermont Ave.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Ave.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
MILWAUKEE	20th-Fox Screen Room 1016 No. 8th St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Ave., No.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 So. Liberty St.	THURS. 10/24	1 P.M.	WED. 11/6	1 P.M.
NEW YORK	20th-Fox Screen Room 345 West 44th St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
PHILADELPHIA	20th-Fox Screen Room 302 No. 13th St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
PITTSBURGH	20th-Fox Screen Room 1715 Boulevard of Allies	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
PORTLAND	Star Film Exchange 925 N.W. 19th Ave.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 E. First So. St.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde St.	THURS. 10/24	1:30 P.M.	WED. 11/6	1:30 P.M.
SEATTLE	Little Victor Prev. Room 2420 Second Ave.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.
ST. LOUIS	S'Renco Screening Room 3143 Olive St.	THURS. 10/24	1 P.M.	WED. 11/6	2 P.M.
WASHINGTON	20th-Fox Screen Room 632 New Jersey Ave., N.W.	THURS. 10/24	2 P.M.	WED. 11/6	2 P.M.

SEC Cites Stock Split by Warner

Washington Bureau

A splitup in Warner Brothers stock reported by the Securities Exchange Commission this month highlighted activities in film security transactions.

Albert Warner, vice-president, acquired 214,500 shares $5 par common, bringing his holdings to 429,000; Albert Warner Trust acquired 6,000 $5 par common shares, bringing holdings to 12,000; Harry M. Warner acquired 150,000 $5 common, now holding 300,000; Harry M. Warner Trust acquired 6,700 $5 par common, holding 13,400; Jack L. Warner acquired 215,000 $5 par common, holding 430,000; Jack L. Warner Trust acquired 6,000 $5 par common, holding 12,000; Samuel Carlisle acquired 100 $5 par common, holding 12,000; S. P. Friedman acquired 600 $5 par common, holding 1,200; Charles S. Guggenheimer acquired 100 $5 par common, holding 200.

At Columbia Pictures, Harry Cohn sold 10,000 common, having held 135,934; Abraham Schneider held 2,216 common, sold 1,400 common warrants, held 11,018 common warrants.

At Loew's, Inc., J. Robert Rubin sold 100 common, held 6,040; Nicholas M. Schenck sold 1,300 common, held 22,439.

At Monogram Pictures, George D. Burrow, exercising a July option, acquired 4,500 $1 par common, sold 4,500 common, held 3,000.

At Paramount Pictures, in a stock splitup, A. C. Goodyear acquired 4,100 $1 par common, now holding 8,200; A. C. Goodyear Trust acquired 2,100 $1 par common, holding 4,200; Duncan G. Harris acquired 1,180 $1 par common, holding 2,360.

At Republic Pictures, Arthur J. Miller acquired 100 50 cent par common; Herbert J. Yates reported acquiring 5,000 50 cent par common, holding 8,000. Onsrud, Inc., acquired 5,000 50 cent par common, holding 91,950; Antonsen Realty Co. holds 14,685 50 cent par common and 12,300 $1 cumulative preferred.

Chapel Films Releasing "Pastor Angelicus"

Chapel Films Corporation will distribute the historical film, "Pastor Angelicus," which was photographed within the Vatican and which is said to bring to the screen for the first time scenes of the daily life of the Pope. War Relief Services, Inc., signed the deal with Chapel. The film has a prologue by Francis Cardinal Spellman and is narrated by Monsignor Fulton J. Sheen. Bernard Br ndt, president of Chapel, plans a Broadw y premiere for the subject about Christmas time.

Set Warner Film Release

"Never Say Goodbye," romantic comedy starring Errol Flynn and Eleanor Parker, has been set by Warner Bros. for national release November 9.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 11—Navy plane breaks world's non-stop distance record. . . . Greece gives King George ovation on return from exile. . . . U. S. Navy explodes 500,000 pounds of TNT. . . . Barney Balaban honored for charity work. . . . Australian wool auction provides some wild bidding. . . . Sports: women's amateur golf, roller skating spectacle.

MOVIETONE NEWS—Vol. 29, No. 12—Nuremberg—Nazis hear death sentences. . . . Sports: World Series. . . . Football: Columbia vs. Navy, Oklahoma A. & M. vs. Texas, Ohio State vs. Southern California.

NEWS OF THE DAY—Vol. 18, No. 209—At Legion convention FBI chief warns of foes within the U. S. . . . Navy plane's 11,000-mile hop sets a new world's record. . . . Greeks welcome monarch's recall to throne. . . . 500,000 pounds of TNT exploded . . . Auto race thriller.

NEWS OF THE DAY—Vol. 18, No. 210—Judgment day for Nazi gang. . . . World Series. . . . Columbia sinks Navy.

PARAMOUNT NEWS—No. 12—Greek King in Athens. . . . U. S.-British beauty swap. . . . Eisenhower back in Europe. . . . Barney Balaban honored. . . . Navy plane spans globe.

PARAMOUNT NEWS—No. 13—World Series. . . . Nuremburg—last chapter. . . . Columbia sinks Navy.

RKO PATHE NEWS—Vol. 18, No. 14—American Legion in San Francisco parade. . . . Greeks hail return of king. . . . 500,000 pounds of TNT in blast. . . . Missionaries set sail for China. . . . Truman asks aid for charities. . . . Navy's "Turtle" sets non-stop record.

RKO PATHE NEWS—Vol. 18, No. 15—Nazi leaders found guilty. . . . World Series opens.

UNIVERSAL NEWSREEL—Vol. 19, No. 543—Navy plane sets mark. . . . Greek king returns. . . . 500,000-ton TNT blast. . . . Strikes cripple Pittsburgh. . . . Legionnaires parade. . . . Tiny republic host to admiral. . . . Wallace successor comes home.

UNIVERSAL NEWSREEL—Vol. 19, No. 544—Nazi chiefs found guilty. . . . Sox wins Series opener. . . . Columbia vs. Navy.

Cellophane Film Reported Perfected in Netherlands

A new cellophane film, perfected in the Netherlands, "may bring about a revolution in the printing of copies of films, according to official reports," according to the *Foreign Commerce Weekly*. The magazine, a publication of the U. S. Department of Commerce, states: "The film is said to be remarkably good for reproduction purposes inasmuch as it is inexpensive and is ideally suited for making a large number of copies. The new system also makes it possible to print the picture and sound track simultaneously, which was previously impossible." The magazine also states that a roll of cellophane film with a diameter "equal to a small-sized phonograph record and seven millimeters thick can reproduce music for an hour continuously."

Set Special Field Staff For "Duel in the Sun"

A special field staff will be set up to handle the release of David O. Selznick's Technicolor production, "Duel in the Sun," it has been announced by Paul MacNamara and Sidney Alexander, national and eastern advertising and publicity directors, respectively, for Vanguard Films and the Selznick organization. Ted Todd, who will make his headquarters in Chicago, is the first to be appointed. The picture stars Jennifer Jones and Joseph Cotten.

Fox Opens Unit In Los Angeles

A four-unit, day-and-date combination for 20th-Fox first run product in Los Angeles was nailed down October 3 when Fox-West Coast Theatres opened the new Loyola theatre, Sepulveda and Manchester Boulevards, in southwest Los Angeles.

Seating 1,248, the Loyola has been a-building for two years. It will serve the populous Westchester area, estimated currently to contain 100,000 people. It is managed by Beach Abrams, long with the circuit, under the supervision of district managers Bruce Fowler and Stanley Meyer.

The opening was a junior Hollywood premiere, replete with a master of ceremonies, lights and bleachers for the fans. Introduced by Harry Crocker, the following players helped make up the roster of celebrities: June Haver, Zachary Scott, George Montgomery, Dinah Shore, Celeste Holm, Vivian Blaine, Vera-Ellen, Richard Greene, and Kurt Kreuger. Present also were Mack Gordon, producer of the opening feature, "Three Little Girls in Blue," and Bruce Humberstone, its director.

Attending with more than cursory interest were Charles P. Skouras, Fox-West Coast president, and members of his staff. Other theatres in the four-way setup are Grauman's Chinese, Loew's State and the Fox Uptown. Named for Loyola University, the theatre's opening proceeds went to that school's Veterans Housing Fund.

Toledo Theatremen Ask Variety Club Charter

A group of Toledo theatremen has made application for a charter for a Variety Club tent in Toledo, Ohio, R. J. O'Donnell, national chief barker, has reported. According to the application, membership in the Variety Club of Toledo will include all eligible applicants from Lucas County and temporary headquarters will be established in the Willard Hotel. Those who signed the application were: Howard Feigley, Marvin Harris, Ted Teschner, Jack Lykes, Jack O'Connell, Jack Armstrong, Jules Robb, Steve Toth, James Dempsey, Milton Tarloff and Mitchell Woodbury.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "Driftin' River," "Gunman's Code" and "Trigger Fingers." In Class A-II, unobjectionable for adults, were "Drifting Along," "The Missing Lady," "Strange Voyage," "Shadowed" and "Undercurrent."

Complete Houston House

The Don Gordon, an 800-seat house, has been completed in Houston, Tex., by Mr. and Mrs. Ernest Forsythe.

HORSE SENSE!

Our newest M-G-M Star is an overnight screen sensation in her big action-color show "GALLANT BESS"! In fact, the first four engagements rank with the top hits of the year. Yes, it's "GALLANT BESS" for go-getting showmanship that fills your feed box!

M-G-M presents "GALLANT BESS" • MARSHALL THOMPSON • GEORGE TOBIAS • CLEM BEVANS and "BESS" • Photographed in Natural Color by the Cinecolor Process • Screen Play by JEANNE BARTLETT • Adaptation by Martin Berkeley and Jeanne Bartlett • Suggested by an Incident as told by Lt. Marvin Park, USNR • Directed by ANDREW MARTON • Produced by HARRY RAPF

Universal Shifts Sales Cabinets

Universal-International Pictures has inaugurated a definite policy on the selling of individual pictures and executives of the home office sales cabinet henceforth will spend more time in the field visiting branch offices to implement this policy, W. A. Scully, vice-president and general sales manager of the company, announced in New York Tuesday.

The move was brought about by the complexities of the present market and the necessity for flexibility in methods of selling which will demand more direct contact on the part of home office executives with the entire sales organization throughout the country, he said. "To facilitate this," Mr. Scully continued, "we not only have reapportioned territory and named new district managers, but we also required some changes in the operation of the home office sales cabinet."

The executive sales staff now includes A. J. O'Keefe as assistant general sales manager; Charles Feldman, western sales manager; F. J. McCarthy, southern and Canadian sales manager, and Fred Meyers, eastern sales manager.

E. T. Gomersall has been appointed assistant to Mr. Scully. Mr. Gomersall was serving as general sales manager of Enterprise Films and following the dropping of the distribution deal between Universal and Enterprise, he returned to Universal as a sales executive.

Anti-Trust Suit Is Filed By Exhibitor in Detroit

Joseph Miskinis and his son, Joseph, Jr., operating the Civic theatre in Detroit, have filed suit in Federal District Court for $1,200,000 triple damages, charging a violation of the anti-trust laws. They claim that because of discrimination in the distribution of pictures they have been unable to fill their house since it was first opened in May, 1941, and this despite the fact dishes valued at $34,317 were given away, they said. Named as defendants were the United Detroit Theatres, Harper Theatre Company, Seven Mile Theatre Company, Paramount Theatres, Inc., RKO Radio Pictures, Inc., Warner Brothers Pictures Distribution Company, Twentieth Century-Fox, Columbia, Universal Film Exchanges, United Artists Corporation and Loew's, Inc.

New Robeson Company To Make "Freedom Road"

Paul Robeson, the singer, is president of a newly formed independent production unit, Freedom Road Films, Inc., which will film Howard Fast's novel, "Freedom Road." Mr. Fast and director Leo Hurwitz are vice-presidents of the company. The film, which goes into production in April, will be made on location and in a studio in the east. Mr. Robeson will star and Mr. Hurwitz direct.

Rules Outside Must Pay Tax in Minnesota

A ruling of importance to the industry and allied industries held in St. Paul last week that foreign corporations operating in Minnesota but not licensed in the state should be taxed as domestic corporations. The State Board of Tax Appeals decided that Owens-Illinois Glass Co., of Toledo, O., should pay Minnesota $4,954 in income taxes on $1,782,778 worth of products it had sold in the state in 1941 through salesmen operating there. G. Howard Spaeth, Tax Commissioner, convinced the three-man board that there was no validity to the company's claim the tax violated the interstate commerce clause of the U. S. Constitution. "This is a far-reaching decision," Mr. Spaeth said. "It puts companies doing business in interstate commerce and receiving the protection of the state, including the courts and rights to enforce its claims, on the same basis taxwise as local corporations engaged in the same business."

Charles Skouras Bids for Two St. Louis Theatres

No action was taken in St. Louis Monday by the board of directors of the operating companies owning the Missouri and Ambassador theatre buildings on the offer of Charles P. Skouras, president of Fox West Coast, to buy at par all of the $4,900,000 worth of outstanding bonds of the two buildings which he and his brother Spyros Skouras, 20th-Fox president, guaranteed at the time of purchase.

Clarence Turley, secretary-treasurer and manager of both companies, however, indicated a decision might be made shortly. Mr. Skouras' offer was made to buy any or all of the bonds at 100 cents on the dollar. The original issue underwritten by S. W. Strauss Company went into default in 1932 and the buildings were taken over by bondholders committees on foreclosure in 1934.

The two houses are operated now by Franchon and Marco on a management contract basis. Leases of the two theatres expire October 31 and F. and M. is anxious to learn what party they will have to negotiate with. The F. and M. management contract is expected to run out soon too, it was said.

Portland Drive-In Project Set by United Theatres

William Forman of United Theatres has announced the purchase of a 54-acre tract in Portland, Ore., on which is planned the construction of a community center project with a 600-car drive-in theatre. Construction will begin as soon as materials are available. The project is estimated to cost approximately $300,000.

Grants Tax Reductions

The Ohio State Board of Tax Revision has granted reductions in the evaluation of Loew's Broad and Ohio theatres at Columbus. The 1944-49 tax value of the Ohio was lowered from $512,290 to $447,206; that of the Broad from $279,920 to $227,290.

Inspect Exits In Connecticut

In an organized effort to safeguard th public interests in Connecticut theatres, Ed ward J. Hickey, State Police Commissioner has written all managers, asking for thei continued cooperation in building repair and replacement of materials essential t public safety.

Exits and entrances to theatres have re ceived especial attention from inspectors o the Connecticut State Police. The state lav covering this subject requires that "th combined width of entrance and exit open ings for auditoriums shall equal four feet o horizontal measurement for each 100 per sons of the maximum capacity of such au dience."

Determination of the proportion of open ings classified as entrances is based on th following formula: "An aggregate of 2(inches of unobstructed width for each 10(persons to and including 1,000 persons, witl an additional 10 inches for each additiona 100 persons to and including 1,000 addition al persons, and an additional width of fiv inches for each additional 100 persons ove 2,000. Each Class A theatre, however, shal have an entrance of at least 100 feet i width."

Charity Collection Film Available for Showing

In effective and informative one-reel docu mentary film gotten out by the SOS (Sup plies for Overseas Survivors) Collection o the Joint Distribution Committee, the pligh of the Jewish survivors of the Nazis i documented, along with what is being don to alleviate their suffering.

Produced by the General Film Corpora tion with Joseph Field as producer and Ben jamin R. Parker director, and Myro McCormick as narrator, "Operation SOS," shows the system used by the SOS Collec tion in leading cities in the U. S. to get an ship needed supplies.

The subject is available free in 16mm and 35mm to exhibitors through the local SOS Collection of the Joint Distributio Committee or at the national headquarter at 270 Madison Avenue, New York, 16 N. Y.

New Jersey Circuit Buys St. Cloud Amusement

Intercounty Circuit, Inc., headed by Harvey B. Newins, has bought St. Cloud Amusement Corp., operating 15 theatres in Sussex, Warren and Hunterdon Counties in northern New Jersey for $475,000 at aggregate rental for a 30-year lease of more than $5,000,000. The deal was closed this week between Mr. Newins and Clifton E. Smith of St. Cloud who will continue as film buyer for the theatres. Mr. Newins proposes to maintain a high quality of entertainment for county clientele and, as soon as material is available, will build new theatres in Sparta and Lambertville.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Had bad weather all during the playing time of this picture and it failed to draw. I believe it would go well in any situation. A swell show! Played Sunday, Monday, Sept. 22, 23.—Harry T. Wachter, New Gentry Theatre, Gentry, Ark.

GILDA: Rita Hayworth, Glenn Ford—Had a nice crowd. No complaints. Most customers thought it was quite different. Grand acting by both stars. Not a good picture for children, but it is one that the adults are sure to enjoy because of the unusual story. Played Tuesday, Wednesday, Sept. 24, 25.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

RETURN OF THE DURANGO KID: Charles Starrett, Jean Stevens—Fair Western that satisfied our farm lads on a weekend. Played Friday, Saturday, Sept. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THROW A SADDLE ON A STAR: Ken Curtis, Adeel Roberts—Good Western comedy on a par with prevoius Columbia musicals. Its background for Western life is a rodeo. I believe a few scenes with some fast cowboy action would help. It shouldn't be difficult to add a thrill or two of this kind to the scenario. Hoosier Hot Shots are the best name in the picture. Played with a Laurel and Hardy reissue, "Beau Hunks." Played Sunday, Monday, Sept. 22, 23.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Film Classics

BEAU HUNKS: Laurel and Hardy—Played this with "Throw a Saddle on a Star." Found this was 37 minutes so we really had a double bill show. That is something we never play. Anyway, it made a good program. This is one of the best Laurel and Hardy reissues and the costumes don't date it. Played Sunday, Monday, Sept. 22, 23.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BOY, A GIRL AND A DOG, A: Jerry Hunter, Sharyn Moffett—A good little show that will draw in a small town. Play it. Business good. Played Tuesday, Wednesday, Aug. 20, 21.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—It was a mistake to play this release only one day. The picture retains all its fine points although it is old. Most everyone thought the water scenes were outstanding. Crowd fair, but that was our fault, not the fault of the picture. Played Thursday, Sept. 26.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Kathryn Grayson, Frank Sinatra—Picked this one up late and did average business. A wonderful performance by Gene Kelly. Frank Sinatra was good, but the people in my situation don't like him. The show is too long. It should have had at least one reel cut out. Played Sunday-Tuesday, May 19-21.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

Monogram

LAND OF THE OUTLAWS: Johnny Mack Brown—Lots of fast riding, action and thrills as usual in Johnny Mack Brown films. Played Saturday, Sept. 21.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

KITTY: Paulette Goddard, Ray Milland—Terrible. Miss Goddard had the brogue down to perfection. In fact, she is so good that the patrons couldn't understand her. There were many walkouts. I can't understand why the producers keep making these English pictures. This is one thing the new system of buying will eliminate as far as my situation is concerned. Played Sunday-Tuesday, Sept. 8-10.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

KITTY: Paulette Goddard, Ray Milland—It is the same old story and I'm getting tired of repeating it. This is another of those phony Cockney dialogue pictures with a British locale that our public will not accept. I'll credit Miss Goddard with doing well in her role. But it is slightly ridiculous for an American star to try to get this Limehouse dialect. This Mr. Lord and My Lady will not go down with my audience. Oh, Mr. Porter of the OPA, are you in a crack? Also Mr. Cliff Anderson? Remember what we told you, and repeatedly for two years, that you were letting your future meat supply go through the rings as well as the veal calves. This is the answer to the present meat shortage. Nero fiddled while Rome burned and that story will fit the present situation. Mr. Porter went with his hat in his hand to the meat packers. He went to the wrong shop. He should have gone into the cattle country. There they could tell him what he could get from a four-month-old calf. Mr. Anderson cannot pass the buck for we have his letters acknowledging his cognizance of the situation. Yet he did not have the fortitude to fight the putting back of the ceilings. This situation would have adjusted itself given time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—This was a beautiful picture in Technicolor. The acting was good. They forgot to switch the babies and it did not follow the book very well. Good crowd. Many thought Gary Cooper's version was better, but all agreed that the color scenes could not be beaten. Played Sunday, Monday, Sept. 15, 16.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

PRC

CARAVAN TRAIL: Eddie Dean, Al LaRue—My patrons and I also think that Eddie Dean is all right, and he can sing, too. This is the best yet. Al LaRue can act and my patrons like him. If PRC keeps it up, they will put Dean on the top. Business good. Played Friday, Saturday, Aug. 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DANGEROUS INTRUDER: Charles Arnt, Veda Ann Borg—We didn't do business with this picture. The farmers are too busy, I guess. Played Sunday midnight, Sept. 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ENCHANTED FOREST: Edmund Lowe, Brenda Joyce—Very good. We did O.K. despite the heat and the very bad time of the year for the farmers. The print I had was in poor condition but the show and color were O.K. Played Tuesday-Thursday, July 23-25.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

SIX GUN MAN: Bob Steele, Jean Carlin—A very good Western with lots of action, shooting and laughs. Bob Steele is always good in this town, but this time he brought in average business. Played Friday, Saturday, Aug. 30, 31.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—One of the best pictures RKO ever put out. Crosby and Miss Bergman were great. The story was also good, and different. The plot came in right. Business on this was great. Played Sunday, Monday, Sept. 1, 2.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DEADLINE AT DAWN: Susan Hayward, Paul Lukas—We were unable to arouse any interest with this feature. Business poor even for midweek. Played Wednesday, Thursday, Sept. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—A fair little show that appeals to both young and old. Miss Fontaine was great as usual, and Mark Stevens was good, too. The business was below average for Sunday and Monday. Played Aug. 25, 26.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MAN ALIVE: Pat O'Brien, Ellen Drew—Good slapstick. The patrons liked it. Played Wednesday, Thursday, May 22, 23.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—We had a fair crowd the first night, but business was off badly the second. The picture was well made and beautifully colored, but sea stories and costume pictures just won't go over here. Played Sunday, Monday, Sept. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

DAKOTA: John Wayne, Vera Hruba Ralston—This was a very good Western feature, but did not gross any better than some of the lesser ones. Played Friday, Saturday, Sept. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAN FROM RAINBOW VALLEY: Monte Hale, Adrian Booth—This horse picture in Magnacolor is almost as good as "Smoky." I did excellent business with it on Friday and Saturday. Play it, if you are in a small town. Played Sept. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY PAL TRIGGER: Roy Rogers, George "Gabby" Hayes—A good picture for a small town. Republic sold this as a special but it is no better or worse than the usual Roy Rogers. Business was good, so that is all that matters. Played Wednesday, Thursday, Sept. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Sure, it is corny, but it is what the people like in a small town. Business was good. If you are in a small town don't pass it as it will do more than the major's super dupers. Played Thursday, Friday, Sept. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RED RIVER RENEGADES: Sunset Carson, Peggy Stewart—Routine Western which pleased the Friday and Saturday crowd. Played Sept. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHERIFF OF LAS VEGAS: Bill Elliott, Bobby Blake—A picture with a good plot that was enjoyed by all. Try it. Played Friday, Saturday, Sept. 20, 21.—Harry T. Wachter, New Gentry Theatre, Gentry, Ark.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—Wow! For once I can write as a happy man. This picture really clicked down here. They came and went away whistling. Give us more like this and we won't have to worry about keeping the wolf from the door. Played Tuesday, Wednesday, Sept. 17, 18.—Harry T. Wachter, New Gentry Theatre, Gentry, Ark.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Always can depend on Roy. Why doesn't Republic give Dale Evans a big picture. It wouldn't be bad to have Roy and Dale star in a Technicolor Western. Played Friday, Saturday, Sept. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—One of the better mysteries. Had everyone guessing right up to the end. It is different from the average mystery. There are no cops or detectives in it. It held up. The third night was as good as the first. That is something unusual in a small town. Played Tuesday-Thursday, May 14-16.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

BEHIND GREEN LIGHTS: Carole Landis, William Gargan—Program picture that was nice entertainment for our weekend customers. Played Friday, Saturday,

(Continued on following page)

(*Continued from preceding page*)
Sept. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CLUNY BROWN: Charles Boyer, Jennifer Jones—Nuts to the squirrels, Boyer and 20th-Fox. The patrons came out wondering if they liked it or not and the more they thought they realized they hadn't seen anything. I didn't believe it possible to play 100 minutes of nothing, but that is what I did. Played Sunday-Tuesday, Sept. 1-3.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

DRAGONWYCK: Gene Tierney, Vincent Price—I don't think this picture is good for small towns. We didn't do business as our town is an action town. Played Monday, Tuesday, Sept. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WALK IN THE SUN, A: Dana Andrews, Richard Conte—No good. It did worse the first night than the second. Played Wednesday, Thursday, Sept. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—A fine picture which pleased all who came. Business was good. This picture should please and draw anywhere. Played Sunday, Monday, Sept. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

BLONDE ALIBI: Tom Neal, Martha O'Driscoll—Here is a mystery that held them on the edge of their seats. A nice cast and they performed well. Business average. Played Friday, Saturday, Aug. 30, 31.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CRIMSON CANARY, THE: Noah Beery, Jr., Lois Collier—Fair little programmer which did very little at the box office. A jazz band picture. Played Wednesday, Thursday, Sept. 4, 5.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

DARK HORSE, THE: Phil Terry, Ann Savage—A little program picture which got by on Pay Night. Will not stand alone. Played Tuesday, Sept. 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FRONTIER GAL: Rod Cameron, Yvonne de Carlo—The best I have played from Universal. Beautiful color. Andy Devine and "Fuzzy" Knight supplied the humor. It had a good story, and business was good. It is a picture that could have played Sunday. Played Friday, Saturday, Sept. 6, 7.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

HER ADVENTUROUS NIGHT: Dennis O'Keefe, Helen Walker—A good program picture which pleased average business. Not a sleeper as some of the reviews would lead you to believe. Played Tuesday, Sept. 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HER ADVENTUROUS NIGHT: Dennis O'Keefe, Helen Walker—Hollywood sems to be able to ruin more program pictures this season than any I have known. It looks as though there are too many distractions out there and they certainly can't be on the ball or they would realize that good program pictures are the backbone of the small exhibitor. They cannot all be supers.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LOVER COME BACK: George Brent, Lucille Ball—Entertaining light comedy which failed to do any extra business, but it pleased those who came. Played Sunday, Monday, Sept. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PURSUIT TO ALGIERS: Basil Rathbone, Nigel Bruce—Here is a good little mystery. As a matter of fact, it is all mystery. This is the trouble with these Holmes pictures. They don't give the people a chance to find the killer. Holmes is the only one who knows. This is the reason why this series doesn't appeal to my patrons. Business average. Played Friday, Saturday, Aug. 16, 17.—Nick Raspa, State Theatre, Rivesville, W. Va.

SHADY LADY: Charles Coburn, Ginny Simms—Not enough action or comedy for my situation for a Friday and Saturday booking. Would have been better midweek. Business was below average. Played Friday, Saturday, May 17, 18.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

STRANGE CONQUEST: Jane Wyatt, Lowell Gilmore—This did not go over at all. Used on top half of double bill. Played Friday, Saturday, Sept. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

HER KIND OF MAN: Zachary Scott, Janis Paige—This is a good feature and my patrons liked it, but I think this is a bad start for Dane Clark. His acting was too realistic. This Janis Paige is all right, and she can sing, too. Play this, if you haven't already done so. Business average. Played Sunday, Monday, Aug. 11, 12.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—A good picture that should have been excellent because of the stars and the company. I think Jack Carson got a raw deal on this. He didn't have a chance to act, but he brought on some laughs. My patrons thought Dennis Morgan was going to sing, and they also expected Ann Sheridan to sing. This brought them in. Business average. Played Sunday, Monday, Aug. 18, 19.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—First picture from Warners that we have had this year that did business with the exception of a few reissues. "San Antonio" is the kind of picture that should do O.K. in any type of theatre on the best days, but it is particularly good for an action house like ours. Warners should make at least three or four big outdoor Westerns a year like this. How about reissuing "Dodge City?" Played Sunday, Monday, Sept. 15, 16.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Short Product in First Run Houses

NEW YORK—Week of October 7

CAPITOL: Northwest Hounded Police..MGM
Over the Seas to Belfast.....MGM
Feature: Three Wise Fools.....MGM

CRITERION: Ten Pin Magic.....Columbia
Misto Fox .....Columbia
Feature: Gallant Journey.....Columbia

GLOBE: Beach Days .....Warner Bros.
Racall to Arms .....Warner Bros.
Feature: Mr. Ace .....United Artists

HOLLYWOOD: Racketeer Rabbit. Warner Bros.
Facing Your Danger.....Warner Bros.
Men of Tomorrow .....Warner Bros.
Feature: Night and Day.....Warner Bros.

MUSIC HALL: Donald's Double Trouble..RKO
Steeplechasers .....RKO
Feature: Notorious .....RKO

PALACE: Purloined Pup.....RKO
Feature: Sister Kenny .....RKO

PARAMOUT: Rocket to Mars.....Paramount
Feature: Monsiuer Beaucaire.....Paramount

RIALTO: A Peep in the Deep.....Paramount
Feature: The Raider .....English Films, Inc.

RIVOLI: Musica-Lulu .....Paramount
Be Kind to Animals .....Paramount
Double Rhythm .....Paramount
Feature: Two Years Before the Mast...Paramount

ROXY: Football Fancier.....20th Cent.-Fox
The Tortoise Wins Again.....20th Cent.-Fox
World Food Problem .....20 Cent.-Fox
Feature: Three Little Girls in Blue..20th Cent.-Fox

STRAND: The Big Snooze.....Warner Bros.
Adventure in South America...Warner Bros.
Men of Tomorrow .....Warner Bros.
Feature: Cloak and Dagger.....Warner Bros.

WINTER GARDEN: Wacky Weed...Universal
Feature: The Killers.....Universal

Short Features

Columbia

CARNIVAL COURAGE: Color Rhapsodies—Cartoon. Only fair.—W. M. Butterfield, Tech Theatre, Ruston, La.

Metro-Goldwyn-Mayer

SPRINGTIME FOR THOMAS: Technicolor Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRAFFIC WITH THE DEVIL: Two-Reel Specials—This is a very good short and everyone should see it. Then perhaps people would slow down on the highway. Showed to a fair crowd. Good short.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

Paramount

AS BABIES: Speaking of Animals—Brought this Speaking of Animals back again and the patrons laughed at it as much as they did the first time. This is one of Paramount's best series of shorts.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BIRDS MAKE SPORT: Sportlights—Just a filler. Very little entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CHICK AND DOUBLE CHICK: Little Lulu—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOAL RUSH: Noveltoons—Entertaining color cartoons.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JOHN HENRY AND INKY POO: George Pal Puppetoons—This is a puppetoon in color from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROCKET TO MARS: Popeye the Sailor—Average Popeye cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNUSUAL OCCUPATIONS: No. 5—This color reel is worth showing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ATOMIC POWER: March of Time—not much entertainment in this illustrated lecture.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BEHIND THE FOOTLIGHTS: Feminine World Series—Very entertaining. It is worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEA SIRENS: Sports Review—Very good. Took O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BREAKIN' IT DOWN: Name-Band Musicals—Entertaining two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOBO HOUND: Person-Oddities—Entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MR. CHIMP TO THE RESCUE: Variety Views—A very good monkey comedy which will please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SING AND BE HAPPY: Sing and Be Happy Series—Same as Community Sing shorts with some good songs.—Nick Raspa, State Theatre, Rivesville, W. Va.

WHO'S COOKING WHO: Lantz Color Cartunes—A very good cartoon. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

BOOK REVUE: Merrie Melodies Cartoons—A very good cartoon. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

DOWN SINGAPORE WAY: Technicolor Specials—A two-reel travel film in Technicolor. Will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HARE TONIC: "Bugs Bunny" Specials—I don't think anything can bring more laughs than this rabbit. His cartoons are always good and worth playing.—Nick Raspa, State Theatre, Rivesville, W. Va.

HOLIDAY FOR SHOESTRINGS: Merrie Melodies Cartoons—A very good cartoon. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

NASTY QUACKS: Merrie Melodies Cartoons—A very good cartoon and well worth playing.—Nick Raspa, State Theatre, Rivesville, W. Va.

RHYTHM ON ICE: Merrie Melodies Cartoons—This is a lovely short and a credit to the industry.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Jurgens Joins Time

Victor Jurgens, March of Time Far East and South American director-cameraman, who recently returned from atom-bombed Bikini, has been appointed a director of the New York office.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Campaign to Avoid

In many states the people are preparing to vote in the elections next month. Current indications point up the public's interest, unusually keen, in many of the contests to be decided. It is probable that personal feelings will run high among the various political factions in some sections of the country.

Experience has proved that, while it is desirable to have the theatre manager active in community affairs, the field of politics is one phase best left strictly to politicians.

Even in communities which lean predominantly towards one faction, the theatre can ill afford to alienate patrons who may not agree with the platform of that group.

Partisanship at election time is hardly in keeping with good business tactics in a business such as ours. Even paid political advertising on the theatre screen, regardless of management's declaration that its views are not reflected in such advertisements, can be easily misunderstood.

The goodwill of our patrons, built up over long periods of time and with great effort, is never as intensely jeopardized as at this time of the year. It is to be hoped that theatremen will not succumb to the pretty speeches and urgent pleas of the politicians intent upon using the theatre for their personal ambitions.

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Procrastination

One of the regular contributors to these pages and a contender in the Awards competitions informs us he is collecting material from the beginning of the year which will be sent on to us.

We infer that, while he has been busy each week promoting his theatre attractions, only occasionally has he found the time or the inclination to submit these campaigns.

Unfortunately, the delay may be a costly one. Campaigns are judged every three months. The material submitted by the leading contenders becomes eligible for consideration in the Annual Finals.

By failing to forward his submissions in time for consideration in the quarterly judgings, this manager has sacrificed an opportunity to have his work appraised equitably with the other contenders during the first three quarter-periods.

Nor would it be fair to the other showmen in the final quarter to present campaigns covering a full year against their submissions of three months.

The rules covering the Awards are published in this section periodically and are repeated especially in this issue.

Theatremen who aspire to Quigley Award honors should read these rules and familiarize themselves with them. Many an uncrowned champion can attribute his defeat to an act of omission, rather than commission.

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Let's Have More

Gaumont British house organ, *News and Views*, reports the reopening of that organization's Sports Grounds at Norbury.

"The social side of the corporation," says an editorial, "is already awakening — and, with the first postwar dance already held, and more to follow, the social life which is one of the big features of our corporation should soon be back to normal.

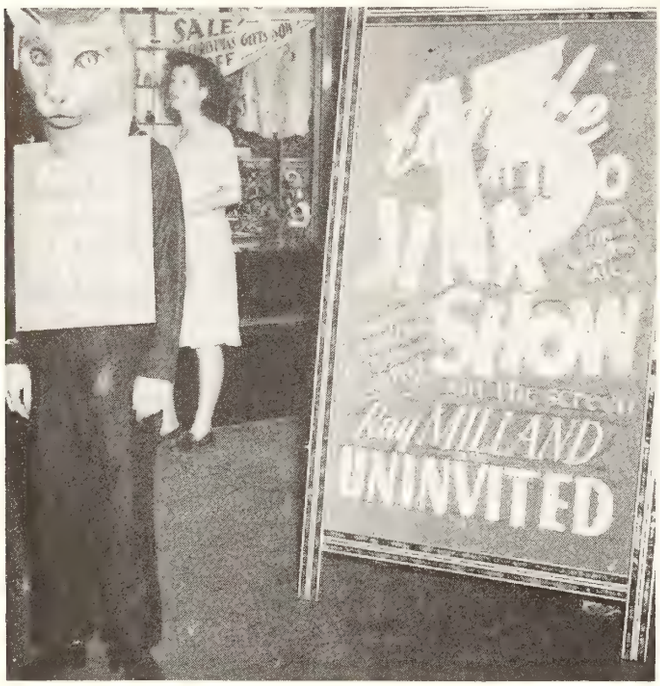
"Make the most of these sporting and social activities. They afford a wonderful opportunity to meet old friends, to make new ones, and to meet your colleagues away from the atmosphere of the theatre or the department. They also help to cement the team spirit upon which all big undertakings must build their successes."

The most inspiring recollection we have from our experiences in the Publix-Saenger circuit is the remembrance of pictures in each theatre manager's office, showing scenes at the circuit's recreation resort at Bay St. Louis, Miss., depicting the company's employees in playful moods.

Each photo carried the same inscription: "All work and no play makes Jack a dull boy.—E. V. Richards."

—CHESTER FRIEDMAN

STREET BALLYHOOS WITH EYE APPEAL



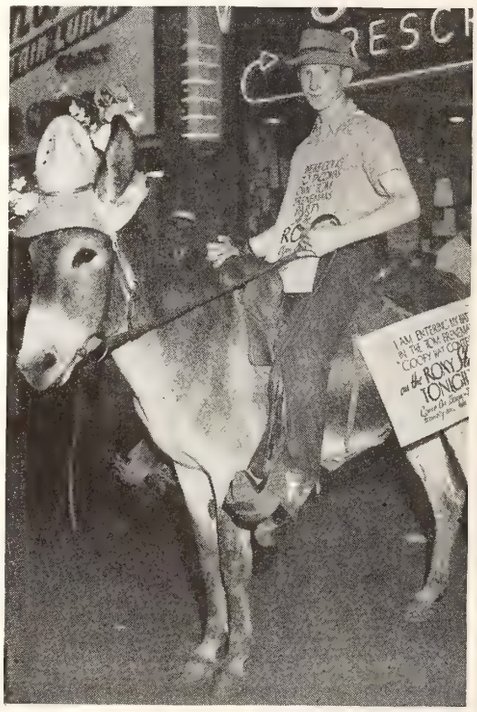
A mirthquake of laughs was provoked with the novel promotion at right, by manager Dwight Kirk at the Strand, Middletown, Ohio, to publicize "Don't Gamble with Strangers".

On Friday the 13th, R. J. Hynes, manager of the Criterion, Oklahoma City, Okla., decided to put on a special "jinx show" featuring special stage attractions, with "The Uninvited" as the feature film. 40 x 60 display and street ballyhoo, left, helped publicize the date.

Pete Stainback, relief manager at Loew's, Richmond, Va., used this novel street ballyhoo to publicize "Holiday in Mexico" and tied up with WRVA for an interview over the "Man on the Street" program.

At right is a novel street ballyhoo used by William Fagg, manager of the Roxy, Tacoma, Wash., to exploit "Breakfast in Hollywood".

To promote "O.S.S." at the Wallace theatre, Peru, Ind., publicist George Pappas had two boys and a girl covering downtown streets with these placards on their backs.



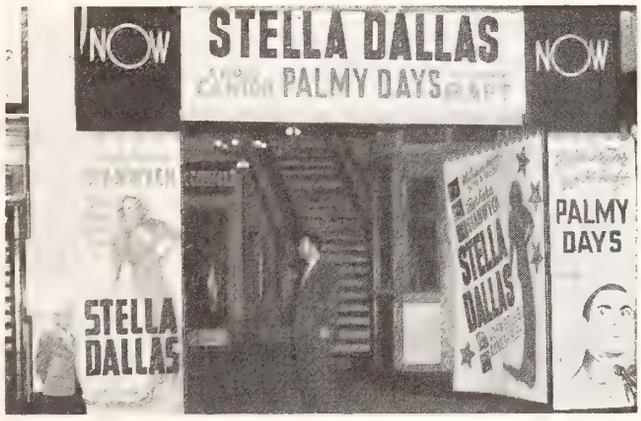
ARTISTIC

—showmanship of manager John Schaftleutzel of the Lincoln theatre, Lincoln, Nebr., is manifest in this "Easy to Wed" promotion. Local shoe store provided platform during alterations, with the enterprising theatreman supplying three girls to paint banner spelling out title of the film. Device was a real traffic stopper.

EXHIBIT of model ships tracing the evolution of the U. S. Merchant Marine made an attractive advance ballyhoo on "Two Years Before the Mast" for manager Monty Salmon of the Rivoli, New York, right.

A COINCIDENCE provided an effective lobby display, left, at the RKO Flushing theatre, New York. Lee Koken, manager, and Bernie Cowham, both Milwaukeeans, extended greetings to "Two Guys from Milwaukee" and a reciprocal telegram was received from the two stars.

CELEBRATING birthday of movies with special Mickey Mouse show at the RKO theatre, White Plains, N. Y., manager A. G. Pluchos provided cake and invited kids to send greetings to the Renowned Rodent.



REISSUES recently booked at the Empire, Providence, R. I., held special exploitation for manager Jim Randel. This attractive front augmented strong radio campaign.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

IF I'M LUCKY (Twentieth Century-Fox): The accent is on music in this picture with such performers as Perry Como, the singer, and Harry James, the orchestra leader, as stellar attractions. There are four new songs in the picture, which are likely to become hit tunes. Music and record shops are primed for music cooperation. Have them set up window and counter displays, featuring the tunes from the picture, augmented by scene stills, ad accessories and blow-ups of the stars. Dealers will have many of their other discs on hand. Use them as a background for displays, along with copy selling their newest recordings from the film.

Contact local disc jockeys to insure maximum plugs. Locate the number one Perry Como and Harry James fans. Plan 15-minute programs featuring their recordings, tune teasing contests and letter writing competitions, naming them top singer and bandsman, along with reasons for choice. Arrange to have a ballot for the favorite tune from the picture.

Another star of the picture is Vivian Blaine, whose rise to stardom occurred after she was discovered as a songstress in a New York night club. Many other top feminine screen stars have reached the top after appearing as vocalists. Promote a contest that ties in with both the title song and Vivian's role in the picture. Run daily auditions for an "If I'm Lucky" vocalist. Arrange interviews, pictures and, if possible, a tieup with a local night club for a big splash a week in advance of showing. Finalists could appear on the stage opening night.

Carmen Miranda's bizarre head-dresses have earned her a certain distinction. Capitalize on this by conducting a fashion designing contest. Tie in with art schools and work for merchant co-ops, reproducing the art for cutouts. A stage fashion show, featuring Latin American creations modeled by contestants, will draw interest and publicity for your playdate.

NOBODY LIVES FOREVER (Warner Bros.): In this picture, John Garfield portrays a rugged and ready Army veteran struggling to reestablish himself as a "biggie" in the rackets. Use a lobby display of "Wanted" posters, phony stocks, counterfeit bills and other working tools of the confidence racketeers. Posters in store windows, clubs, offices and public buildings, warning the public against the operations of confidence men, could be illustrated with stills from the picture.

Promote radio talks or dramatizations warning the public, especially veterans, of the more familiar types of con-man rackets. Suggest the following query for local Inquiring Reporter column: "We all know 'Nobody Lives Forever' but, if you had your choice, would you want to?"

For ballyhoo, the old telescope gag is suggested, using a lifesize blowup of the still showing Walter Brennan hawking "A look at the stars". Attach a tube to the cutout to serve as the telescope barrel. Post the regular three-sheet on the front or roof of a building on the opposite side of the street in the line of sight of the "telescope".

The many advertising media available to local insurance companies could be adapted to a campaign based on the slogan: " 'Nobody Lives Forever'! Protect Your Family with Insurance." Media include newspapers, window displays, mailing stuffers and direct-mail promotions.

Coloring Contests Boost Date on "Black Beauty"

Two coloring contests, one for children and one for adults, were sponsored by the *Journal-Courier* through a tieup manager Bill Brown arranged to exploit his engagement on "Black Beauty" at the Poli-Bijou theatre, New Haven, Conn. Over 1,800 contestants entered the two competitions.

A lobby display was placed in the New Haven Public Library and counter displays in its six branches throughout the city. 1,500 book marks also were placed in the library and its branches. An additional 500 book marks were placed with the lending library of Shartenberg's department store.

A tieup was made with the Crown Bingo parlor for the use of their public address system to publicize the picture. Guest tickets were given to winners of special bingo games. Another tieup with radio station WNHC resulted in eight spot announcements daily for a week in advance.

Several Window Tieups Set By Butterfield in Lincoln

Many window tieups were arranged by manager G. E. Butterfield to exploit his playdate on "Night and Day" and to celebrate the 20th anniversary of sound at the Lincoln theatre, Lincoln, Nebr. In addition the governor of Nebraska issued a proclamation on the anniversary. The window tieups were set with Western Electric, Eastman Kodak, Kresge, Watts Music Store, Dietz Music Store, Schmoller & Mueller and the Lincoln Telephone Company. 100 jumbo cards were placed in store windows.

Placards Hotels For "Angel on My Shoulder"

Manager Harry Waxman promoted 40 special lobby posters in Atlantic City hotels for the opening of "Angel on My Shoulder" at the Hollywood theatre, Atlantic City, N. J. 250 window cards blanketed the city's store windows. In addition, posters on 200 buses of the Pacific Street line drew advance notice to the picture's opening.

Tieups with Kensington's Furniture Store and Blatt's Department Store on the General Electric Automatic blankets and Victor Personal Radios were arranged for some excellent floor and window displays.

Fifty spot announcements were used on stations WEPU and WBAB while newspaper ads and publicity broke extensively prior to and during playdate.

In all tieups, ads, publicity and displays, the stars of the picture, Paul Muni, Anne Baxter and Claude Rains, received major mention.

Rhumba Contest Aids "Mexico"

A rhumba contest was promoted by manager J. G. Samartano to exploit his playdate of "Holiday in Mexico" at the State theatre, Providence, R. I. The contest was held on the stage of the State, with the winners receiving an engagement at the El Chico Club. The orchestra from the club played at the State on the night of the finals.

COURTESY GIRLS WEAR COLORFUL UNIFORMS

Two firsts in the Greater Miami area have recently been introduced by manager Ed May at the Rosetta theatre, Miami, Fla. A young lady of the theatre service staff is selected each week to serve as "Smile-Courtesy Girl". During the ensuing week she greets all patrons with a cheery smile and a pleasant "Good Evening" or "Good Afternoon" and suggests the most desirable seats available.

Courtesy Girl

The second innovation is the "Tropical Uniform", shown in the accompanying picture. Each usherette is provided with two tropical uniforms, one chartreuse, the other burgundy. White shoes, and a flower worn in the hair, complete the outfit. These bright and colorful uniforms add to the cheerful atmosphere of the theatre.

All Out Effort Sells Playdate On "Grosvenor"

In a five week advance campaign, manager Barbara Bradford built her promotion on star values and endeavored to make the title "I Live in Grosvenor Square," a household phrase for her engagement of the picture at the Plaza Cinema, Catford, England.

Chocolate wrappers, cigarette packs, match boxes and programs imprinted with teaser copy were used to start the campaign off. Considerable newspaper space was garnered for two contests. In the first competition, readers were requested to list as many public squares as they could think of and send the list to the theatre.

For the second contest, participants recounted the most interesting Anglo-American relationship, of which they knew the details. Prizes were awarded to winners of both contests. A tieup was arranged with the King Alfred Hotel, Bellingham, for jitterbug and vocalist contests in connection with the playdate on the picture.

Letters were sent to various personalities living in Grosvenor Square and stars featured in the film. The replies, with photographs, were pasted on boards and hung in the lobby. Window tieups were arranged with Woolworth's, Beck Jones and Roberta, a hairdresser shop. 750 souvenir programs were sold.

Gingell Books Special Program As "Crazy Show" in Bethesda

A program of short comedy subjects built around the feature "Riverboat Rhythm" and advertised as a "Crazy Show" brought business away up over average for Ray Gingell, manager of the Hiser theatre, Bethseda, Md.

Giving the "Crazy Show" top billing, special stress was placed on the music and laughter in all advertising which focused around an old fashioned barker as a symbol of entertainment.

For another recent program at the Hiser, Gingell booked six Walt Disney cartoons which he billed as Sports Sketches. The shorts included: "How to Play Baseball", "Football," "Golf," "How to Fish," "How To Be A Sailor" and "The Art of Self-Defense". A series of newspaper advertisements helped to sell the show.

HENRY R. ARIAS

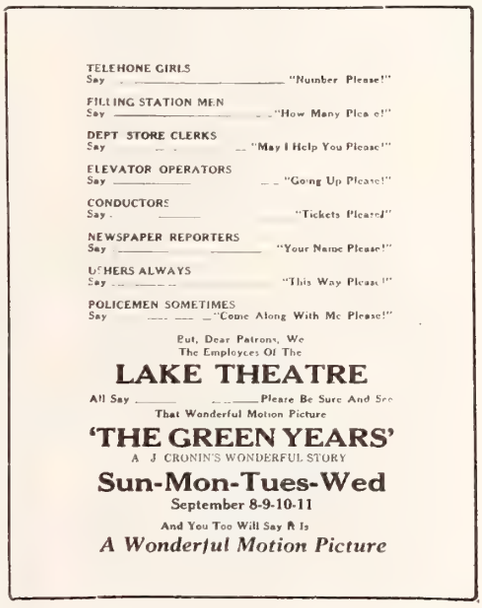
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

JAMBOREE ADDS TO SHAFFER PRESTIGE

Enthusiasm was at a high pitch in Atchison, Kans., recently. The reason for all the hubbub was manager Willis Shaffer's "Jaycee Jamboree", a "Hellzapoppin" type of show sponsored by the Junior Chamber of Commerce, at the Orpheum theatre. Few people in Atchison were unaware of the occasion after Willis' highly geared campaign got underway. Some highlights were a double truck cooperative newspaper ad, a zany parade, headed by a band, and ballyhoo which ended in front of the theatre. For the show itself, patrons were ushered to seats on a scooter or a wheel chair. The jamboree was another instance of the goodwill campaign that has added to Willis' prestige and, incidentally, paid dividends at the box office.

Plants Half Page Mats in Five County Newspapers

Half-page scene mats were planted in five Westchester County newspapers on both pictures of a double bill by manager Michael Stranger to promote the playdate at the State theatre, White Plains, N. Y. The pictures were "Two Sisters from Boston" and "Lover Come Back." In addition two and three-column stories were garnered in the Reporter *Dispatch*, Westchester *Herald* and Westchester *Woman*. Streamers and window cards were placed in three top music store windows in White Plains. 3,000 heralds, announcing a "Two Sisters from Boston" talent quest, were distributed.



INGENUITY AND IMAGINATION of A. E. Ableson, manager of the Lake theatre, Devils Lake, N. D., resulted in this clever newspaper ad he created for "Green Years". Despite lack of illustrative material, the ad was a standout by virtue of its originality.

Father's Contest Exploits "Life With Baby"

The accent was placed on exploitation by manager Helene Boesel to publicize the March of Time subject "Life With Baby" at the Downer theatre, Milwaukee, Wis.

For street ballyhoo, a boy pushed a baby buggy in front of the theatre for the Saturday and Sunday matinees with appropriate copy. A father diapering contest was held on the stage. Prizes consisted of guest tickets, milk bottles, safety pins and other articles.

A doll was placed in the box office during non-operating hours with a sign reading: "See me at the Downer, etc." The doorman was dressed to represent a doctor while the usherettes, cashiers and vending girls wore nurses' uniforms.

Helene contacted all PTA groups and urged their cooperation in support of the showing. The local children's center also was contacted and the use of the bulletin board obtained one week in advance. A high chair was used in the lobby with a sign, reading: "We're going to have a baby. See the latest March of Time, etc."

Newspaper, Radio Breaks Garnered by Hendley

Newspaper and radio breaks were garnered for the playdate of "A Night in Casablanca" at the Bradley theatre, Columbus, Ga. The campaign was arranged by W. D. Hendley, publicity director for the Georgia Theatre Company.

The film received an unusual publicity break when a newspaper photographer shot a picture of three people looking at the three sheet cut-out in front of the theatre. The picture was run in the afternoon paper. 2,000 heralds were distributed from the theatre and four other local houses.

For his date on "City for Conquest," at the Bradley, Hendley used a special trailer six days in advance. Three other Columbus theatres also used a trailer six days in advance to exploit the Bradley engagement.

Thompson Promotes Co-op Ad

A two-column page-long cooperative newspaper display ad was promoted by manager Evan Thompson for "Kitty" at the Strand theatre, Plainfield, N. J. Guest tickets were awarded to the first 35 purchasers of the book at Rosenbaum's, who ran the ad in the *Courier-News*. The store also used a window display.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

All Washington Backs Campaign For "Ranch"

Highlighted by the personal appearance of Cal Farley, the true to life central character in the film, a highly geared campaign for "Boys' Ranch" was carried out most successfully at the Capitol theatre, Washington, D. C. Through contacts made in the campaign, the theatre was advantageously placed before additional groups of people.

The various promotions were the work of Brock Whitlock, publicity director for the theatre, and Tom Baldridge, Metro-Goldwyn-Mayer exploiteer.

Arrangements were made to have the Texas State Society of Washington, D. C., sponsor the personal appearance of Farley. The Society in addition mailed letters to 1,200 Texans in the nation's capital urging their support in the project, entertained Farley at the Washington Roof reception and dinner dance the night of opening, had a reception committee at the theatre on opening night and made arrangements for Congressman Ed Gossett to introduce Farley from the stage.

The personal appearance tour was received with a great deal of enthusiasm in Washington. It included, in part, a talk before the Motion Picture Council, Variety Club luncheon, visits to the editorial rooms of the *Post* and *Times Herald,* participation on National Headliners program from New York by remote control, discussion with presidents of civic organizations on boys' welfare, and a visit to the White House, where Farley was accorded the unusual honor of being invited to sit in President Truman's seat in his private office.

A photo contest tieup was effected whereby the Franc Jewelry stores gave a free photo to any boy between the ages of six and 14 who visited their stores with an adult, for three weeks prior to the opening of the film; furnished 10 prizes of more than two dollars in value for awards to 10 boys at the opening night show, ran two quarter page ads and four smaller ads, displayed Butch Jenkins windows at all Washington, Virginia and Maryland stores, devoted part of their radio time and distributed heralds.

The Motion Picture Council held a screening of the picture in the National Press Building for representatives of more than 40 women's organizations of Washington, Virginia and Maryland. The council circularized all Washingon organizations, requesting they recommend that their members give support to the "Boys' Ranch" playdate.

Holds Cinema Club Contest

Manager Jack Campbell recently conducted a sports competition for members of his Cinema Club in Runcorn, Cheshire, England. Campbell manages the Scala Cinema there. For future activities of the club, he plans a pantomime show and a Christmas dinner for about 350 children.

BROOKLYN DROPS ANOTHER DECISION

Pat Grosso, publicist for the RKO Albee, Brooklyn, N. Y., landed a two-column picture break in the New York dailies and provided unusual publicity for "The Kid from Brooklyn" by arranging a milking contest between a farm-born usherette and a Brooklyn-bred usherette. The Sheffield company sent a cow to Brooklyn and appointed a judge to settle the controversy. P. S.—Brooklyn also lost the pennant!

Question Mark Campaign Draws

Question mark signs, pennants, balloons and a newspaper ad campaign along the same lines were used by manager James C. Saunders to good advantage for a "Guess What" show at the Palace theatre, Leesburg, Fla. 1,000 heralds were wrapped around candy bars. A special trailer was run for a week in advance.

Wabbe Corrals Press, Radio as Stars Appear

The personal appearance of two of Young America's newest idols, Guy Madison and Bill Williams, resulted in very heavy newspaper and radio coverage for the "Till the End of Time" playdate at the RKO Golden Gate theatre, San Francisco, Cal. The campaign was arranged by Helen Wabbe, publicity director for the theatre.

Williams arrived with his wife, Barbara Hale, for the purpose of a belated honeymoon in addition to his appearance at the theatre. As a result, arrival photos and stories were planted with the *Examiner, Chronicle* and *News,* interviews arranged with Del Sumi of the *Call Bulletin* and Nan White, Teen-time editor of the *News.*

Stars Guest on Radio

Madison and Williams were used in numerous radio interviews, including "Top of the Mark" program with Margo over KSFO, "Breakfast on Nob Hill" with Bill Baldwin over KSFO, "Woman's Page of the Air" with Jane Lee on KPO.

The two stars also appeared in Hale Bros. Teen Shop, an event that was attended by over 3,000. Newspaper coverage was excellent. The store ran a cooperative newspaper display ad with theatre credits.

Eddie Heywood, who was featured in the stage show, also made personal appearances at stores and on radio programs. Through the local distributor of Phonocords, a $185 radio was given away.

The return engagement of "Rebecca" at the Interstate theatres in Texas was the occasion for a specially designed set of newspaper advertisements by publicity director Frank Starz. Because of his recent successes both here and abroad, on stage and screen, Laurence Olivier was given top billing. Same treatment was used in lobby, trailers and publicity stories.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

JIM BARNES
Warner, Memphis, Tenn.

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

CHARLES BREWER
Clay, Green Cove Springs, Fla.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

FORREST E. CARMICHAEL
Grand, Ellsworth, Me.

LOU COHEN
Loew's Poli, Hartford, Conn.

F. W. DONAHUE
Kallet Drive-In, Syracuse, N. Y.

EDGAR J. DOOB
Aldine, Wilmington, Del.

J. J. ENGERMAN
Palomar, Seattle, Wash.

JACK FOXE
Columbia, Washington, D. C.

M. GAITSKILL
Paris, Paris, Ky.

J. GAVEGAN
Metro, Melbourne, Australia

ALICE GORHAM
United Detroit, Detroit, Mich.

BILL HARWELL
Palace, Lorain, Ohio

W. T. HASTINGS
RKO Orpheum, Denver, Colo.

W. D. HENDLEY
Bradley, Columbus, Ga.

GEORGE HUNT
Loew's, Louisville, Ky.

BOB HYNES
Criterion, Oklahoma City, Okla.

E. F. JOHNSON
St. George's Hall, York, England

BILL JOHNSTON
Majestic, Houston, Texas

MEL JOLLEY
Marks, Oshawa, Ont., Canada

BILL KEMP
Loew's State, Memphis, Tenn.

DWIGHT KIRK
Strand, Middletown, Ohio

ARTHUR KROLICK
Century, Rochester, N. Y.

HAROLD B. LYON
Des Moines, Des Moines, Ia.

W. RAY McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

J. N. MORGAN
Campus, Milledgeville, Ga.

FRANK MURPHY
Penn, Pittsburgh, Pa.

HARRY MURRAY
Odeon, Bristol, England

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

GEORGE PAPPAS
Wallace, Peru, Ind.

JOHN P. PARSONS
Telenews, Oakland, Calif.

DICK PEFFLEY
Paramount, Fremont, Ohio

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

G. RAY
Regent Cinema, Bradford
Yorkshire, England

JOHN READ
Paramount, St. Paul, Minn.

ALEC REID
Plaza, Southfields
London, England

J. G. SAMARTANO
State, Providence, R. I.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

SOL SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Gem, Etowah, Tenn.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

JAMES TIBBETTS
Loew's State, Boston, Mass.

MANUEL VALDEO
Pacific, Manila, P. I.

JOHN G. VAUGHAN
Gem, Petersburg, Va.

ERIC V. WALLS
Clifton Cinema, Great Barr
Birmingham, England

L. WATT
Florida Cinema, King's Park
Glasgow, Scotland

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

TOM WOLF
State, Bellevue, Ohio

Contest Sells "Cleopatra" For Foxe in Washington

A citywide search for the "Modern 1946 Cleopatra" through the efforts of a Government Girls' organization was promoted by manager Jack Foxe to exploit the repeat engagement of "Caesar and Cleopatra" at the Columbia theatre, Washington, D. C. The organization is composed of 300 girls from all parts of the country and meets weekly at the Statler Hotel. The crowning ceremonies were held at the theatre in time for pictures and stories to break on opening day. For a follow-up on the promotional stunt, the selected "Cleopatra," in costume, made a tour of Bethesda Naval Hospital and Walter Reed General Hospital. At Walter Reed she appeared on the stage with President Truman and other officials.

Sets Co-Ops for Anniversary

Two full page cooperative newspaper ads and an editorial were promoted by manager Lou S. Hart to celebrate the Schine Circuit's Silver Jubilee. Hart manages the Glove theatre in Gloversville, N. Y.

Plants Plug in Family Paper

A review on "Boys' Ranch" was planted in a weekly mimeographed news sheet which is circularized to 1,200 families by manager Harry A. Rose, Majestic, Bridgeport, Conn.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

SHOWMEN PERSONALS

In New Posts: Larry MacGilivary, manager, Bijou theatre, Providence, R. I. John Oatley, Star, Rockford, Mich. Paul West, Ramona and Ritz, Frederick, Okla. William Trambukis, student manager, Loew's State, Providence. Dale G. Cohn, Superior, Superior, Wis.

Al Colagiovanni, city relief manager, Snyder circuit, Providence. Robert Mans, Harbor, Two Harbors, Minn. Walter Westernoff, State, Eureka, Calif. George Ryder, Gem, Golden, Colo. Bill Hayden, State, Ukiah, Calif. Dominick Trefletti, Empire, Providence.

Fox Intermountain City Manager Changes: Les Newkirk, from Rock Springs, Wyo., to Sheridan, Wyo. A. C. Stalcup, Sheridan to North Platte, Nebr. Russell Berry, North Platte to Rock Springs.

Andy Sutherland, Fox. Aurora, Colo. Ralph Lee, Bluebird, Aurora. Frank Johnson, Lyric; Addison McClung, Princess: both in Modesto, Calif. Bill Blizzard, Porter theatre, Woodland, Calif. Mickey Gross, general manager, Sterling theatres; will headquarter in Seattle, Wash.

Assistant Managers: M. Chicrallah, Loew's State, Boston, Mass. Charles Flohe, Regent, Grand Rapids, Mich. Ray Beeson, student assistant, Lincoln theatre, New Haven, Conn.

Junior Showmen: James Herman Solleck, assistant manager, Majestic theatre, San Antonio, Texas; father of a baby boy.

Birthday Greetings: Kermit High, C. H. O'Rae, R. C. Pence, Duke Prince, Alva Sitton, Don L. Knapp, Gus. J. Catamas, Henry F. Meyer, Abe Dermer, Erwin Koenigsreiter, Kenneth Bartholomew, George W. Goodrow, Laurel Nelson, Lewis A. Doran, Joe Kendall.

Don C. Malloy, I. Goldstein, Howard S. Hunt, Samuel W. Kendall, Robert F. Griffith, Robert B. Busch, Louis L. Simons, Sam Hebscher, B. L. Keaney, Henry G. Santos, J. B. Schotborgh, James S. Ackron, Gordon W. McLean, Jack Fieman.

Oscar A. Brotman, A. Jerry Cooper, Henry G. Hall, Earle S. Horne, Bill Smith, Archie H. Adams, Robert Goldstein, Horace Truitt, John G. Broumas, Charles J. Scheel, Bill C. Talley, Moe Farber, Curby A. Smith, Bruce Royal, John W. Howe.

Douglas B. Keyes, B. H. Powers, Joseph Herman, Ray McLain, Merritt Pragg, Louie Williams, Kirby Griffin, George J. Posner, Owen B. McFarland, Frank J. LaCava, Eugene Twyeffort, Mendall Shubart, Allyson Ewing, Frank Worcester, James H. Waltham.

Tieup With Sealtest Boon to Rosenthal

An advantageous tieup was arranged with the Sealtest Milk Company by manager Morris Rosenthal to exploit his date on "The Kid from Brooklyn" at the Poli theatre, New Haven, Conn. The company's trucks carried cards on the sides for a full week. Bulletins were placed in Sealtest's milk and ice cream plants, notifying all employees of the playdate. A 15-minute radio broadcast was held from one of their dairies on opening day. The company also distributed 30,000 heralds to milk customers on their routes and in retail stores.

VISITOR FROM THE LONE STAR STATE. Mary Alice Brown of the Interstate theatres publicity department in Dallas, a recent vacationist in New York and Round Table visitor.

Store Tieup Aids Neinast Back-to-School Show

A tieup with the Newberry Department Store was arranged by manager Jimmy Neinast for a Back to School Cartoon Circus at the Rialto and Star theatres, Denison, Texas. The store furnished school supplies as prizes for lucky ticket holders. The show consisted of 15 cartoons and was tied in with the 40th anniversary celebration of the Interstate Circuit.

Heralds Aid School Matinee

Three thousand heralds were distributed to schools and homes the day before opening by manager Carroll Bradley to exploit a "Back to School" matinee at the Forest theatre, Forest Park, Ill. Front of the theatre, lobby and window displays also helped to advertise the special matinee.

Allen Sells Horror Show

Shock copy on heralds attracted considerable attention to manager Mark Allen's double horror show at the Lido theatre, Bronx, N. Y. A local merchant paid for the distribution of the heralds. A 40 x 60 board was used for a lobby display 10 days in advance.

Bicycle Giveaway Aids Serial

A kiddie bicycle was promoted from a local merchant for a giveaway by manager Roy T. Shield to exploit the serial, "Lost City of the Jungle," at the Mecca theatre, Enid, Okla. The bicycle was awarded to the winner of a lucky number drawing.

Two Front Page Breaks Garnered For "Lassie"

Front page stories in the Parade of Youth section of the Hartford *Courant* on two successive Sundays highlighted the playdate on "Courage of Lassie" at the Poli theatre, Hartford, Conn. The campaign was arranged by manager Lou Cohen and assistant manager Sam Horwitz.

The stories were planted to publicize an essay contest in conjunction with the picture. Hundreds of essays on "Why I'd like to own Lassie" were entered in the contest. A dog, cash and guest tickets were given as prizes.

Collie Dog Giveaway

Another strong selling point of the campaign was a collie dog that bears a striking resemblance to Lassie. The dog, obtained from a local canine club, appeared in front of the theatre each day at noon for a week in advance and on the stage opening day. At noon, also, through arrangements with the local Railway Express Agency, one of their trucks with "Courage of Lassie" copy was parked in front of the theatre.

A contest was planted on a WTHT record program, with guest tickets being given to the first 20 listeners who could name Lassie's masters in the three pictures he has been featured in. The picture was plugged on a man-on-the-street broadcast and by spot announcements.

A cooperative newspaper ad was promoted with the Rose Marie Beauty Salon a week in advance. Koppelman News trucks were bannered. A window tieup was arranged with a local pet shop, featuring photos of Lassie and playdate copy.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TWO GUYS FROM MILWAUKEE (WB)

Final Report:

Total Gross Tabulated	$754,000
Comparative Average Gross	720,600
Over-all Performance	104.6%

ATLANTA—Paramount 105.0%
ATLANTA—Capitol, MO 1st week 93.0%
BALTIMORE—Stanley 109.0%
BOSTON—Metropolitan 106.0%
(DB) Decoy (Mono.)
BUFFALO—Buffalo 102.7%
(DB) Swamp Fire (Para.)
BUFFALO—Hippodrome, MO 1st week . . . 107.5%
(DB) Swamp Fire (Para.)
CINCINNATI—RKO Allen 181.3%
CINCINNATI—RKO Shubert, MO 1st week . 118.1%
DENVER—Denver 80.0%
(DB) Shadows Over Chinatown (Mono.)
DENVER—Esquire 61.0%
(DB) Shadows Over Chinatown (Mono.)
DENVER—Aladdin, MO 1st week 74.4%
(DB) Shadows Over Chinatown (Mono.)
DENVER—Rialto, MO 2nd week 54.5%
(DB) Shadows Over Chinatown (Mono.)
INDIANAPOLIS—Indiana 109.6%
(DB) Danger Woman (Univ.)
KANSAS CITY—Orpheum, 1st week 126.0%
(DB) Bedlam (RKO)
KANSAS CITY—Orpheum, 2nd week 88.0%
(DB) Bedlam (RKO)
LOS ANGELES—Warner Downtown, 1st week 141.3%
LOS ANGELES—Warner Downtown, 2nd week 100.0%
LOS ANGELES—Warner Downtown, 3rd week 62.8%
LOS ANGELES—Warner Hollywood, 1st week 164.0%
LOS ANGELES—Warner Hollywood, 2nd week 104.4%
LOS ANGELES—Warner Hollywood, 3rd week 60.0%
LOS ANGELES—Warner Wiltern, 1st week . 155.5%
LOS ANGELES—Warner Wiltern, 2nd week . 96.3%
LOS ANGELES—Warner Wiltern, 3rd week . 51.8%
MINNEAPOLIS—RKO Orpheum, 1st week . 96.1%
MINNEAPOLIS—RKO Orpheum, 2nd week . 105.7%
MINNEAPOLIS—World, MO 1st week . . . 120.0%
MINNEAPOLIS—World, MO 2nd week . . . 104.0%
NEW YORK—Strand, 1st week 128.2%
(SA) Robert Alda, Buddy Rich's Orchestra
NEW YORK—Strand, 2nd week 114.4%
(SA) Robert Alda, Buddy Rich's Orchestra
NEW YORK—Strand, 3rd week 106.5%
(SA) Robert Alda, Buddy Rich's Orchestra
NEW YORK—Strand, 4th week 90.7%
(SA) Robert Alda, Buddy Rich's Orchestra
PHILADELPHIA—Stanley, 1st week 113.0%
PHILADELPHIA—Stanley, 2nd week 80.0%
PITTSBURGH—Stanley, 1st week 121.3%
PITTSBURGH—Stanley, 2nd week 84.9%
PITTSBURGH—Ritz, MO 1st week 100.0%
SALT LAKE CITY—Utah 123.0%
(DB) Wild Beauty (Univ.)
SAN FRANCISCO—Warfield, 1st week . . . 108.9%
(DB) The Madonna's Secret (Rep.)
SAN FRANCISCO—Warfield, 2nd week . . . 89.0%
(DB) The Madonna's Secret (Rep.)
SAN FRANCISCO—State, MO 1st week . . 80.0%
(DB) The Madonna's Secret (Rep.)
ST. LOUIS—Fox 110.8%
(DB) Cuban Pete (Univ.)

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THE STRANGER (RKO)

Final Report:

Total Gross Tabulated	$767,000
Comparative Average Gross	750,300
Over-all Performance	102.2%

BALTIMORE—Hippodrome, 1st week . . . 111.1%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . 95.2%
(SA) Vaudeville
BOSTON—Boston, 1st week (SA) Vaudeville . 101.1%
BOSTON—Boston, 2nd week (SA) Vaudeville . 94.8%
BOSTON—Boston, 3rd week (SA) Vaudeville . 88.6%
BUFFALO—Twentieth Century, 1st week . . 157.4%
(DB) Bamboo Blonde (RKO)
BUFFALO—Twentieth Century, 2nd week . . 70.8%
(DB) Bamboo Blonde (RKO)
CHICAGO—Woods, 1st week 102.8%
CHICAGO—Woods, 2nd week 102.8%
CHICAGO—Woods, 3rd week 98.7%
CINCINNATI—RKO Albee 114.4%
CINCINNATI—RKO Lyric, MO 1st week . . 87.7%
CLEVELAND—Hippodrome, 1st week . . . 160.0%
CLEVELAND—Hippodrome, 2nd week . . . 80.0%
CLEVELAND—Warner's Lake, MO 1st week 97.2%
LOS ANGELES—Orpheum, 1st week 101.6%
LOS ANGELES—Orpheum, 2nd week 56.9%
LOS ANGELES—Orpheum, 3rd week 50.0%
LOS ANGELES—Vogue, 1st week 192.3%
LOS ANGELES—Vogue, 2nd week 138.4%
LOS ANGELES—Vogue, 3rd week 130.7%
MINNEAPOLIS—Orpheum 110.6%
NEW YORK—Palace, 1st week 175.0%
NEW YORK—Palace, 2nd week 150.0%
NEW YORK—Palace, 3rd week 103.5%
NEW YORK—Palace, 4th week 96.4%
NEW YORK—Palace, 5th week 92.8%
NEW YORK—Palace, 6th week 85.7%
NEW YORK—Palace, 7th week 78.5%
NEW YORK—Palace, 8th week 75.0%
OMAHA—RKO Brandeis, 1st week 136.9%
(DB) The Return of Rusty (Col.)
OMAHA—RKO Brandeis, 2nd week 95.8%
(DB) The Return of Rusty (Col.)
PITTSBURGH—Stanley 84.9%
PITTSBURGH—Warner, MO 1st week . . . 61.6%
SALT LAKE CITY—Uptown, 1st week . . . 101.3%
SALT LAKE CITY—Uptown, 2nd week . . . 108.3%
SAN FRANCISCO—Paramount, 1st week . . 142.8%
(DB) Dark Alibi (Mono.)
SAN FRANCISCO—Paramount, 2nd week . . 71.4%
(DB) Dark Alibi (Mono.)
ST. LOUIS—Fox 103.4%
(DB) Her Adventurous Night (Univ.)
ST. LOUIS—Missouri, MO 1st week 103.8%
(DB) Badman's Territory (RKO)

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I'VE ALWAYS LOVED YOU (Rep.)

First Report:

Total Gross Tabulated	$178,300
Comparative Average Gross	177,100
Over-all Performance	100.6%

CHICAGO—Apollo, 1st week 173.9%
CHICAGO—Apollo, 2nd week 108.6%
CHICAGO—Apollo, 3rd week 86.9%
CHICAGO—Apollo, 4th week 65.2%
CHICAGO—Apollo, 5th week 59.7%
NEW YORK—Criterion 103.8%
PHILADELPHIA—Aldine, 1st week 130.0%
PHILADELPHIA—Aldine, 2nd week 92.0%
SALT LAKE CITY—Uptown 78.7%
ST. LOUIS—Ambassador 96.6%

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GALLANT JOURNEY

First Report:

Total Gross Tabulated	$170,500
Comparative Average Gross	179,200
Over-all Performance	95.1%

BOSTON—Orpheum 99.6%
(DB) The Thrill of Brazil (Col.)
BOSTON—State 82.9%
(DB) The Thrill of Brazil (Col.)
BUFFALO—Lafayette, 1st week 150.3%
(DB) The Gentleman Misbehaves (Col.)
BUFFALO—Lafayette, 2nd week 97.7%
(DB) The Gentleman Misbehaves (Col.)
INDIANAPOLIS—Loew's 101.4%
(DB) The Man Who Dared (Col.)
LOS ANGELES—Hillstreet 87.5%
LOS ANGELES—Pantages 74.2%
PITTSBURGH—J. P. Harris 81.4%

John Cassidy Honored for 25 Years with RKO

John A. Cassidy of RKO Theatres publicity department was tendered a luncheon last Thursday in New York by members of the department on the occasion of his 25 years with the company. At the luncheon Harry Mandel, national director of advertising, publicity and exploitation, presented Mr. Cassidy an inscribed silver gift. Among those present were: Peggy Foldes, Fred Herkowitz, Pat Grosso, Herman Barnett, Blanche Livingston, Ray Malone, Vincent Liguori, Ira Morais, Ruth Newman, George Kessler, William Kaskoun, James Procaccini, Elinor Cohen, Alvin Sussman, Edward Kestenbaum and Edward O'Brien.

Perretz Joins Filmack

Al Perretz, until recently associated with the Alexander Film Company, has been named sales manager of Filmack Corporation's newly-formed prevue service, Irving Mack, president, has announced. Mr. Perretz, for the past 20 years identified with the trailer business, will alternate between Filmack's headquarters in Chicago and New York offices.

STATEMENT OF THE OWNERSHRIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS ON CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933
Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1946.
STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and the circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. **That the names and addresses of the publisher,** editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin S. Quigley, 1270 Sixth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN.
(Signature of Business Manager.)

Sworn to and subscribed before me this 26th day of September, 1946.

ROSE W. HORNSTEIN,
Notary Public, Bronx County.
Bronx County Clerk's No. 167.
New York County Clerk's No. 1141.
[SEAL]
My commission expires
March 30, 1947.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

POSITIONS WANTED

THEATRE MANAGER, 8 YEARS EXPERIENCE, buying, booking, etc. Prefer large town but no large chain. College graduate, no drinking or smoking. Present resident W. Pa. Would be willing to invest small amount capital. BOX 2032, MOTION PICTURE HERALD.

CITY OR DISTRICT MGR. BY EXECUTIVE type—reliable, forcefully energetic, thoroughly experienced—large and small theatre chain operations. BOX 2030, MOTION PICTURE HERALD.

USED EQUIPMENT

900 STEEL FURNITURE SPRING SEAT, INserted panel. 1,000 Heywood-Wakefield box-spring, veneerback. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

COMPARE AND SAVE! PAIR HOLMES EDUcators, $895; pair Webers, $625; Simplex Mechanisms, rebuilt, $217.50; Powers, rebuilt, $109.50. Catalog available. STAR CINEMA SUPPLY COMPANY, 440 West 45th St., New York City 19.

TWO SIMPLEX, FRONT SHUTTER MECHANisms in good condition with 16 inch magazines, including two spare Simplex single bearing intermittent movements complete with sprockets. $400.00. Available in thirty days. BUTLER THEATRE, Butler, Indiana.

SIMPLEX SP SOUND PROJECTION OUTFITS, single $595; double $995; DeVry sound Projector high-intensity arc outfits, double, $2,495; Holmes professional arc outfits, deluxe, $1,695; regular, $1,295; Ampro arc 16mm. outfits, single, $1,350; double, $2,395. Start a theatre now. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

HOLMES 35MM. PROJECTORS. NOW IN OPERation. Complete ready to put on show $860. L. C. O'BERRY, Ellenton, S. C.

1,200 USED SPRING CUSHIONED THEATRE chairs, $1.50 each and $3.50 each. Complete. Immediate delivery. RUSSELL CHAIR, 2567 McClellan, Detroit, Mich. Phone LEnox 3445.

1,700 AMERICAN STADIUM CHAIRS, REFINished, $4.35; 690 Heywood veneer back reupholstered boxspring cushion chairs, $6.50; 300 American ditto, $5.95; 1,410 American heavy inserted panel back reupholstered boxspring, $7.45; 220 Irwin tapestry upholstered padded back, reupholstered boxspring metal lined cushions, rebuilt, $8.95; 104 American reupholstered velour padded back, boxspring, $7.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

16-35MM. PRODUCTION EQUIPMENT—CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment or lists. Write your wants. CAMERA MART, 70 West 45th St., New York.

DEPUE OPTICAL REDUCTION PRINTER, REbuilt $2,995; RCA type double system Recorder with amplification, etc., $6,150; Eyemo Spider Turret Camera, 3 lenses, $595; early Mitchell Camera, magazines, lenses, tripod, rebuilt, $2,450; Duplex 35mm. Printer, $495; Moviolas, $195; 2000W Studio Spots, $67.50; Akeley Newsreel Camera, Gyrotripod, $695; new Bell & Howell Sound Printers, 35mm D, immediate delivery; BH Geared Tripods, $69.50. Send for listings. S. O. S CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

POPCORN

NEW "SUPER STAR" POPCORN MACHINES ready for delivery. Liberal trade in. What have you? RUSSELL'S KORN KRIBS, Hartsville, Tenn.

HELP WANTED

WANTED: MANAGER FOR PERMANENT POSItion, State experience, salary expected, references. Send snapshot in first letter. Theatre in Illinois. BOX 2028, MOTION PICTURE HERALD.

THEATRES

THEATRE WANTED UP TO $40,000—WASHINGton, Oregon or California. Write EUGENE HARWOOD, St. John, Wash.

FOR SALE—ONLY THEATRE IN ONE OF CAROlina's best independent towns. Owner retiring. $200,000 cash. No brokers. BOX 2029, MOTION PICTURE HERALD.

FOR SALE—SOUTHERN INDIANA SMALL town theatre ready to open. BOX 2031, MOTION PICTURE HERALD.

LEASE OR BUY SMALL THEATRE ANYwhere. BOX 2033, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

STILLS

STAR STILLS—POPULAR STARS. ALSO REGUlar stills from latest pictures. PRMD. P. O. BOX 127, Station P. Brooklyn 12, N. Y.

NEW EQUIPMENT

GE TUNGAR BULBS, 6 AMP., $2.95; 1000W BOX office bowl Heaters, $3.95; 868 type photocells, $1.95; latest Gyro-Stabilizer Soundheads, belt drive, $195; direct drive, $282.50; automatic record changers, $22.95; plastic washable sound screens, 42½c foot. Fall Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SOUND SYSTEMS, PROJECTORS, LAMPHOUSES, Screens, Lenses, Everything for theatres. Get our low prices before buying and save! Forest MCS Twinarc 65-Amps Suprex Rectifier $484. Write for "Foto-Nite" facts. Makes your theatre into Little-Gold-Mine. AMERICAN THEATRE SUPPLY INC., 1504—14th at Pike, Seattle, Wash.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opporttunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A. $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270—6th Avenue, New York 20, N. Y.

Film Oklahoma Resources

A 30-minute picture depicting Oklahoma's water resources is expected to be available for showing in state theatres about October 15, following completion of filming September 5. Scenes from various resources projects were included in the picture, which was planned by the State Planning and Resources Board and produced by the Griffith circuit and the Phillips Petroleum Company.

Dennis O'Brien, Attorney, Dies

Prominent figures of screen, legal, theatrical and civic affairs, many of whom were honorary pallbearers, attended the funeral Saturday of Dennis Francis O'Brien, 70, motion picture attorney and a founder of United Artists, who died at Yonkers, N. Y., October 2, after a lengthy illness. The mass was celebrated by the Rev. George B. Ford, assisted by the Rev. Thomas Kane and the Rev. Jeremiah Quill. Burial followed in Gate of Heaven Cemetery, near Mt. Kisco.

Dennis F. O'Brien

Mr. O'Brien was born at Brookfield, Mass., January 20, 1876, received his law degree from Georgetown University in 1901, and began the practice of law in Providence in 1902.

From the outset, his New York law firm, O'Brien, Driscoll and Raftery, which he had founded in 1910, specialized in service to leading persons and corporations in the theatre, motion pictures and sports. It was counsel for United Artists at its founding in 1919 and, upon the death of Douglas Fairbanks, one of the founders, Mr. O'Brien became general counsel and vice-president of Douglas Fairbanks Pictures Corp., and the Elton Corp. He served in similar capacities for the Pickford Corp., Mary Pickford Co., George M. Cohan Productions, Sam H. Harris Theatrical Enterprises and the United Artists Theatre Circuit. For several years, he was a director and executive committee member of United Artists Corp., and United Artists Theatre Circuit.

Mr. O'Brien is survived by three sons, Paul D., member of O'Brien, Driscoll and Raftery, and assistant secretary of United Artists; Kenneth A. and Robert D., one daughter, Mrs. Denise Shay, six grandchildren, and two sisters, Mrs. Mary Raftery and Elizabeth G. O'Brien.

Thomas D. Soriero

Thomas D. Soriero, 58, managing director of the United Artists theatre, Los Angeles, died in Hollywood October 7, as the result of a fall from a downtown office building. A native of Providence, Mr. Soriero, who began his career by opening a nickelodeon in that city, was formerly general manager for Louis B. Mayer theatres in New England and general manager of Universal Theatres in 1925.

Charles F. Boyd

Charles Fred Boyd, manager of the Ritz theatre, Indianapolis, died at his home in that city, October 4, after a brief illness.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

My Darling Clementine

***20th-Fox*—Prestige Western**

In his first picture since his release from the armed forces, John Ford returns to the spirit and times of his memorable "Stage Coach." Like that model, "My Darling Clementine" proves that Ford is a master at combining art and action. There is enough art in this picture to rate a critical review in a pulp-paper monthly and enough action to please neighborhood kids at a Saturday afternoon matinee.

Here is a quiet, leisurely, almost plot-bare store of four Earp brothers who stop at Tombstone, Arizona, in 1882. Two are killed by cattle rustlers, old man Clanton and his four sons. They, in turn, are killed by the remaining two Earp brothers. It is the story, too, of a drunken doctor who left Boston to terrorize the West. And it is the story of the doctor's two women, one of them a Mexican dance hall singer, the other a Boston nurse.

Out of these elements—more character study than plot material—John Ford has created a remarkable film—remarkable for its imaginative handling of raw and sometimes brutal material to create a moody, almost poetic, picture.

Ford brings a genuiness to his film by putting into it the feeling of the vastness of the West. The superb, deep, to-the-horizon outdoor shots are some of the best ever put on film. The lighting, too, is excellent. It should surely win some recognition for black-and-white photography.

Dialogue is at a minimum, as is background music, and long stretches of silent film are used to back up the tenseness of many scenes.

Ford has cast Henry Fonda in the role of Wyatt Earp, Marshall of Tombstone, and Fonda is at his best in the kind of role that suits him best. Surprise of the picture is Victor Mature's performance. Cast as the renegade doctor, Mature turns in an excellent performance that should completely erase his earlier, pretty-boy performances. Good, too, is Linda Darnell as the Mexican girl, Chihuahua, and Walter Brennan as Old Man Clanton. Alan Mowbray as a ham Shakesperian actor, J. Farrell MacDonald as the bartender and all the hand-picked character actors who lend a stamp of authenticity to the film are excellent.

The picture was produced by Samuel G. Engel, who collaborated with Winston Miller to write the screenplay.

"My Darling Clementine" is a quiet, down-to-earth film that pulls you into its time and place and keeps you there, getting to know the folks, until the final fadeout.

Seen at the home office. Reviewer's Rating: Excellent.—RAY LANNING

Release date, November, 1946. Running time, 97 min. General audience classification.
Wyatt Earp.....Henry Fonda
Chihuahua.....Linda Darnell
Doc Holliday.....Victor Mature
Old Man Clanton.....Walter Brennan
Tim Holt, Cathy Downs, Ward Bond, Alan Mowbray, John Ireland, Roy Roberts, Jane Darwell, others

Vacation in Reno

***RKO Radio*—Farce**

Nearly all the devices which, down through the years, have made unsophisticated audiences laugh are present in Jack Haley's latest vehicle. One of the characters gets hit in the face with a pie—lemon, not custard this time—another teeters precariously from a trelis 20 feet above the ground. There's a climactic chase in which a jeep pursues a stagecoach and a Cadillac pursues the jeep. If tradition is to be trusted, therefore, it follows that "Vacation in Reno" will satisfy the undemanding.

As for the story by Charles Kerr on which is based the screenplay by Charles E. Roberts and Arthur Ross, it's something about a man who buys a mine-detector, uses it to uncover buried treasure, digs up stolen cash instead, tangles with the bank robbers who buried the money originally, and finally captures the robbers with the aid of an unloaded revolver and a supply of Army surplus signal flares. His wife, incidentally, has been on the verge of divorcing him—hence the title—but his capture of the criminals brings about a reconciliation.

Leslie Goodwins produced and directed, and Sid Rogell is credited as executive producer.

Previewed at the studio. Reviewer's rating: *Average.*—THALIA BELL.

Release date, not set. Running time, 60 min. PCA No. 11449. General audience classification.
Jack Carroll.....Jack Haley
Eleanor.....Anne Jeffreys
Wally Brown, Iris Adrian, Morgan Conway, Alan Carney

A Lady Surrenders

***Universal-International* — British Love Story**

Filmed in England by J. Arthur Rank and Gainsborough Pictures, this long-drawn-out love story would appear to have a limited appeal for American audiences. There are some top British names in the cast, and the trio who head it are known in this country for earlier performances, including Margaret Lockwood, Stewart Granger and Patricia Roc.

J. W. Drawbell wrote the short story on which the picture is based, and for some reason Leslie Arliss and Doreen Montgomery, who wrote the screenplay, as well as Rodney Ackland, who contributed additional dialogue, believed that the tale could be spun out for nearly two hours. It would have been better told in 90 minutes.

A concert pianist, so the story runs, discovers that she has an incurable heart ailment, and thereupon throws up her career in order to spend her last few months vacationing on the Cornish coast. There she meets Stewart Granger, also idling away the hours. She doesn't tell him of her condition, nor does he tell her that as a result of war injuries, he is doomed to go blind within the year.

Such secrecy, quite naturally, leads to a misunderstanding between the pair. Patricia Roc, in the role of a determined young lady who has always loved Granger, and means to get him, blind or no, does her best to further the misconception between the principals. A couple of fortuitous events, and a change of heart on the part of Miss Roc, bring about an ending which, if not exactly happy, is nevertheless as satisfactory a finish as could be devised. Granger recovers his vision as the result of a delicate operation, and persuades Margaret Lockwood to marry him, although the term of the marriage must necessarily be short.

The acting is excellent throughout, and Tom Walls scores in a supporting role. Leslie Arliss' direction is skilful, though slow-paced. The Cornish landscape, and some exciting scenes in a mine-shaft are a credit to photographer Bernard Knowles. Harold Huth produced, and Maurice Ostrer is listed as having charge of production. Hubert Bath's popular "Cornish Symphony," heard throughout the picture, adds much to audience enjoyment.

Seen at the studio. Reviewer's Rating: *Good.* —T. B.

Release date, October 4, 1946. Running time, 117 min. PCA No. 10908. General audience classification.
Lissa.....Margaret Lockwood
Kit.....Stewart Granger
Judy.....Patricia Roc
Tom Walls, Reginald Purdell, Moira Lister, Dorothy Bramhall, Vincent Holman, Joan Rees, Walter Hudd, Bryan Herbert

Fool's Gold

***UA*—Hopalong Cassidy Western**

When star William Boyd and producer Lewis J. Rachmil started the new series of six Hopalong Westerns for release through United Artists, they announced a formula of more story along with the action. In "Fool's Gold," the second of this series, they have followed the formula. The result is a neatly tailored Western that should please the Hopalong fans; cut to measure for the small towns and the neighborhoods.

In the scenic grandeur of the Twin Buttes cattle country there are some nasty and lawless characters, who have dragged the son of Hopalong's army pal into their nefarious doings. Colonel Landry calls Hoppy from his ranch to persuade the lad to return and face a minor military charge. This he accomplishes after

adventures of varying intensity with a spider-collecting professor whose pets are weapons in his thievery, the professor's daughter who bosses a mean group of outlaws, and a confused military escort for a shipment of gold to the U. S. Mint.

Aided, and sometimes handicapped, by pals California Carlson and Lucky Jenkins, Hoppy confounds the professor and feeds him to a particularly vicious spider, saves the gold for Uncle Sam and liberates the misguided youth to the arms of the outlaw boss who all along has been forced into the work by her father.

Doris Schroeder wrote a somewhat talky original story and screenplay, which nevertheless sustained a medium tingle of suspense. George Auchainbaud directed with an expert eye to deliver a piece of merchandise many showmen will welcome.

Seen at a trade press screening in the projection room at the General Service Studio, Hollywood. Reviewer's Rating: Fair.—W. F.

Release date, not set. Running time, 63 min. PCA No. 11901. General audience classification.
Hopalong Cassidy.....William Boyd
California Carlson.....Andy Clyde
Lucky Jenkins.....Rand Brooks
Professor.....Robert Emmett Keene
Jessie.....Jane Randolph
Bruce.....Stephen Barclay
Harry Cording, Earle Hodgins, Bob Bentley, William Davis, Forbes Murray, Glen B. Gallagher, Ben Corbett, Fred Toones

Gas House Kids

PRC — Melodrama

Exhibitors who found "Dead End Kids" a good audience attraction should similarly benefit from "Gas House Kids," a slightly more adult framework for the high adventures of a rugged group of New York East Side youths, headed by Billy Halop. Adapted by Elsie and George Bricker and Raymond L. Strock from an original story by the Brickers, the plot concerns the efforts of Billy and his pals to aid Robert Lowery, as a returning wounded veteran, and his financee, Teala Loring, buy a chicken farm and start their business and married life.

Failing to raise money through challenging the neighborhood's boxing champion, Billy stumbles upon a satchel of $5,000 rent money which the vicinity's collector, endeavoring to escape attack by gangsters, had thrown out of a window. Billy and his crew bank the coin and pay a deposit on the desired chicken farm.

Taken for a ride by the gangsters, for whom a reward has been posted for death of the rent collector, Billy gets away through overturning the car. Following his directions, police capture the bandits, the boys collect the $10,000 award and lends the money to Lowery and Miss Loring for their chicken farm.

Though off to a slow start, the picture's action heightens, salted with human interest. Halop gives a sincere performance.

Seen at a New York projection room. Reviewer's Rating: Fair.—Russell Rhodes.

Release date, October 14, 1946. Running time, 68 min. PCA No. 11867. General audience classification.
Eddie O'Brien.....Robert Lowery
Tony Albertini.....Bill Halop
Colleen Flanagan.....Teala Loring
Carl Switzer, David Reed, Rex Downing, Rocco Lanzo, Hope Landin, Ralph Dunn, Paul Bryar, Nannette Vallon, Charles Wilson

Dangerous Money

Monogram—Melodrama

Typical of Monogram's "Charlie Chan" series of mystery films, this one contains three time-tried ingredients: the astute Chinese detective, the colored comic, the bumptious Chinese boy who thinks he knows more than his father does.

Typical, too, is the story. Three murders take place, all of them motiviated by lust for money. The cash in question is loot from Philippine banks rifled during the Japanese invasion. Sidney Toler, cast as Chan, takes over after the killing of a Government agent assigned to discover the whereabouts of the stolen currency. After a chase, that leads from San Francisco to Samoa, he unearths the loot, captures the guilty, and lifts a load of suspicion from two innocent young people.

Prominent in the supporting cast are Victor Sen Young and Willie Best. James S. Burkett produced; Terry Morse directed, and Miriam Kissinger concocted the screenplay, basing it on a character created by Earl Derr Biggers.

Seen at the studio. Reviewers rating: Average.—T.B.

Release date, October 12, 1946. Running time, 66 min. PCA No. 11824. General audience classification.
Charlie Chan.....Sidney Toler
Rona Simmonds.....Gloria Warren
Jimmy Chan.....Victor Sen Young
Rick Vallin, Joseph Crehan, Willie Best, John Harmon, Bruce Edwards, Dick Elliott, Joe Allen, Jr.

Rio Grande Raiders

Republic—Western

The final episode in Republic's series of Westerns starring Sunset Carson, produced by Bennett Cohen and directed by Thomas Carr, is neither better nor worse than the others.

Carson, cast as a stagecoach driver, has a soft spot in his heart for his nogood brother, portrayed by Bob Steele. When the latter gets out of prison and comes looking for a job, Carson gives it to him, unaware that his brother is secretly in cahoots with the villainous owner of a rival stage line.

Morton S. Parker's screenplay, based on a story by Norman Hall, features the usual fisticuffs, and is climaxed by a stagecoach race instituted for the purpose of deciding which of the two rival lines shall get the franchise. It's no surprise to anybody in the audience that Carson wins the race.

Previewed at Hollywood's Hitching Post theatre, where the small fry took the offering in stride. Reviewer's Rating: Average. T.B.

Release date, September 9, 1946. Running time, 57 min. PCA No. 11851. General audience classification.
Sunset.....Sunset Carson
Joe.....Bob Steele
Linda Stirling, Tom London, Tistram Coffin, Edmond Cobb, Jack Shea, Tex Terry, Kenne Duncan

Shadows on the Range

Monogram—Western

Johnny Mack Brown, as a Western hero, plays Steve Mason, a representative of the Cattleman's Association, in this outdoor film which is designed to appeal to young audiences and action fans. The story, by Jess Bowers, is loosely woven, but it introduces into the film a good share of exciting outdoor action. There are several scenes of gang warfare with shooting and hand-to-hand combat.

Jane Bryant, as a ranch owner, is fearless in her attempt to bring the murderers of her father to justice. Johnny Mack Brown saves the girl's life and, acting as her foreman, apprehends the cattle rustlers who were scheming to gain ownership of the girl's ranch.

The cast includes Raymond Hatton, Jack Perrin and John Merton. Lambert Hillyer directed.

Seen at the New York theatre, where a midday audience seemed mildly satisfied. Reviewer's Rating: Fair.—M. R. Y.

Release date, August 10, 1946. Running time, 57 min. PCA No. 11691. General audience classification.
Steve Mason.....Johnny Mack Brown
Dusty.....Raymond Hatton
Ruth Denny.....Jane Bryant
Jack Perrin, John Merton, Marshall Reed, Steve Clark, Ted Adams, Terry Frost, Pierre Lyden

SHORT SUBJECTS

MOUSEMERIZED CAT (WB)

Merrie Melodies Cartoon (2709)

A pair of rats, Babbit and Costello, set out to find some cheese but there's none to be found. Babbit, an amateur hypnotist, tries to put Costello in a trance, but the tables are turned, and Babbit is the one sent into dreamland. There he thinks he is a dog and so chases a cat while Costello eats all the cheese he eventually finds.
Release date, October 19, 1946 7 *minutes*

BIG SNOOZE (WB)

Bugs Bunny Special (2724)

Bugs Bunny's straightman, Elmer, is fed up with playing second fiddle to a rabbit in those Warner Brother Technicolor cartoons and so tears up his contract with Bugs. He regrets the move, however, and he and Bugs later patch up their differences.
Release date, October 5, 1946 7 *minutes*

STEEPLECHASERS (RKO Radio)

Sportscope (64,313)

The training of steeplechasers provides the subject matter for this short. Shown are the future champions of the steeplechase as they take their first steps toward the winner's circle. Also seen are some top flight jumpers going through their workouts.
Release date, August 9, 1946 8 *minutes*

STAR SPANGLED CITY (WB)

Technicolor Adventure (3801)

Here's the Technicolor film story of America's capital and a brief study of America's history as found in such historical material as Mount Vernon, the Jefferson and Lincoln Memorials, Arlington Cemetery and Washington's monument. The short includes a jaunt around Washington, D. C.
Release date, October 19, 1946 10 *minutes*

THE LAZY HUNTER (WB)

Sports Parade (3502)

Howard Hill, a leisurely though good hunter sets out to kill a hawk and a coyote which are killing his chickens and his livestock. Instead of taking a shotgun, he starts out with a bow and arrow and, with this unusual equipment succeeds in bringing bad animals to a good end. In Technicolor.
Release date, October 26, 1946 10 *minutes*

I'LL BUILD IT MYSELF (RKO Radio)

Edgar Kennedy (63,407)

The housing situation being what it is today Edgar Kennedy wisely decides to build an additional room to his house. Then, very unwisely he enlists the assistance of the entire family and starts building. A whirl of hilarious episodes follows, with Edgar, as usual, the unhappy butt.
Release date, not set 15 *minutes*

SO YOU WANT TO PLAY THE HORSES (WB)

Vitaphone Variety (3402)

Here's a whacky one about betting on race horses. Joe is a guy who plays the saddle instead of the horse, picking up his information around the feed box. He plays according to numerology, genealogy and all the other ologies but can't pick a winner.
Release date, October 5, 1946 10 *minutes*

FLICKER FLASHBACKS (RKO Radio)

No. 1 (74,201)

The first issue of the new series provides two dramas out of nostalgic yesteryear. "The Wanderer" was put out in 1909 by the Biograph Company and features Lionel Barrymore and Henry B. Walthall. In "Wages of Sin" the villain makes his payment in full, to the joy of the audience.
Release date, September 13, 1946 9 *minutes*

YOU'RE AN EDUCATION (WB)

Blue Ribbon Hit Parade (3303)

All the leaflets in a travel agency come to life and break out into song and story. The Kimberly diamond mine, the Canadian Royal Mounted, the Foreign Legion, the leaning tower of Pisa and the Lone Ranger's horse are all mixed up in the proceedings. In Technicolor.
Release date, October 26, 1946 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
3	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
4	A Bird in the Head (17) (Stooges)	2-28-46	2940
5	Uncivil War Birds (17) (Stooges)	3-29-46	3019
6	The Three Troubledoers (17) (Stooges)	4-25-46	3065
2	Dance, Dunce, Dance! (18½) (Eddie Fry, Jr.)	10-18-45	2695
2	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
2	Micro Phonies (17) (Stooges)	11-15-45	2746
3	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
4	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
5	Hiss and Yell (18) (V. Vague)	2-14-46	2940
6	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
3	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
4	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
5	Spook to Me (17) (A. Clyde)	12-27-45	2850
6	The Blonde Stayed on (16½) (A. Clyde)	1-24-46	2940
7	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
8	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7	Monkey Businessman (18) (Stooges)	6-20-46	....
8	Three Loan Wolves (16½) (Stooges)	7-4-46	....
1	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
1	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
2	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7	Mr. Wright Goes Wrong (19) (S. Howard)	8-1-46	3239
8	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
1	G. I. Wanna Home (15½) (Stooges)	9-5-46	....
2	Rhythm and Weep (17½)	10-3-46	....
1	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	....
2	Honeymoon Blues (H. Herbert)	10-17-46	....
1	Society Mugs (16) (S. Howard)	9-19-46	....
2	So's Your Antenna	10-10-46	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
	River Ribber (6)	4-5-46	2806
	Polar Playmates (6½)	4-25-46	....
	Picnic Panic (6)	6-20-46	3066
	Loco Lobo (6)	10-31-46	....

PHANTASY CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
	Simple Siren (6½)	10-25-46	2737
	Kongo Roo (6)	4-18-46	3066
	Snap Happy Traps (6½)	6-6-46	3066
	The Schooner the Better (6½)	7-4-46	3163

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
	Phoney Baloney (7)	11-1-45	2807
	Foxey Flatfoots (6)	4-11-46	....
	Unsure Runts (7½)	5-16-46	3066
	Mysto Fox (7)	8-29-46	3239

PANORAMIC

Prod. No.	Title	Rel. Date	P.D. Page
	The Magic Stone (10)	11-8-45	2940

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
	Randy, Brooks & Orchestra (10½)	10-30-45	2737
	Morales' Copacabana Orchestra (11)	12-13-45	2850
	Three Sets of Twins (10)	2-28-46	2940
	Art Mooney & Orchestra (11)	4-4-46	3019
	Dick Stabile and Orchestra (10)	6-16-46	3066
	Saxie Dowell and Orchestra (10)	7-18-46	....
7958	Bobby Byrne & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
8951	Jerry Wald & Orchestra	9-12-46	....
8952	Machito & Orchestra	10-17-46	....

COMMUNITY SING (Series 10)

Prod. No.	Title	Rel. Date	P.D. Page
7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-46	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
7662	No. 12 One-zy Two-zy (Baker) (10½) (Series 26)	8-1-46	....
8651	No. 1 The Gypsy (Leibert)	9-12-46	....
8652	No. 2 It's a Pity	10-10-46	....

SCREEN SNAPSHOTS (Series 25)

Prod. No.	Title	Rel. Date	P.D. Page
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	3066
8851	No. 1 (Radio Characters)	9-5-46	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Roemoes (9½)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions	9-19-46	....
8802	Tenpin Magic	10-24-46	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-702	Purity Squad (20)	11-3-45	2750
A-703	Traffic With the Devil (18½)	8-31-46	3186

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....
T-718	Over the Seas to Belfast (9)	8-31-46	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-752	Guest Pests (8)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (10)	1-5-46	2778
S-755	Gettin' Glamor (8)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (10)	1-19-46	2850
S-758	Studio Visit (10)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-760	Treasures from Trash (10)	6-8-46	....
S-851	Football Thrills No. 9 (10)	9-7-46	3186
....	Sure Cures (10½)	....	3239

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (9)	1-19-46	2768
K-776	Our Old Car (11)	5-11-46	2927

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	....

TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (8)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (8)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-737	The Hick Chick (7)	6-15-46	....
W-738	Trap Happy (7)	6-29-46	....
W-739	Northwest Hounded Police (8)	8-3-46	....
W-740	Solid Serenade	8-31-46	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	....
U5-7	Jasper in a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper	12-20-46	....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	Fistic Mystic	11-29-46	....
E5-8	Island Fling	12-27-46	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2906
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	....
R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-46	3239

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	11-15-46	3239

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-1	Man's Best Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	11-15-46	3239
D5-6	A Scout With the Gout	12-13-46	....

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	....
P5-6	Sudden Fried Chicken (7)	10-19-46	3239
P6-1	Spree for All (7)	10-4-46	3225

COLOR CLASSICS CARTOONS (Color) (Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64.101	Canine Patrol (7)	12-7-45	2795
64.102	Old Sequoia (7)	12-21-45	2822
64.103	A Knight for a Day (7)	3-8-46	3019
64.104	Pluto's Kid Brother (7)	4-12-46	2954
64.105	Is Dutch (7)	5-10-46	...
64.106	Squatter's Rights (7)	6-7-46	3043
64.107	Donald's Double Trouble (7)	6-28-46	....

Prod. No.	Title	Rel. Date	P.D. Page
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	....
64,111	Lighthouse Keeping (7)	9-20-46	3239
.....	Frank Duck Brings 'Em Back Alive (7)		3128
	SPORTSCOPES		
64,303	Ten Pin Titans (8)	11-2-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-26-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechasers (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	....
	HEADLINER REVIVALS		
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927
	EDGAR KENNEDY		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
63,407	I'll Build It Myself (15)		3250
	LEON ERROL		
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
	FLICKER FLASHBACKS		
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007
74,201	No. 1 (9)	9-13-46	3259
	THIS IS AMERICA		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)		....
	RAY WHITLEY WESTERN MUSICALS		
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Cape Town (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
	SPORTS REVIEWS (Color)		
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8)	12-13-46	....
	(Black and White)		
7301	Football Fanfare (9)	8-23-46	3239
	TERRYTOONS (Color)		
6505	Who's Who in the Jungle (7)	10-19-45	2340
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	....
7502	The Tortoise Wins Again (7)	8-30-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	....
7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
7510	Beanstalk Jack (7)	12-20-46	....
	MARCH OF TIME		
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTIES (Color)		
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	....
....	Wacky Weed		....
	PERSON — ODDITIES		
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	....
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	....
	VARIETY VIEWS		
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	3225
1353	Mr. Chimp to the Rescue (10)	8-26-46	....
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
	NAME-BAND MUSICALS		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	....
2301	Frontier Frolic (15)	10-9-46	....
2302	Champagne Music	11-20-46	....
2303	Tumbleweed Tempos	12-4-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	A Bit of Blarney (11)	9-30-46	3225
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827
	THE ANSWER MAN		
2391	No. 1 (10)	10-21-46	....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River	11-30-46	....
	TECHNICOLOR SPECIALS		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20)	11-2-46	....
	FEATURETTES		
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days	11-23-46	....
	SPORTS PARADE (Color)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Sea Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs	11-9-46	....
	MELODY MASTER BANDS		
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	....
	BLUE RIBBON HIT PARADE (Color)		
2301	A Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	The Wacky Worm (7)	10-12-46	....
3303	You're an Education (7)	10-26-46	3250
	MERRIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3128
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace	11-2-46	....
2711	Roughly Squeaking	11-16-46	....
2712	One Meat Brawl	11-30-46	....
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit	11-9-46	....
	VITAPHONE VARIETIES		
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940
3401	So You Want to Save Your Hair (10)	11-16-46	....
3402	So You Want to Play the Horses (10)	10-5-46	3250

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Food and Famine (WAC)	1-27-46	....
	UNRRA Reports to the U. S. (WAC)	1-3-46	....
	The Secret Battle (Telenews)	7-26-46	3174
	Woman Speaks (Film Studies of Chi.)		
	Vol. 1, Release 1	8-46	....
	Vol. 1, Release 2	9-46	....
	Vol. 1, Release 3	10-46	....
	Vol. 1, Release 4	11-46	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7140	Who's Guilty (15 episodes)	12-13-45	...
7160	Hop Harrigan (15 episodes)	3-28-46	...
7180	Chick Carter Dectective (15 episodes)	7-11-46	...
8120	Son of the Guardsman (15 episodes)	10-24-46	...

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
581	The Phantom Rider (12 episodes)	1-26'46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
....	Son of Zorro (13 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3251-3252, issue of October 12, 1946.

Feature product listed by Company on page 3240, issue of October 5, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	....
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3228
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3228
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3188
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Oct. 26,'46	....	.....	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Begining or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m.	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3188
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Nov. 2,'46	....	.....	....	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Oct. 1,'46	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3228
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3188
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	(T) Oct. 14,'46	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3188
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3228
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	(T) Oct. 15,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	(T) Nov. 7,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	.....	....	3238	....
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	(T) Sept. 17,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	...
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Oct. 21,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	...
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3186
Down Missouri Way	PRC	....	Martha Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	...
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3228
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	...
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Not Set	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3188
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'45	98m	Sept. 7,'46	3185	2778	....
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3228
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 14,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	(T) Oct. 16,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	...	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC		Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
†*Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	...
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3228
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heart[illegible]	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	29[illegible]	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bell- (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	...	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
Dow Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	....	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3228
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	RS-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3228
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3228
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Oct. 21,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnett	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Lighthouse	PRC	....	John Litel-June Lang	Nov. 11,'46	....	.....	....	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
London Town (Brit.) (col.)	Eagle-Lion	....	Sid Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	.	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	83m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3228
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two World (Br.) (Color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	...	... .	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	Not Set	...	. ....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3228
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Nov. 9,'46	....	.....	....	3240	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3228
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.. ..	..	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	.....	....	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3188
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	....
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	(T) Oct. 14,'46	....	.....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	.	....	
Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	(T) Aug. 15,'46	101m	July 27,'46	3113	2870	3228
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	...
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3188
Out California Way	Rep.	...	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	...
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	...

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec.25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (Brit.)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	..
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	.
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	. .	..	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.		Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 2,'46	....	.....	....	3240	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3228
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Nov. 23,'46	....	.....	....	3240	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3228
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
† Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Oct. 25,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Nov. 16,'46	....	.....	....	3240	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (Color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3228
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	...
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	...
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	..
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	....	.....	....	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3188
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31, 46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	...	Katharine Hepburn-Robert Taylor	(T) Sept. 30,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	.	.....	....	3055	..
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Nov.,'46	...	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 3,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Eliott-Bobby Blake	Dec. 21,'45	55m	Jan.19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbing Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	...
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	...
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit).	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'46	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Oct. 19,'46	....	.....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Honor (formerly Short Happy Life of Frances Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23, '46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3188
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

NEW YORK CRITICS SALUTE

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Margie
Nocturne
Deception
The Overlanders
The Chase
Bringing Up Father
Child of Divorce
The Magic Bow

THE SITUATION

¶ Department of Justice blasts company decree, say they'll take divorce ¶ Attorneys for majors call Griffith victory a "new concept"; U. S. to appeal ¶ Auction selling news in 1914 ¶ National restrictions delay reopening of foreign market ¶ Reade circuit declares war on local checkers ¶ "Television now" is slogan at infant industry's biggest show

"WHAT THE PICTURE DID FOR ME"—30 YEARS OF SERVICE

THE BOX OFFICE CHAMPIONS

Better Theatres

BUYERS INDEX

1946 Fall Product Data and Sources of Supply

•

Small Theatre on Broadway

Fire Hazard Inspection

VOL. 165, NO. 3; OCTOBER 19, 1946

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *Terry Ramsaye, Editor*

Vol. 165, No. 3 — October 19, 1946

TELEVISION SITUATION

THE second national television conference and exhibition in New York last week made it evident that the new medium has its whole career considerably ahead of it and little in hand beyond some highly competent but expensive machinery and some earnest wishing.

By what was said and shown, it was made clear that television is now most immediately in need of something to say and show and an audience to hear and see it.

It becomes evident that by far the largest interest in television is among those who hope to profit by its exploitation; that the public has a casual, tired sort of interest, worn thin by a decade of forecasts, proclamation of miracle to come and gusty reports of internal controversy.

Television, apparently so pregnant with promise, remains today for the owners of its technology, and the meager audience, a gadget, a decidedly expensive gadget.

The television business is positively impatient with itself. It has spent some millions in the laboratory, and yet its real investment period has only been begun.

The television conference had word of that from Mr. Edgar Kobak of Mutual in a speech remarking that the time had come, now that millions had been poured into the inventions and mechanisms, to spend importantly on the programs to make them important—"to sell sets and keep them sold".

Among the expressions of the gathering there was a casual impingement on motion picture interest in the Bell Telephone Company restatement of plans for coaxial cable networks, across the nation, for television transmission. The Telephone company is, incidentally, in the happy position of having plenty of work for the coaxial cables whether there is a demand from television or not.

■ ■ ■

THE HOBLITZELLE POLICY

UNDER the fitting title of "Forty Years of Community Service", a handsome little volume in limited edition has been issued by Interstate Circuit honouring Mr. Karl Hoblitzelle, founder. It tells the story of his rise in showmanship in the Southwest and records the application of a continuing policy of relation between theatre and public.

Mr. Hoblitzelle's first problems arose with vaudeville, "from the big cities of the North and East where such lines were taken as a matter of course".

"Keeping the show clean," the little book records, "was not only tough on the nerves but it was hard on the pocketbook. . . . Occasionally an act would be hired at a fancy price, only to find it couldn't be cleaned up enough to go on. The hard-and-fast rule was to pay the actors off and send them back east.

"Often it meant we'd have to stand off creditors a few days," Mr. Hoblitzelle observes, "but the policy brought families to our theatres who wouldn't have come if we had been less vigilant."

Clearly enough—down all those forty years, the status of Interstate shows today—the policy paid off. The showman has become, the while, a leading citizen of Texas.

SPEAKING of policies and codes, one finds in a *New Yorker* profile article on Mr. John F. Royal of the National Broadcasting Company, among reminiscences of Keith-Albee vaudeville, some discussion of policy and show mores. It is recorded that Mr. E. F. Albee found it necessary to establish a lot of rules and prohibitions for the protection of the audience.

The article includes the assertion that: "The Albee don'ts became the basis for the Hays movie code."

The author, Mr. Alva Johnston, excellent reporter that he is, is this time in error. The motion picture industry's Production Code took its origin entirely and independently out of experiences of its own, and many a year later.

■ ■ ■

"SURE ARE TRYING"

WHILE the industry proceeds through ordeals of adjustment to a world scene in a state of flux, from recurrent labour squalls in Hollywood to trade practice legislation by the Department of Justice in Washington, it is perhaps appropriate to be remembering that production continues—to be remembering that the greatest concern of all is the picture for the customer.

This thought has been brought uppermost for today by a visit to the home office by Mr. William R. Weaver, our Hollywood editor, these many years experienced in the art and now steeped in a decade of Hollywood and pictures.

Sitting patiently through an evening laden with observations on the intricacies of industry litigations, politics and international concern, he came to an interlude in which he wanted to talk about pictures and the making of pictures. From him came an aggressive discussion of the earnest, intensive attention that the picture makers give to the product.

Typical glimpses: the indefatigable David Selznick working around the clock, with a twenty-four-hour secretary living literally at the studio office; the endless minute revisions of "Duel in the Sun". Cecil B. DeMille importing a great birch tree from Pennsylvania for utter authenticity in a certain scene of his pre-Revolution story, "Unconquered". A well-nigh mad pursuit of realism in some of Hollywood's pursuit of psychiatrics in drama, studies in riper nuts. The headlong quest of reaction tests of preview audiences with electronic devices purported to explore consumer acceptance even as an electro-cardiograph might record one's hope of longevity.

"They sure are trying," says Mr. Weaver.

■ ■ ■

¶ Since plastics have so recently come into new importance in industry, it is relevant to observe that the motion picture with its nitro-cellulose base may fairly be called the first great plastic art. Research goes on today among the modern plastics for a possible new base for films. A test has been made with nylon, which is amazingly enduring, having about three times the projection life of standard film. But nylon film is highly susceptible to moisture. Then there are the vinylite resins, which produce film of many virtues, but it cannot stand heat. No miracle changes in film are in sight.

—Terry Ramsaye

THIS WEEK IN THE NEWS

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FOREIGN lid pried open, but the market is still uncertain Page 19

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Clearance Revised

FEDERAL JUDGE Michael F. Igoe in Chicago Wednesday handed down a decree calling for a completely new clearance system in Chicago to implement the Jackson Park decision of last winter. The judge's decree was almost the same as that which he had asked Thomas C. McConnell, lawyer for the Jackson Park theatre, to submit to him. Highlights of the decree are:

No picture may play longer than two weeks in its initial (Loop) run;

No picture may play longer than one week on subsequent run;

The present "dead" time of three weeks between the end of the Loop run and the start of "A" week in outlying runs must be eliminated;

Practice of moveovers must be discontinued entirely;

Price fixing must be eliminated;

Double features must be eliminated when such doubling prevents Jackson Park from obtaining product on the open market.

Miles Seeley, one of the lawyers for the defendants, said the decree was ambiguous since it told the defendants what they could not do but not what they could do.

A spokesman for the Jeckson Park theatre hailed the victory as "one of the little fellows beating the big fellows."

The defendants were to have gone before Judge Igoe Thursday to ask time in which to make adjustments in the clearance system. Defendants are Loew's, RKO, Paramount, Twentieth Century-Fox, Warners, Balaban and Katz, and Warner Theatres.

Still to be disposed of is Jackson Park's $600,000 triple-damage suit for damages allegedly sustained from July, 1942, to July, 1946. This suit will be heard by a jury.

Chop Licking

THE MOTION PICTURE Export Association has withdrawn its product from the large Toho and Shochiku circuits in Japan which have failed to provide a sufficient number of release outlets for American product, it was reported Tuesday by Irving Maas, MPEA vice-president and general manager.

According to the official MPEA release, "independent exhibitors, elated over the dissolution of the long-held big-circuit monopoly of American distribution, are licking their chops in anticipation of big box office dividends from choice and new American product."

The two circuits, which produce as well as exhibit, have denied MPEA product additional outlets on the grounds that such releases would be at the expense of the native industry. Since the combined production of Toho and Shochiku amounts to about four pictures a month they will have to rely on reissues to keep their theatres going, MPEA believes.

Charles Mayer, MPEA's managing director in Japan, reports that release deals have been made with a number of lesser circuits in the country including the 45-house Nikkatsu circuit now releasing MPEA product in 11 of its theatres.

Pictures, Too

NEW YORK'S Park Avenue theatre will have what Park Avenue expects: service de luxe; variety and exclusivism. The Walter Reade theatre, on a subscription basis, New York's only such, will have, when it opens soon:

A snack bar.
A television screen.
Club rooms for backgammon and cards.
Art exhibitions, bi-weekly, in the lobby.
Art receptions and lectures.
A beautician in the ladies' lounge.
Expensive cosmetics for feminine patrons.
And, in the mezzanine—"love seats."

Picture Music

A CONCERT version recording of the score for David O. Selznick's Technicolor production, "Duel in the Sun," made by a 90-piece Boston Pops orchestra, directed by Arthur Fiedler in Boston Symphony Hall, has been released by RCA Victor. This is the first time that Victor Red Seal Records has issued an album devoted exclusively to a motion picture score.

"Outlaw" Out

THE three-theatre Broadway premiere of "The Outlaw," scheduled for October 26 at the Rialto, Gotham and Republic theatres, has been cancelled because of reported high-pressure advice from New York city officials. United Artists, distributors of the Howard Hughes picture, was to have brought action in the New York State Supreme Court Thursday to compel fulfillment of the exhibition contracts.

Although there were no official statements released, it was reliably reported at midweek that the bookings were cancelled after city officials advised the Brandt organization, operator of the Gotham and Republic, that numerous complaints had been received about the proposed showings.

An official of the National Legion of Decency, which condemned the film, said that organization had made no official protest.

More Pockets

WHAT to do about plane space when women and their accessories take to the air has been somewhat of a bother. It won't be any longer, thanks to Miss Frances Langford, film actress, who became a grease paint soldier early in the war. Her air experience taught her that women's flying togs needed plenty of pockets, particularly around the ankles, for lipstick, powder and other necessities. She designed one providing them. Jubilant, the Women's National Aeronautical Association's Los Angeles Chapter endorsed her patented suit.

Trouble

NIVEN BUSCH, author-director of "Pursued," which he is producing for his own Hemisphere Company in association with United States pictures, is learning his on-location job the hard way. While shooting near Gallup, N. M., his troupe had to retreat to the old Golden West Mine because a desert storm had blown down several fronts in a Western street constructed for the film. This was followed by a cave-in of the mine entrance and a lost day of excavating. Teresa Wright (Mrs. Busch) star of "Pursued," was unable to speak her lines because of sore throat caused by desert dust and co-star Bob Mitchum was laid up with a wrenched hip when his horse threw him.

Festival Fuss

THE RECENTLY concluded International film festival at Cannes was not without its asides of fussing and fuming—notably between a Mr. Kalatozov, a Russian film representative, and Harold Smith, the Motion Picture Export Association representative. The fuss started when Maurice Bessy, MOTION PICTURE HERALD correspondent, published an interview with Mr. Kalatozov, in *Le Film Francais,* in which the Russian delegate declared: "Why do you (French) open the door so wide to American pictures as they are threatening your domestic industry? Why don't your people protest?"

Then Mr. Smith, remarking that the Americans had been disappointed at the beginning of the festival because the Russians had organized a reception during the night of "Wonder Man," came back with this tart answer: "I cannot understand why an official representative of an Allied country . . . can make such a declaration against another Allied country. Neither can I understand why the French . . . should accept such advice. The festival is an excellent medium to promote peace between countries and I therefore am astonished to read this attack on our productions. Mr. Kalatozov was well received in the U. S. during his visit there and before leaving America he declared that 'after Russian films, only American pictures have importance'. I am of the opinion that Mr. Kalatozov exceeded the borders of your hospitality."

The King's Taste

London Bureau

RENTERS at their last meeting were faced with a delicate problem. Next spring the King and Queen pay an official visit to South Africa, sailing in H. M. S. Vanguard. The outward voyage is planned to last 17 days; the homeward run 15. One of the King's equerries has enquired officially of Frank Hill, Kinematograph Renters Society secretary, whether he could supply no fewer than 30 films in 16mm stock for the diversion of the Royal Family during the two voyages. Renters were willing to immobilize 30 prints for three months, but, they ask, where can they get 30 new prints at one time? Tactful enquiries are being made of the Royal Household as to which older films their Majesties might like to see again.

IN BETTER THEATRES

No palatial showplace is Broadway's first post-war theatre, but rather one of interest as an example of fitting an intimate type of house into a high-rent commercial section. Among the uncommon methods applied to it, which are described in the BETTER THEATRES Section of this issue, is the way the screen is mounted and masked, and Ben Schlanger, who was one of the architects, gives an illustrated explanation of it in his department "Specs and Speculations."

How a more highly developed technique of black light decoration offers a new "tool of showmanship" in post-war construction and remodeling, is the subject of two other articles, and according to an announcement of Switzer Brothers, special literature on its application to theatres is now available.

Another new development is equipment which brings to theatres the same methods of deodorization and air-freshening, through scientific ozone generation, that has long been widely used in industry and other fields. A new electronic carbon feed control, and a new method of construction ticket issuing equipment so as to facilitate servicing, are also discussed.

Being the Fall Buyers Number, this issue of BETTER THEATRES of course contains a revised edition of The Buyers Index.

PEOPLE

ARTHUR L. MAYER, managing director of the Rialto theatre in New York, was awarded the Medal of Merit in Washington, Tuesday, for his services as film consultant to the War Department during the war. Mr. Mayer will leave for Europe shortly to survey American Red Cross installations.

RALPH B. AUSTRIAN, president of RKO Television Corp., last Saturday left for Mexico City to inspect the new RKO Mexican motion picture studios as well as several television enterprises.

JOHN DAVIS, managing director for the J. Arthur Rank Organization, arrived in New York, Tuesday, from London. He will spend several days in New York before going to Canada for a week.

LARRY E. LASHANSKY has been named assistant to BERNARD R. GOODMAN, supervisor of exchanges for Warner Brothers, it was announced Monday by BEN KALMENSON, vice-president and general sales manager.

LEO M. DEVANEY, Canadian head of RKO Distributing Corp., of Canada, was guest of honor at a luncheon Monday of the Toronto chapter of the Kiwanis Club where he presented a check for $2,724.46 to be used in Kiwanis charity work.

JOHN J. PAYETTE, Warner zone manager in Washington, was awarded a citation Wednesday by the local Board of Trade for introducing talking pictures in Washington in 1927.

RENIE RIANO, star of Monogram's "Bringing Up Father," was to be hostess at a cocktail party at the Warwick Hotel in New York, Friday afternoon.

IRVING BERLIN, song composer, will receive the Theodore Roosevelt Distinguished Service Medal for 1946 on October 27 in New York for his contributions, through his musical compositions, in aiding the morale of service men in both wars.

ROBERT S. TAPLINGER, currently associated with Paramount in a production capacity, will establish five of his own offices for public relations in cities both in this country and abroad by Janaury 1.

NEIL F. AGNEW, vice-president and distribution head of Vanguard Films, arrived in New York by plane Monday after a five-week European business tour.

MILTON OVERMAN, theatre and film exploitation and publicity man, has been named to the exploitation staff of PRC Pictures, beginning October 21, to cover Dallas, Tex., under exploitation manager LIGE BRIEN.

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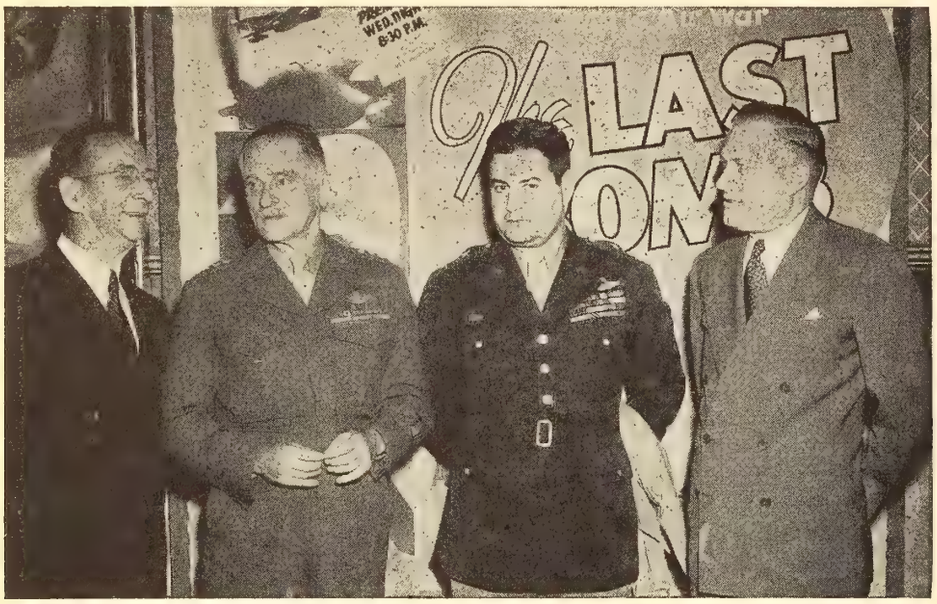
THIS WEEK the Camera reports:



THE LAST BOMB, possibly. At the Washington preview of the Warner Technicolor two-reeler, "The Last Bomb": Robert Smeltzer, mid-Atlantic district manager; Air Forces Generals Carl A. Spaatz and Curtis E. LeMay, and George Crouch, the company's assistant zone manager.

Barzacchi

SARAH CHURCHILL, Winston's daughter, and Vittorio Gussman, as they went before the camera at the Universalia Studio, Rome. The picture is "Daniele Cortis". Miss Churchill is also appearing in a British film.

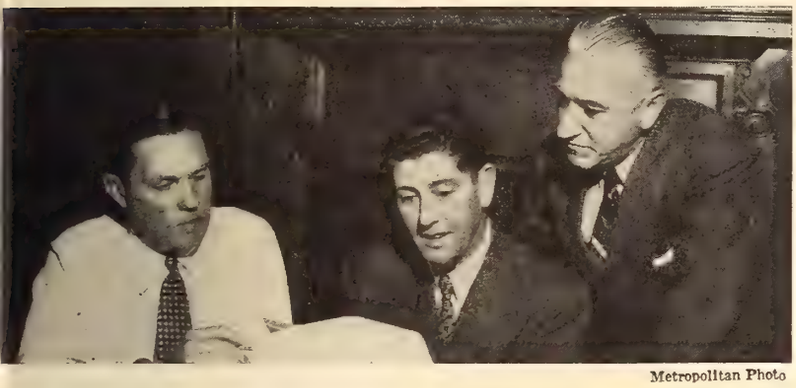
IN CHEROKEE, IOWA, the meeting of the Allied ITO of Iowa and Nebraska, called by George March, vice-president, standing extreme right. In the front row are Howard E. Brookings, president; Harry J. Lankhorst, Jr., H. G. Zieg, D. C. Henry and Bick Downey. Rear row, seated, A. C. Meyrick, E. V. Delaney, Allan Banks, D. Lyle Fie. Rear, standing, Harold Klingman, Elmer Wulf, Elmer Svendsen, Dick De Vries, R. D. Klinefelter, W. H. Berg, W. G. Horstman, R. F. Kehrberg, Dale Goldie, Dick Arndt, R. H. Phillips.

A PLEASANT TRIP to Mexico is bid N. Peter Rathvon, in Hollywood, by Shirley Temple. Mr. Rathvon, RKO president and production head, is inspecting the company's Churubusco Studio.

IN PHILADELPHIA, at the Motion Picture Asociates luncheon to Dave Corson of Columbia and John Bergin of Paramount: Mr. Corson, Harry Weiner, Mr. Bergin and Ulrik Smith.

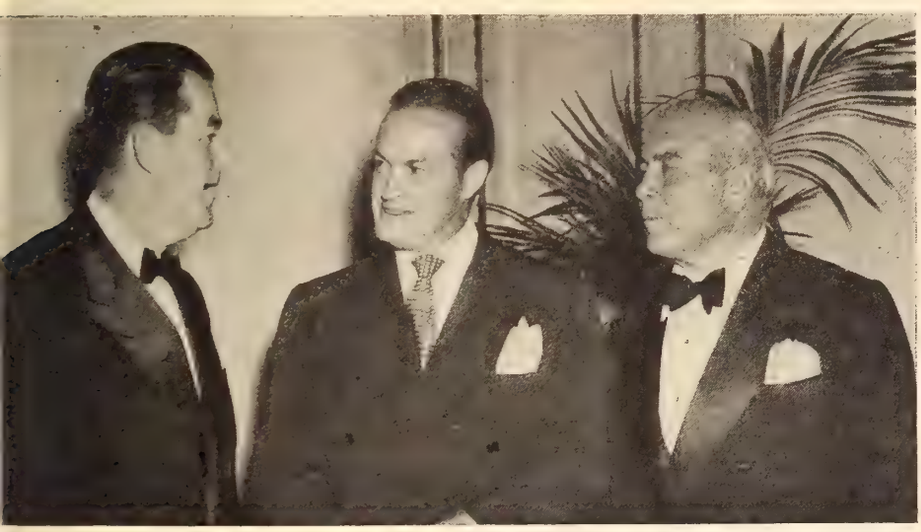
by the Herald

IN NEW YORK, Tuesday noon, more than 100 gathered at the Hotel Astor to plan a Joint Defense Appeal dinner in that hotel, November 21, to Barney Balaban, president of Paramount. Above, at the speakers' table: Leonard Goldenson, Paramount Theatres head; Jack Cohn, Columbia executive vice-president; Will H. Hays and Spyros Skouras, president of Twentieth Century-Fox.

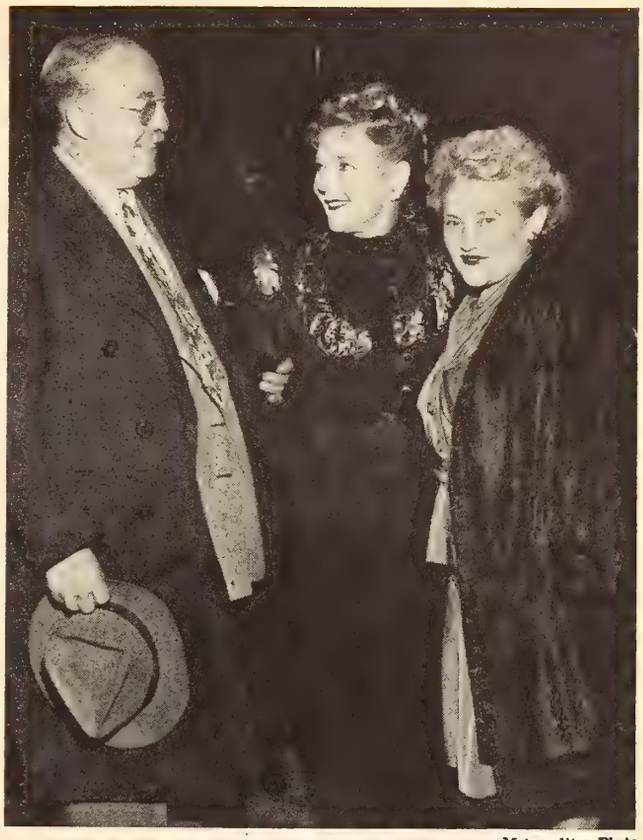


Metropolitan Photo

CAMPAIGN INSPECTION, on a New York visit, by producer Eddie Sutherland ("Abie's Irish Rose"), center, shown at United Artists' New York office with Tom Waller, UA publicity manager, left, and David Weshner, Crosby Prod. eastern representative.



PLANS to raise $2,500,000 for the National Arthritis Foundation were discussed at its inaugural dinner, Monday night, in New York. Above, in an informal pre-dinner pose: Robert Hannegan, Postmaster General; Bob Hope, toastmaster; Spyros Skouras, president of 20th-Fox, dinner chairman.



Metropolitan Photo

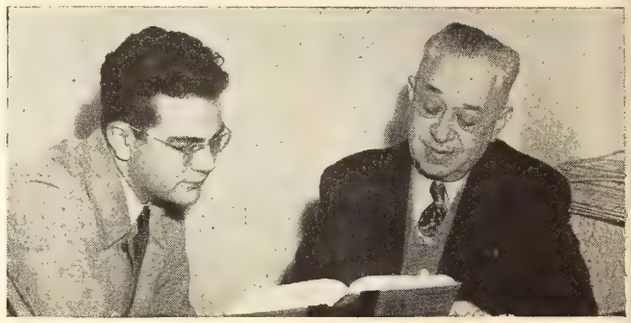
WHEN COLUMBIA'S "The Jolson Story" opened at Radio City Music Hall, New York, last Thursday. Above, Jack Cohn, Columbia executive vice-president, and Mrs. Cohn greet Mary Pickford, center, in the lobby.

SHOP TALK in Canada. Charles Schlaifer, director of Twentieth Century-Fox's advertising, publicity, exploitation and radio departments, on a recent vacation visit chats with John Adleson, left, owner of the Roxy theatre, St. Agathe, Montreal.

THE YEARLING: a scene from the MGM picture showing two of its stars: the yearling and Claude Jarman, Jr.

ADOLPH ZUKOR ADOLPH ZUKOR II

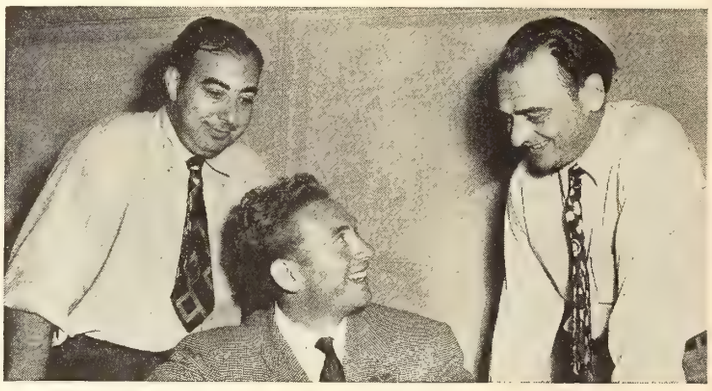
THERE are two Adolph Zukors with Paramount Pictures Corporation over in the home office tower that looms above Times Square. The first of the Adolphs is the chairman of the board, while Adolph II, his grandson, is on the staff of the foreign department. His father, Eugene, is an executive of the studio. This comes to mind because young Adolph II the other day, October 9, celebrated his twenty-first birthday, on the job. His grandfather turned twenty-one in 1894, which was the year the motion picture was born in a peep show, nine years before he, at age thirty, was to discover it for a career. The pictures show both Adolphs at age 21.



By the Herald

VISITORS to New York—and the Motion Picture Herald office: Morris Loewenstein, right, Oklahoma exhibitor leader, and John Riesen, radio man.

IN FINLAND'S capital, Helsinki, a double premiere of Warners' "Saratoga Trunk", commemorating the company's Twentieth Anniversary of Sound. The picture was shown at the Capitol, top, and Metropol.



THE DEAL IS SIGNED, in Hollywood. Charles Trenet, popular French singer, looks up at Bryan Foy, Eagle-Lion vice-president in charge of production, as Aubrey Schenck, executive producer, watches.

JUSTICE DEPARTMENT BLASTS DECREE; PREFERS DISMISSAL

Says Majors' Proposals for Rules Would Void All Goals Set by Court

Angered by the proposed decree filed by the five major defendants in the anti-trust suit, the Department of Justice Monday filed seven pages of sharp and pointed comment with the New York Federal Court unhesitatingly condemning the decree.

Robert L. Wright and Philip Marcus, special assistants to the Attorney General, abruptly rejected the validity of the decree, saying: "If forced to choose between the decree proposed by the major defendants and a decree of dismissal we should unhesitatingly cast our vote for dismissal."

The majors' proposals were the final straw. There is now no doubt about the Department appealing the case to the Supreme Court. Said a Department spokesman in Washington: "We intend to appeal in order to get complete theatre divorcement as relief."

While the court was under attack, by indirection, from the Justice Department, it was also attacked frontally by the Society of Independent Motion Picture Producers which, representing its 21 affiliated members, Monday petitioned the court for leave to intervene as *amicus curiae* on the ground that the Independent has the right to dispose of his product as he sees fit. And another interested party, the Motion Picture Theatre Owners of America, this week prepared its petition for intervention as *amicus curiae*.

It will include the results of the exhibitor poll, will favor arbitration by industry people, will oppose auction bidding and ask the court to forbid practices found unlawful rather than, additionnally, recommending new trade practices.

CIEA Files Proposals With Federal Court

Sweeping proposals embracing the practice of auction selling on a flat rental basis and in support of the Government's ban on cross licensing proposal were made to the New York District Court Wednesday by the Conference of Independent Exhibitor Associations through its counsel, Abram F. Myers.

Claiming to represent independent exhibitors in 30 states, the CIEA filed before the court as *amicus curiae* on hearing on the final judgment. CIEA was careful to point out in its brief that it is "completely for divorcement" and urged the court to postpone any order including competitive bidding pending the outcome of any appeal.

The CIEA brief contained a seven point plan for carrying out the decree. The suggestions were:

1. Competitive bidding to be effective must be accompanied by a ban on gross licensing.

2. Competitive bids to be comparable must be on a flat rental basis.

3. Restricting bidding to flat rentals will eliminate the evil incidents of percentage engagements.

4. Films should be offered on some run and on reasonable terms.

5. Competitive bidding if it is to prevail even as interim relief, should be made as workable as possible.

6. Compete divesiture, not competitive bidding, and effective remedy.

7. Operation of the final judgment, if it involves competitive bidding, should be stayed pending the outcome of an appeal.

Taking strong issue with the defendants' right to retain their theatre chains and cross-license each other, Mr. Myers said no bidding system could possibly work under such circumstances.

"Any claim by the theatre-owning defendants that they cannot operate their theatres withou cross-licensing must be taken as an admission (1) of the magnitude of their distribution monopoly, and (2) of the feebleness of the competition offered by the independent first-runs in metropolitan areas who rarely have more than one of the Big Five products and often have none."

In argument favoring the flat rental basis of bidding, Mr. Myers said that there obviously was no accurate or just method by which the higher of two competitive bids on a percentage basis could be determined.

In strong support of the flat rental plan, CIEA pointed out that inclusion of the plan in final decree would mean that the rentals will be payable "on the barrel-head" and there will be no occasion to weigh the responsibility of the bidders.

The court will begin to hear final arguments on the case Tuesday. Monday it will consider the petitions to intervene actively in the case filed by American Theatres Association and Confederacy of Southern Associations.

The CSA filed its "Brief in Support of Motion for Leave to Intervene" with court Wednesday. Representing 23 petitioners, it follows the proposed draft summarized in the September 28 issue of MOTION PICTURE HERALD. It is a concentrated attack on auction selling and questions the court's authority to order such a practice.

Justice Department Analyzes Points of Majors' Decree

Rejecting the decree proposals of United Artists, Columbia and Universal with they "simply call for dismissal of the suit," the Department noted that the decree filed by the five majors would permit Paramount, MGM, Twentieth Century-Fox and RKO to:

Retain control of the admission price structure;

Assure control of clearance and run;

Minimize the illegality of master agreements;

Treat profit-sharing leases "simply as formal deviations subject to revision."

(Continued on following page, column 3)

Selznick Asks Court Exemption For Roadshows on "Duel"

Anxious to protect its $6,500,000 investment in "Duel in the Sun", David O. Selznick's Vanguard Films Tuesday filed a petition in the New York District Court asking permission to be heard as *amicus curiae* in the anti-trust suit.

Since Vanguard, releasing through United Artists, is planning to roadshow "Duel", beginning December 15 at Dallas, the company suggests in its brief three possible remedies to safeguard the interests of independent producers who have already undertaken expensive pictures.

The company advances these three proposals: That road shows be exempted from the decree's ruling against the setting of minimum admissions in license agreements if certain conditions affecting negative cost, number of road shows and admission prices are met; that the court exempt from its ruling those road shows which are distributed by the three non-theatre owning defendants; that the court exempt from its judgement the road showing of any picture in production prior to last June 11, the date of the court's opinion. "Duel" was in production more than a year before the court's decision was given.

The brief points out that if United Artists or any other defendant distributor were forbidden from licensing costly productions at advanced admissions for road show, Vanguard and other independent producers who are not parties to the suit would be barred from road showing.

The petition said the negative cost of the picture prior to June 11 was $5,500,000 and that an additional $1,000,000 has been spent for advertising, with another $500,000 scheduled to be spent.

U. S. WILL APPEAL GRIFFITH VERDICT

Counsel for Circuit Hails Decision; Grounds for Appeal Are Studied

The Department of Justice will appeal the Griffith Amusement Company anti-trust decision to the Supreme Court. Grounds for the appeal had not been formulated at the weekend, according to Department spokesmen, since the Government wishes to see the decision first before deciding on the type of appeal.

"The attitude of the Government is one of suspicion," said Judge Edgar S. Vaught when he returned his "not guilty" verdict Wednesday in Oklahoma City.

Judge Vaught's decision, containing a careful delineation of free enterprise, of what is normal and natural in the business world, was praised by Griffith's counsel, Henry Griffing, who saw the decision as a "new conception of the Sherman Anti-Trust Act."

Cites Free Enterprise

Said Mr. Griffing after the victory: "The act previously has been interpreted as the fight of the Government to regulate and maintain equality among competitors. Judge Vaught spoke emphatically in terms of free competition and free enterprise. His opinion differed from previous Sherman Act rulings in that he maintained that the power of opportunity to engage in restraint of trade did not, in itself, make a firm holding that power guilty."

The decision is of great importance to the trade because of its diametrically opposite position to the New York decision. The differences will not be resolved until both cases are studied by the Supreme Court.

Judge Vaught is of the opinion that "if the battle of competition is carried to its normal conclusion one competitor reaches a point of ascendency over the other and the losing competitor naturally takes a secondary position or is completely vanquished.

Competitive Contest

"They both cannot occupy the same position in the contest at the same time. It is a competitive contest and there is no rule of law, economics or business that can strike and maintain an even balance between the participants during its progress."

It was the defendants' "privilege" to take advantage of the opportunities, the Judge ruled, and "there was nothing illegal or immoral about it, merely because they represented large interests or were able to make large deals. The evidence shows that the licensing was all arrived at by barter and trade and the exhibitors all placed upon the same footings."

Continuing: "The attitude of the Government," the opinion stated, "is one of suspicion. Many of the normal and natural occurrences and situations are given a sinister meaning and argued from that standpoint. The proposition of what 'could be done' or 'might be done' under given situations is argued vigorously (by Government attorneys). But we are not concerned with that approach. Our concern is what the evidence discloses was done and any fair inferences we can gather from those acts regarding the intent of those who acted," Judge Vaught said in his decision.

Seattle Trial Opens

In other anti-trust action this week a jury was selected to hear an anti-trust case in the District Court at Seattle, Wash., in which the Theatre Investment Company and the Venetian Theatre Company are asking $518,235 in treble damages from 13 distributors, exhibitors and producers.

The complaint, filed last November, named as defendants: Columbia, RKO Radio, Warner Brothers, Universal, Loew's, Paramount, 20th-Fox, United Artists, National Theatres, Evergreen Theatres, Cascade Theatre, Evergreen State Amusement Corporation and Fox Theatres. They are accused of conspiring to monopolize interstate distribution of motion picture film, suggesting admission price policies in all Seattle theatres and refusing to distribute film to any one not adhering to these policies.

The trial is scheduled to last 10 weeks.

Clark Reelected Chairman Of Film Carrier Group

Problems relating to operation and distribution services of film carriers were discussed at the Film Carriers Conference in Chicago October 9, reported J. P. Clark, Highway Express, Philadelphia, who was reelected chairman. John Vickers of Charlotte was named vice-chairman. Carriers attending included Myer Adleman, Harold Shertz and Clint Weyer, all of Philadelphia; Charles Iles and Harold McKinny, Des Moines; E. E. Jameson, Kansas City; Earl Goldberg, Los Angeles; Harry Bridgeman, Washington; Frank Smith, Syracuse.

Miss Morris to Paramount

Virginia Morris has been named to Paramount's publicity-advertising staff by Curtis Mitchell, director. Miss Morris, formerly in charge of trade paper advertising for Twentieth Century-Fox, will work on Paramount's advertising projects with Stanley Shuford, advertising manager.

THE DECREE

(*Continued from preceding page*)

Eliminate pooled interests only after further litigation;

Exploit motion pictures at advanced admission price;

Expand control over exhibition through further acquisition of theatres.

The Department would rather throw the case out of court than accept these terms.

As was predicted last week, the Department is in favor of conducting auction selling on a flat rental basis, as has been recommended by the Conference of Independent Exhibitors.

Government Sees Majors Unwilling to Agree

The Government declared in its Monday notes: "The defendants are obviously not disposed to adopt the one simple rule under which auction selling would be fairly conducted, that is, the requirement that all bids be in terms of a flat sum.

"Such a rule would mean depriving the distributors of the right to audit the exhibitor's books on percentage pictures and thus gaining an accurate knowledge of his business, which gives them an advantage in bargaining as to future terms.

"The alternative to a flat rental system of auction selling is a public audit of the receipts of the winning bidder."

Then, generalizing again, the Department charged that the companies' proposed decree "would permit the defendants to continue unlawful control of the film market in a form which gives only lip service to prohibitions which the (court's) opinion suggested might make the market free."

The five-theatre owning distributor defendants have each submitted supplemental proposed findings of fact and conclusions of law to both the court and the Department of Justice. They deal with conditions applicable to the individual company.

In its petition to intervene in the suit, SIMPP told the court that "independents have a clear right to dispose of their product upon such terms as they see fit."

The organization, which is headed by Donald M. Nelson, petitioned through its attorneys, Loyd Wright, James M. Barnes and Morris L. Ernst and stated that the independent producers are "innocent of any attempt to restrain trade or foster monopoly."

It is "matter of economic necessity," SIMPP pointed out, that compels the independents to "use the defendants as distributors—retaining to themselves, however, control over the terms and conditions of contracts made with exhibitors."

SIMPP Alarmed Over Failure To Protect Independents

"The organization is much alarmed at "the court's failure affirmatively to protect the independent producers" and thinks that this failure "may well place them in a worse competitive position vis-a-vis the defendants than they occupied prior to the institution of the present action."

ERYTHING GREAT
E WEST
VAS!
ERYTHING THAT
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S!
IAT'S
MY DARLING CLEMENTINE

INTO THE WES
OUT OF THE WEST IT COMES
Darryl F. Zanu
MY DARLING
Starring HENRY FONDA · LIND
with WALTER BRENNAN
TIM HOLT
CATHY DOWNS
Directed by JOH
and Ward Bond · A
Grant Withers
Screen Play by Samuel G. Engel and Winston Miller · Base

ME..CLEMENTINE!

To set it living bolder . . .
loving harder! Thrill-
directed by John Ford . . .
of Academy Award
winning fame!

Lift the Lady's Shoulder!

nts JOHN FORD'S

CLEMENTINE

RNELL · VICTOR MATURE

· Produced by SAMUEL G. ENGEL

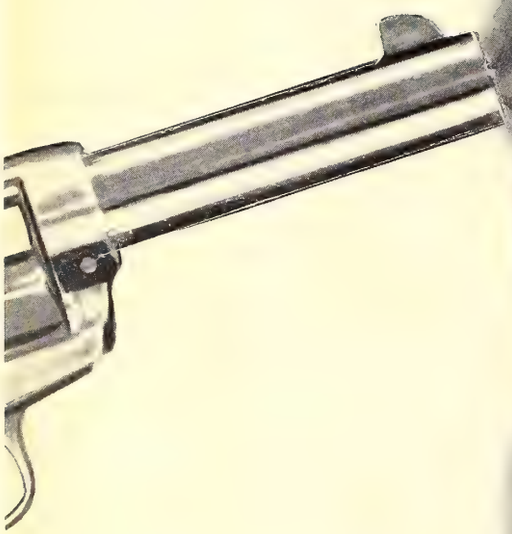
bray · John Ireland · Roy Roberts · Jane Darwell

ll MacDonald · Russell Simpson

y Sam Hellman · From a Book by Stuart N. Lake

CLEMENTINE

EXPLODES IN THE WEST!



SHOWMEN OPEN WIDE THOSE GOLDEN GATES IN 100-THEATRE CALIFORNIA WORLD PREMIERE!

THE **DARLING** OF EVERY SHOWMAN IS

CENTURY-F

FOREIGN LID PRIED OPEN BUT MARKET STILL UNCERTAIN

Push World Activities as Compromise Captures Some of Lost Areas

by RAY LANNING

The industry's high-level foreign salesmen, the vice-presidents of the international branches and officials of the Motion Picture Association and the Motion Picture Export Association, have succeeded during the past six months in prying open the European market wide enough for Hollywood to fight off post-war restrictions, monopolies and discriminations and to take on some semblance of its pre-war state of health.

But although Hollywood has many of its foreign markets back, it does not have them all. Some of them it has recaptured tentatively by compromise. Some of them it has not recaptured at all.

Increased Concentration On Foreign Markets

Today there is an increasing concentration on foreign markets so that the industry's wavering position abroad may be strengthened and advanced. Witness the long-projected and often-postponed European journey of MPA president Eric Johnston, which may be delayed until next year; the frequent overseas trips of international department officials; the increased training programs for foreign department personnel; the plans for building abroad; MPEA's deals in Czechoslovakia and Holland.

The problems solved to date have been varied. Just as varied are the problems that remain: the political aspects of Russia's domination of the Balkans; exchange problems in the Scandinavian countries and in Greece; release schedules in Italy; quota problems in Britain and the popularity of Arabic pictures in the Near East.

A swing around Europe shows these problems:

In Britain, the current quota laws expire in September, 1947. Already there is talk of new legislation which would abolish the renters' quota and increase the exhibitors' quota. Currently, exhibitors must give 22½ per cent of their playing time to British product. British producers would like to see this quota increased, perhaps to as much as 50 per cent, with a corresponding cut in American playing time.

Portugal Studies Means Of Protecting Industry

The Portuguese Government is currently studying regulations to protect its film industry, although reports from Lisbon indicate that the American companies have little to fear because native production is very low at this time. It is significant, however, that French and British product is receiving increased playing time.

MPEA FOREIGN AGENTS MEETING NOV. 3-7

Continental managers and representative of the Motion Picture Export Association will hold their first overseas conference in Paris November 3-7. Irving Maas, MPEA vice-president and general manager, sails for Europe October 25. The Paris meeting is his first stop on a six-week tour of MPEA's European countries. Attending the meeting will be Arnold C. Childhouse, Holland; Morris Goodman, Germany; Wolfgang Wolf, Austria; Louis Kanturek, Czechoslovakia; Dr. Nicholas Palugyay, Hungary; Nicholas Cazazis, Rumania. Mr. Maas will visit Amsterdam, Prague, Budapest and Bucharest for inspection of MPEA's distribution facilities and will visit the American-occupied zones in Europe.

There is still no definite agreement between Spain and the U. S. One Spanish proposal was so violently protested by the Spanish producers that the Government withdrew it. However, State Department sources have indicated that they are looking for Spain to submit a new agreement which would eliminate export requirements and place a ceiling of approximately 150 releases on exports.

The U. S.-French agreement was formalized August 1 with the proviso that there would be no restrictions placed on the Americans. The French were assured of four weeks' playing time out of every 13. This agreement was arrived at only after long argument. Today it is still being protested by many French producers. Payment to the U. S. companies has been promised.

Italian Market Now Is Flooded with Product

The Italian market, according to reports from Rome, appears to be flooded by product, with more than one feature a day in release and theatres booked until next spring. The U. S.-Italy agreement, which was signed in June, gave the right of distribution and exhibition to the American companies, which promised to exercise discretion in the number of features released. Trouble might arise now out of the fact that the market is flooded. The Americans are not permitted, under the agreement, which expires December 31, to take any money out of the country. The State Department expects that a new agreement will be signed which will permit the American companies to take money out of the country.

In the Near East, in Egypt, Lebanon and Syria, America is losing some of its markets to Arabic pictures. Once dominant in these countries, American pictures now account for only 35 per cent of the playing time.

It took a compromise for the Americans to get back into Holland. After fighting the Dutch trade organization, the Bioscoop Bond, with charges of "monopoly," the MPEA joined the Bond and will release through them 100 features during 1947.

MPEA Competing with Russia in Balkans

In the Balkan states, the MPEA is fighting Russia's influence and state monopolies. Only in Czechoslovakia has the MPEA progressed to a stage where it is releasing new product for its member companies.

The Czech agreement calls for 80 features and shorts to be distributed in the country through the MPEA during 1946-47.

The MPEA currently is negotiating with Poland, which nationalized her industry during the last days of the war. In Hungary and in Roumania, the MPEA is consolidating the position of the American companies and releasing what American pre-war product remains in those countries. However, no agreement between MPEA and these countries has been signed for new product. Hungary's theatres are controlled by four political parties. The Communist Party controls many of Roumania's theatres.

Unofficially, it is reported that Bulgaria will monopolize its film industry. MPEA negotiations with this country, then, must wait. Yugoslavia's state monopoly reportedly wants 150 American features but does not want the American companies to have any say in the distribution of that product.

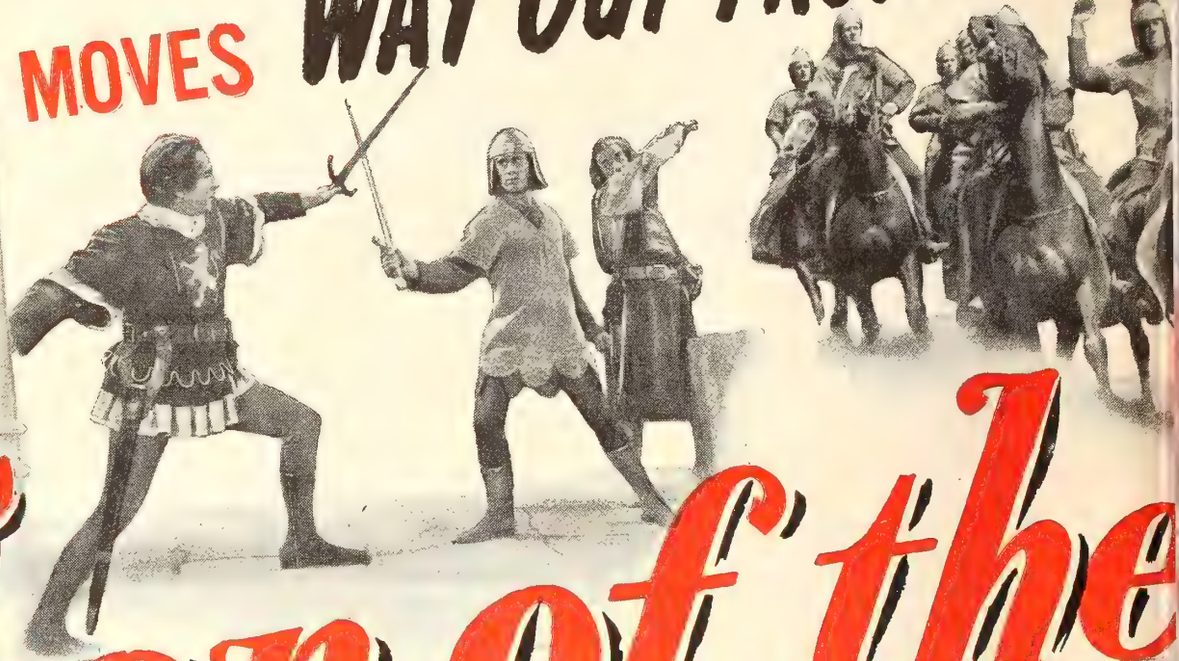
In Greece, the situation is "satisfactory," according to an MPA spokesman, although there are financial difficulties which have hindered distribution of American pictures.

Entry into the Scandinavian countries has been delayed because of arguments over rental terms. Both Denmark and Norway have banned and boycotted U. S. product. Denmark's 16-month ban only recently ended and American distribution there began September 15. Norway boycotted the U. S. over percentage arguments, but American releases there resumed in May.

Chinese to Pay $4,000,000 Of 1945 Money Due

The Chinese Government this week agreed to pay immediately an estimated $4,000,000 to U. S. distributors for pictures shown from August to December, 1945, according to a State Department announcement. This was the first break in the long discussions which have attempted to fix a formula for film rental remittances. Citing the agreement as "commendable," George Canty of the State Department's Commercial Policy division said American representatives are now working with the Chinese Central Bank for a "permanent agreement on remittances to take retroactive effect as of January 1, 1946."

COLUMBIA MOVES WAY OUT FRONT WIT



Son of the

Gallant Fighter of the Greenwood

with

BOB SHAW · DAUN KENNEDY

ROBERT (BUZZ) HENRY · JIM DIEHL

HUGH PROSSER · LEONARD PENN

and a cast of hundreds

Original Screen Play by George Plympton, Harry Fraser and Lewis Clay

Produced by SAM KATZMAN

Directed by DERWIN ABRAHAMS

A COLUMBIA SERIAL

E FIRST OF ITS 1946-47 SOCK SERIALS!

Designed to win the approval of every showman . . . parent . . . child!

Guardsman

Flashing with the SWASHBUCKLING GALLANTRY and SPECTACULAR ADVENTURE now at the PEAK of BOXOFFICE POPULARITY!

COLUMBIA PICTU

ON THE MARCH

by RED KANN

MATTHEW WOLL, a vice-president of the AF of L in his recent lack-proof charge that certain well known Hollywood players are stooges for Communist-front organizations, gave this as his definition of what makes Hollywood party-liners tick:

"Ashamed of the meaningless roles in which they are cast, oppressed by a sense of guilt because of their swollen incomes, smarting under the taunts of superior but non-Hollywood intellectuals, these world-savers in grease paint find refuge in the Communist Party or its peripheral organizations."

Your observer has spent considerable time in Hollywood, roaming and observing at large and also very specifically. He now asks Woll to produce evidence tending to prove:

1.—Any player will admit his or her role has been "meaningless" or, in fact, anything less than a major contribution to The Art.

2.—The residents of that lush countryside are oppressed by any guilt over swollen incomes when all of them think they ought to be getting more.

Generalities usually glitter. Woll's don't even glint.

◆ ◆

One of the most forthright letters to reach this desk is a communication from Guy S. Abbott, whose theatres are the Arlington at Arlington and the Lake at Willow Lakes, South Dakota. He delves deeply into the philosophy of the grass roots with this:

"My observations, gained from 34 years in the small-town theatre, convince me that pictures based on sensational themes, such as those which would be made on narcotics, are the type of show which is no good for the small town operator who has to live with his patrons every day. This type of picture is no credit to the industry and, especially, a cycle which we will have once they are started. We are at present staggering under an overstuffed cycle of murder pictures which is handicap enough for one industry. If they will just give me plenty of good, clean, wholesome entertainment—the kind the whole family will come to, the kind that causes some of them to stop on the way out and say, 'That was sure a fine show tonight, Mr. Abbott'—that's all I ask. They can give my share of the sensationals to the 16 millimeter boys."

◆ ◆

The mail also brings this, from Nat Sanders of English Films, Inc.:

"I read with considerable interest "On the March" in last week's HERALD in which you refer to British pictures and, particularly, 'Brief Encounter' now playing at the Little Carnegie.

"Along the same lines, I would like to refer you to the British sea film, 'The Raider,' now in its third week at the Rialto, Times Square. In its initial two weeks, this film has grossed $25,000 in a 594-seat house, playing to audiences that have consistently patronized this theatre for thrills and action pictures. A modest newspaper advertising budget and word-of-mouth are carrying this film into its fourth week at this writing.

"The audience's reaction was surprising. There have been no beefs, gripes or refunds during the engagement, despite the fact that the film is British.

"Thanks for the boost to British films. We have always believed the public will go and see a good picture regardless of whether it is British or American."

British or American or any other country of origin, for that matter. It's not geography that counts, but competency—competency in story, direction, casts, etc.

◆ ◆

The business of standing in rugged isolationism among New York critics goes to Bosley Crowther once more, this time for his New York *Times* review of "The Jolson Story." He called it a "fat and fatuous tale" which was "more a phonographic than photographic job." His associates called it something else. To wit: *Daily Mirror*—"This magnificent picture." *Daily News*—★★★★. *Evening Journal*—"A film musical that has everything." *Herald-Tribune*—". . . essentially a testament to the excitement of show business and the appeal of popular melodies. As such, it is a captivating screen musical." *PM*—". . . a great experience for the audience." *Post*—". . . one of the better musical film biographies of recent years." *Sun*—"The results . . . are very good indeed."

◆ ◆

Bob Goldstein has a funny switch on the traditional story of how the pictures are knockouts when they leave Hollywood but seem to go sour on the long train trip into New York. This was before Constellations, of course.

"It's that Indian who sits in the station at Albuquerque. He re-edits 'em while they're refueling The Chief."

◆ ◆

Fun Department: Closest friend of a banker was a producer. Banker, arranging a social evening, learns his producer friend can't make it. "I have a story conference."

"What's a story conference?," asked the banker.

"We all sit around, plan and decide what we're going to put in the picture. It's routine in the business," was the explanation.

"You mean all those pictures made in Hollywood are actually premeditated?"

◆ ◆

Definition of a conference, film or otherwise, as per Paul N. Lazarus, Sr.:

"Where, as individuals, they decide they can do nothing. Where, as a group, they decide nothing can be done."

Universal Takes All International Assets for Stock

Universal Pictures Company, Inc., has agreed to acquire all of the property, assets and business of International Pictures Corporation, subject to liabilities of International, in exchange for 280,000 shares of Universal common stock, it was reported Monday from Philadelphia, where a copy of the agreement and plan of the company's reorganization was filed with the Securities and Exchange Commission.

[Universal common closed Monday night on the New York Stock Exchange at $31.50; 280,000 shares would be valued at $8,820,000].

The reorganization plan was dated August 6, but had been announced about a week previously. It called for a merging of the production activities of Universal and International into a new company, Universal International Production Company, and for the dissolution and absorption of United World Pictures.

The announced agreement is subject to reduction to 125,000 shares when Universal delivers to International waivers of its rights as the owner of the preferred and Class A of the common stock of International.

The agreement further provides for an exchange by International of the 280,000 shares of Universal common stock in the following proportion: 30,000 to Universal as the owner of International's preferred stock; 62,500 to William Goetz and 62,500 to Leo Spitz, operating heads of International, as owners of the Class B stock. The agreement calls for the dissolution of International.

The reorganization plan has not yet gone through, but it is expected that all of the 280,000 Universal shares will be issued and that upon the liquidation of International, Universal will receive 155,000 shares of its common stock in exchange for its stock ownership in International.

In the agreement, as filed, the International stockholders represent that the stock of the company to be received by them upon liquidation of International will be used for investment purposes only and will not be distributed or offered for resale.

Twentieth Century-Fox Stages Two Premieres October 16

Twentieth Century-Fox staged two world premieres Wednesday, October 16, one at the Roxy in New York for "Margie," and the other at the Fox in San Francisco for "My Darling Clementine." An extensive radio campaign, augmenting a record newspaper advertising and publicity, was used well in advance of both premieres. "Margie" stars Jeanne Crain and Glenn Langan. "My Darling Clementine" is a John Ford production starring Henry Fonda.

What the Picture Did for Me;

THIRTY YEARS OF SERVICE

THIS week Motion Picture Herald commemorates the thirtieth anniversary of the founding of the What the Picture Did for Me department, the first and oldest forum of exhibitor opinion. Today, after three decades, it is predominant in that function.

In the thirty years, which began with a page of twenty-eight reports on pictures from seven showmen, October 14, 1916, the department has carried something more than 280,000 separate reports on picture performances in theatre engagements, written by nearly eight thousand showmen, past and present.

Well near the whole history of the feature drama is covered in those reports. The feature development was just well under way then. Stars far outranked stories then in the eyes of the exhibitor and his patrons. An examination of the departmental reports for that natal year of the department finds the exhibitors by weight of reports and approvals indicated the top rank entertainers as: William S. Hart, Mary Pickford, J. Warren Kerrigan, Anita Stewart, Tom Mix, Charles Chaplin, William Farnum, Francis X. Bushman, Beverly Bayne, Douglas Fairbanks, Wallace Reid, Frank Keenan.

Triangle Film Corporation, with D. W. Griffith, Thomas H. Ince and Mack Sennett, the triumvirate, was contesting leadership with the newly formed alliance entitled Famous Players-Lasky, which had brought together Adolph Zukor, Jesse L. Lasky, Cecil B. DeMille and Sam Goldwyn. Metro, under Richard Rowland, loomed large on the scene, with Harold Lockwood and May Allison. Lewis J. Selznick was building with the star value of Clara Kimball Young for a cornerstone. William Fox and Winfield Sheehan, moving from "program" to feature, had Theda Bara and William Farnum. General Film, Universal and Mutual, three old line program concerns, were variously trying to serve the old order and adopt the new. There was a flood of product short and long and wide variances in quality—with plenty for the exhibitor to talk about.

The pithy humour of the exhibitor has from the beginning shone through the flow of serious observation and constructive comment. There have been few issues that have not had a laugh in them. The department has readership around the world and contributors frequently get international attention and fan mail from their contemporaries overseas. There is also a wide readership in the Hollywood production community and among the newspaper correspondents and columnists dealing with the screen. It is continuously and appreciatively quoted.

Among the memories is a blithe exchange that arose between Roy Adams, Michigan exhibitor, and Charles MacArthur, famed playwright, more than a decade ago. Mr. MacArthur had read, to his displeasure, some comment from the exhibitor pertaining to "The Scoundrel".

Mr. MacArthur was right proud of "The Scoundrel" and tossed off what he intended as a rebuke to Mr. Adams. The reply was: "Your letter is so much more entertaining than your picture I am exhibiting it in the lobby."

The sharpest words from the department to be remembered by the editors came from an exhibitor of the long ago who wrote: "The picture was so bad that after the first reel I put it back in the can and ran a roll of tickets instead."

A survey of the thirty years finds a continuous winnowing and reporting of experience, sharply demanding but friendly to the product out of which the business is made. The average represents approval, with variations.

Western Sales Meeting Scheduled by RKO

Robert Mochrie, RKO Radio vice-president in charge of domestic distribution, will preside at a western district sales meeting in San Francisco, October 23-24. Others in attendance will be Walter Branson, western division sales manager; J. H. MacIntyre, western district manager, and the following branch managers: H. C. Cohen, Los Angeles; N. P. Jacobs, San Francisco; E. A. Lamb, Seattle; J. P. Smith, Portland, and William Zimmerman, New York.

Dismiss Everson's Clearance Complaint

The American Arbitration Association has dismissed a clearance complaint filed against Paramount, Warners, Twentieth Century-Fox, Loew's and RKO Radio by Fred Everson, operator of the Williamson theatre, Williamson, N. Y. Mr. Everson had asked that product be made available to him at the same time it went to the Strand, Talmyra, N. Y.

Warner Field Men Hold New York Meeting

Warner Bros. public relations eastern field men met at the home office last week end to discuss campaigns on the forthcoming "Deception," "Never Say Goodbye" and "The Verdict," screenings of which were shown. Conferences on promotional plans were held with Larry Golob, eastern publicity director, and William W. Brumberg, field staff manager. Those attending were Art Moger and Phil Spiegel, Boston; George Fishman and Richard Stephens, Buffalo; Herb Pickman, New York.

Zimbalist Press Book Editor for PRC

Al Zimbalist, formerly advertising and publicity director for Film Classics, begins his new duties as press book editor of PRC Pictures October 21, Arnold Stoltz, national director of advertising and publicity, has announced. Mr. Zimbalist has been engaged in publicity and exploitation for RKO Theatres and for Warners' Philadelphia theatres. His earliest experience in the motion picture business was when he operated the Ritz Theatre in Lindhurst, N. J.

Lyon Circuit Adds Two

The Delta and Elco theatres, Portsmouth, Va., have been added to the Lyon Theatre Circuit, Frank L. Fowler, general manager for Hal J. Lyon, has announced.

FROM NEW YORK WORLD, JULY 12, 1914

The Latest---Movies at Auction.

You Can Drop in at the Film Mart and Bid on "His Lost Bride in Three Parts and Perfect Condition, for There Are Millions of Feet of Film on the Market and Tragedy and Comedy Are Under the Hammer.

AUCTION selling new? Not at all. Films were on the auction block—single sales, theatre by theatre, highest bidder and all—as far back as 1914. On a July afternoon in that year any exhibitor could have stopped by New York's Film Mart at 130 West 46th Street and put in a bid for "His Lost Bride," guaranteed perfect and in three parts.

The scene of the first auction sale of motion pictures is shown above, reproduced from the first page of the Metropolitan Section of the old *New York World,* the issue of Sunday, July 12, 1914. Leon J. Bamberger, now a RKO executive and pictured above, was the Film Mart's exploitation man responsible for the front page publicity.

Theatre managers from New York's five boroughs, jobbers' supply agents and state rights men attended the auctions. The pictures were sold for a particular run in a particular zone on a flat rental basis with most of the product, however, going to state rights men. Only new independent product, both foreign and domestic, was put on the block.

In 1914 auction selling had not been decreed by the court. The *World* explains it this way: "The picture business has been going mighty swift recently. There's an army of scenario writers producing heart-throb stuff, tragedy, comedy and headaches. Companies by the hundreds are turning out millions of feet of shows. Naturally there's a film glut and naturally, too, somebody had to jump in with a big business scheme to work off the surplus and ease the market."

The auctioneer banged his gavel on top of the piano. A girl pianist touched a sentimental chord and "The Bohemian Girl" appeared on the screen.

"Everyone can see that she's in prime condition. How much am I offered?" cried the auctioneer.

She was sold for six cents a foot.

PRC Pre-Testing Film Promotion

PRC has inaugurated a policy of pre-testing its exploitation campaigns for selling its top pictures. Under the plan worked out by Harry H. Thomas, president and general sales manager, field and exploitation representatives will map trial campaigns, designed for theatres operating on a modest budget, to sell quality pictures in selected localities. The results of the campaigns will then be made available to all exhibitors.

The first test was held recently in Atlantic City for the showing of "Her Sister's Secret." The second was in Washington, where the picture opened October 10. The third was scheduled for Cincinnati, where the picture was to have opened October 18.

In Atlantic City, chosen because of its representative population, the test was a distinct success—attested to by the fact that the picture opened to two and a half times normal business, according to PRC, despite bad weather. The campaign used press book ads, radio spot announcements and a newspaper contest tieup with a leading florist.

In Washington, the campaign was based almost entirely on newspaper advertising with little or no radio expenditures. The Cincinnati campaign was to have concentrated on exploitation and local tieups.

Douglas Netter, former assistant manager of PRC's New York exchange, has been named to head a newly organized department handling non-theatrical accounts, it has been announced.

Reade Theatres Enforce Ban on Local Checkers

The practice of allowing local checkers into Walter Reade theatres has officially been discontinued and a number of local checkers have been asked to leave the theatres, a spokesman for the circuit said in New York Tuesday.

Walter Reade, Jr., who made known the circuit's stand at a managers meeting last week, said that he had sent a letter to the heads of the distribution companies 18 months ago, seeking to have only out-of-town checkers assigned to cover percentage engagements at the 25 Reade theatres in New York and New Jersey, but that he finds companies still trying to establish the fact that they can have anyone they choose check a percentage engagement.

Cites Pending Ordinance

Among developments prompting the present stand, Mr. Reade said, was the introduction of a pending city ordinance in Morristown, N. J., under which the annual theatre license fee would be increased from 25 cents to $1 per seat. This, he said, can be attributed at least in part to the fact that "local information" as the film grosses "is disseminated and exaggerated." Danger of such dissemination would be reduced to a minimum if the checkers were sent from town to town, according to Mr. Reade, who added the circuit has no objection to this practice.

Mr. Reade pointed out that the circuit's ban on local checkers would not be entirely hard-and-fast, at least in the beginning.

Confidential Reports, Inc., the checking service used by Paramount, RKO Radio, Warners, Twentieth Century-Fox, United Artists, Universal, Columbia and Republic, has been making an effort to use out-of-town checkers whenever possible.

On Monday it was reported from Duluth, Minn., that local checkers employed by CRI, and MGM's action in using the Wilmark Detective Agency to blind check theatres received a thorough going-over by 20 area independent exhibitors at a regional meeting at the Duluth Hotel. The meeting was called by North Central Allied with Clarence Kaake, Duluth exhibitor, presiding, and Don Swartz, NCA executive secretary, spokesman for the Minneapolis unit.

Some Complaints Filed

Mr. Swartz said that a number of complaints were filed at the Duluth meeting "following the same pattern we have encountered at every regional meeting."

Attacking distributors for alleged operation without a national or zone sales policy, Mr. Swartz said it was revealed at the meeting that the same pictures had been sold flat in some situations that were designed as percentage films in other theatres.

Pathe Sets Deal To Process All Universal Films

Eastern Film Laboratories, subsidiary Pathe Industries, Inc., has closed a long term exclusive contract with Universal for processing and printing, it was announced last Friday by Robert W. Purcell, board chairman of Pathe.

At the same time he announced that construction of a new building to provide the necessary enlarged quarters for Eastern Film Laboratories was approved by the Pathe board. The building will be erected in New York, adjacent to the newly renovated Pathe Studios.

The corporation paid the regular $1 dividend to cumulative preferred stockholders, October 1, 1946, to holders of record at the close of business, September 20, 1946.

Mr. Purcell said Pathe Industries, Inc., had earned $831,064 for the 32-week period ending August 10, 1946, and estimated earnings for the 36-week period ending September 7, 1946, were about $960,000. At this rate, the corporate earnings for the full year would be about $1,390,000, he declared. Also announced was that the Eagle-Lion Films, Inc., and Eagle-Lion Studios had been organized as Pathe subsidiaries.

Arthur Krim, formerly director, vice-president and treasurer of National Screen Service, has been named president of both companies. A. W. Schwalberg, formerly vice-president of Warner Brothers and vice-president of United World, is vice-president and general sales manager of Eagle-Lion Films, Inc. Bryan C. Foy continues as vice-president in charge of production for Eagle Lion Studios.

Pennsylvania Town Levies Tax on Amusements

Theatres, motion picture houses, juke boxes, pin ball machines, bingo games and any other amusements will be taxed five per cent of the gross receipts, unless they are operated for charity under a new ordinance unanimously passed this week by the Borough Council of Pottstown, Pa. The revenue from this taxation will be paid to the Borough to finance its playgrounds and public recreation program. Local theatre men question the legality of the tax under Pennsylvania laws for third class cities and boroughs and complain that it benefits recreation which is in opposition to their theatre operations.

McClafferty Cancels Trip

Because of ill health, Monsignor John J. McClafferty, executive secretary of the National Legion of Decency, has cancelled his planned trip to Rome to attend the conference of the International Catholic Office of Cinema General Council set for this month.

Box Office Champions for The Month of September

CANYON PASSAGE
(Universal)

Produced by Walter Wanger. Directed by Jacques Tourneur. Screenplay by Ernest Pascal. Adapted from the novel by Ernest Haycox. Cameraman, Edward Cronjager. Music director, Frank Skinner. Art director, John Goodman. Music by Hoagy Carmichael. Technicolor director, Natalie Kalmus. Cast: Dana Andrews, Brian Donlevy, Susan Hayward, Patricia Roc, Ward Bond, Hoagy Carmichael. Release date, July 26, 1946.

CENTENNIAL SUMMER
(Twentieth Century-Fox)

Produced and directed by Otto Preminger. Screenplay by Michael Kanin, based on the novel by Albert E. Idell. Music by Jerome Kern. Lyrics by Oscar Hammerstein II. Technicolor director, Natalie Kalmus. Musical direction, Alfred Newman. Director of photography, Ernest Palmer. Art direction, Lyle Wheeler and Lee Fuller. Cast: Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe, Walter Brennan. Release date, August, 1946.

MONSIEUR BEAUCAIRE
(Paramount)

A Paul Jones production. Directed by George Marshall. Screenplay by Melvin Frank and Norman Panama. Based on the Booth Tarkington novel. Director of photography, Lionel Linden. Music score by Robert Emmett Dolan. Art direction, Hans Dreier and Earl Hedrick. Cast: Bob Hope, Joan Caulfield, Patric Knowles, Marjorie Reynolds, Cecil Kellaway. Release date, August 30, 1946.

NOTORIOUS
(RKO Radio)

Directed by Alfred Hitchcock. Written by Ben Hecht. Production assistant, Barbara Keon. Director of photography, Ted Tetzlaff. Music by Roy Webb. Musical director, C. Bakaleinikoff. Art directors, Albert S. D'Agostino and Carroll Clark. Cast: Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern, Madame Konstantin. Release date, not set.

STRANGE LOVE OF MARTHA IVERS
(Paramount)

A Hal Wallis production. Directed by Lewis Milestone. Screenplay by Robert Rossen from a story by Jack Patrick. Director of photography, Victor Milner. Art direction, Hans Dreier and John Meehan. Music score by Miklos Rozsa. Cast: Barbara Stanwyck, Van Heflin, Lizabeth Scott, Kirk Douglas, Judith Anderson. Release date, September 13, 1946.

TWO GUYS FROM MILWAUKEE
(Warner Brothers)

Produced by Alex Gottlieb. Directed by David Butler. Screenplay by Charles Hoffman and I. A. L. Diamond. Director of photography, Arthur Edeson. Art director, Leo E. Kuter. Music by Frederick Hollander. Musical director, Leo F. Forbstein. Cast: Dennis Morgan, Jack Carson, Joan Leslie, Janis Paige, S. Z. Sakall, Patti Brady. Release date, August 17, 1946.

Urge Municipal State Tax Split

Admission taxes collected by the state of Maryland should be distributed to the local municipalities which provide places of amusement with police and fire protection and other local services, the Sherbow Commission on the Distribution of Maryland Tax Revenue, has found, and which was recently reported in the Baltimore *Sun* in a series of articles on the commission.

If it is right for the local political subdivisions — Baltimore city and the incorporated towns of the state — to police these places of amusement and provide fire protection for them, it's right for the municipalities to have some revenue with which to pay for these services, the commission feels.

Further the commission pointed out in its report, admission tax proceeds are not large, when viewed beside the State's fiscal needs, but divided up among the communities which produce them, they would constitute an important contribution to local budgets.

The commission pointed out that while the Maryland tax rate on admissions is small the total tax burden carried by amusements at present is relatively high, principally because of the present high Federal tax.

"It is believed, however, that this condition will not continue," the commission observed, "because the Federal admissions tax, which was increased during the war, in all probability will be reduced."

Oklahoma Revenue Up

According to the Oklahoma Tax Commission, 327 theatres in that state collected $26,851 during August, compared with $24,737 for the same month last year, when 31 fewer theatres reported.

KRS Committee to Formulate Views On Quota Change

London Bureau

The Kinematograph Renters' Society has appointed a committee charged with the Herculean task of preparing a memorandum to the Government setting forth the view of—it is hoped—the whole Society in regard to Quota. It will be a delicate task which, pessimists declare, is almost impossible of fulfillment.

Normally, the KRS—half British, half American—contrives to present a united front to the world. Quota, however, is a ticklish subject in view of the fact that most of the British distributors are interested also in production this side.

Favor Quota Abolition

The Americans, following the lead of Eric Johnston, MPA president, favor the abolition of all Quota barriers. They advocated originally that the Society send two sets of views to the Government, one American, one British. At the behest of KRS president Reginald Baker and in view of the fact that the Socialist Government may seek to extend the forthcoming Quota Bill to include other matters, they agreed to a joint committee.

The Americans, however, specifically reserved to themselves, in the event of disagreement with their British colleagues, the right to present their own views to the Government, either through Washington or through the Motion Picture Association's London office.

The committee consists of nine members: four representing American interests, four British, and Warners' Max Milder, managing director for Warners in England, who may be said to sit on both sides of the fence, since he is also managing director for Associated British Cinemas.

Story Influenced Decision

The American decision undoubtedly was influenced by MOTION PICTURE HERALD's disclosure that the present Governmental feeling is towards the abolition of Renters' Quota and an upward re-grading of Exhibitors' Quota.

That disclosure, incidentally, has provoked a violent reaction among independent exhibitors here who fear that abandonment of Renters' Quota will mean that the Americans will no longer produce here and that, in consquence, the independent will be, as they say, "at the mercy" of the British combines.

Larson in Army Film Post

G. Dale Larson, who has been serving as manager of the midwest regional office of the Army Motion Picture Service, War Department, has been appointed chief of the Service's overseas branch. He will make his headquarters in New York.

Defense Appeal To Honor Balaban November 21

Barney Balaban, president of Paramount Pictures, will be the guest of honor at the dinner sponsored by the Motion Picture and Entertainment Division of the Joint Defense Appeal November 21 at the Hotel Astor, New York. The Joint Defense Appeal is the financial arm of the Anti-Defamation League of B'nai B'rith and the American Jewish Committee. Jack Cohn, executive vice-president of Columbia; Leonard Goldenson, vice-president of Paramount, and Sam Rinzler, president of Randforce Theatres, New York, are chairmen of the dinner committee.

Quebec Theatrical Group Elects Arthur Hirsch

The Quebec Allied Theatrical Industries and Association of Cinema Owners of the province of Quebec has elected the following officers: B. E. Norrish, honorary president; J. Arthur Hirsch, president; George Genetokas, first vice-president; Edouard Gauthier, second vice-president; Eugene Beaulac, secretary, and William Lester, treasurer. Elected to the executive committee were: Mr. Hirsch, president, and George Genetokas, J. G. Genetokas, Mr. Gauthier, Albin Janin, C. Bourassa, Mr. Lester, Gordon Dann, Mr. Beaulac, B. C. Salamis and M. West.

Bell Telephone Quarterly Cites Warners on Sound

Frank H. Lovette and Stanley Watkins give a detailed account of the technical development of sound and credit Warner Brothers for commercially pioneering the invention in a 19-page article on the "Twentieth Anniversary of Talking Pictures," carried in the *Bell Telephone Magazine,* a quarterly publication issued by the American Telephone and Telegraph Co. for international distribution.

Lamantia Joins Rank

Nick Lamantia, formerly with Universal, has joined the special field representative staff of the J. Arthur Rank Organization. He will supervise the Dallas, Atlanta, New Orleans, Memphis, Charlotte and Oklahoma City branches for the Rank product, which is released through Universal-International.

Heads New York Office

Janet Scellen has taken over as head of the New York office of the National Film Board of Canada. She has been with the board since 1939, when she became John Grierson's first secretary on his appointment as Canadian Government Film Commissioner.

Acquires Parkway Theatre

Martin Schwartz, former president of Kas Theatre Corporation, operating the Manhattan theatre, has purchased from Max Freeman the 286-seat Parkway theatre at Spring Valley, N. Y., built last April.

Isidore Ostrer Forms British Producing Firm

by PETER BURNUP
in London

Isidore Ostrer, head of the Gaumont-British Picture Corporation until 1941, has startled the British industry with the announcement that he plans to re-enter the production field. He has registered a new company—Premiere Productions, Ltd.,—of which he will be chairman.

Isidore's brother Maurice, who resigned last July as managing director and executive producer of J. Arthur Rank's Gainsborough Pictures, has been named managing director of the company.

The brothers have found offices in London and declare that their first film will start studio work next June.

Since his entry into the industry in 1922 when he took over control of Gaumont-British from the Bromhead brothers, Isidore Ostrer, financier and merchant-banker, has been a spectacular figure. He built up the now considerable circuit of G-B theatres and in 1932 opened the Gainsborough studios, claimed then to be the most modern in the country. He initiated the policy of big budget pictures in Britain, established equipment manufacturing plants and financed the first television effort this side.

His sell-out to the Rank interests in 1941 came only after a prolonged, and at times embittered, financial struggle. When he resigned the G-B chair, brother Maurice remained at Gainsborough to make a fabulously grossing wartime series of pictures. It's an open secret that profits on his films have sustained certain other extravagant adventures by the Rank producers.

Brother Maurice will be executive producer in the new company; brother Isidore taking care of the financial arrangements. Maurice states that his forthcoming pictures will follow exactly the pattern of his Gainsborough successes; that, moreover, studio space and distribution are assured. Rumors are current that he has arranged to hire the Worton Hall studio, which would seem to indicate that his pictures will go through British Lion distribution.

American Stars to Play Before King and Queen

Headed by Ray Milland, Academy Award winner, eight stars of American motion pictures will participate in a command performance before King George VI and Queen Elizabeth in London November 1. Appearing on a program with British stars, the group includes Pat O'Brien, Maria Montez, Jean Pierre Aumont, Reginald Gardiner, William Eythe, Dorothy Malone and Joan Bennett. Several of the players will sail on the *Queen Elizabeth,* October 25. Miss Bennett will be accompanied by her husband, Walter Wanger, film producer, who will represent the Motion Picture Academy.

TELEVISION ROLLS SLEEVES, READY FOR BIG PLUNGE

TBA Conference Hears a Panel of 80 Experts; Merit Awards Made

Television, the entertainment industry's perennially promising prodigy, announced to the post-war world that it was all set to move ahead in commercial earnest, at the Second Television Conference and Exhibition at the Waldorf-Astoria Hotel in New York last Thursday and Friday. A highlight of the event, sponsored by the Television Broadcasters Association, Inc., was the presentation of the "Awards of Merit" to nine individuals for their outstanding achievement in the field.

More than 1,200, from every phase of the industry, participated in the meeting, which signalled the close of "National Television Week." All aspects of television were discussed by a panel of some 80 experts, while on display were the new home receiver sets from eight manufacturers, with prices ranging from $225 to $2,640.

Raibourn Presents Annual Awards

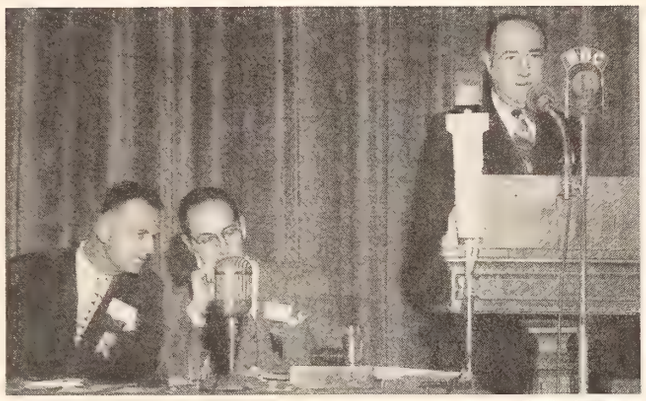
Paul Raibourn, vice-president of Paramount Pictures, Inc., president of Television Productions, Inc., and a member of the TBA board, made the awards, which were:

Group 1—Dr. Albert Rose, Dr. Harold Bell Law, and Dr. Paul Kessler Weimer, RCA Laboratories, for outstanding technical contribution to television. Group 2—John Royal, vice-president of NBC, for the individual responsible for the best special events program of the past year; Donovan B. Stetler, advertising director of Standard Brands, Inc., for the best entertainment program; Paul Belanger, television director of station WCBW, for outstanding artistic program, and Klaus Landsberg, of Paramount's station W6XYZ, Los Angeles, for the best public service program.

Group 3—To individuals for outstanding contributions to the field of television were: Dr. Oliver E. Buckley, president of Bell Telephone Laboratories, Inc., and Keith S. McHugh, vice-president of American Telephone & Telegraph Company.

Calls Television an Unbiased Medium

In making the awards, Mr. Raibourn commented on the fact that television as compared with other media affords an unbiased method of disseminating information. He said, "spoken or written words are colored by the minds of the men through which they are transmitted, while television is the first instrument which makes it possible for a distant citizen to attend a presidential speech or closely watch the strife on an industrial picket line without the intervention of another and perhaps biased mind."



By the HERALD

CONVENTION. ***At the annual Television Broadcasters Association convention at the Waldorf-Astoria Hotel, New York, last week: At the left, J. R. Poppele, president; Ralph Austrian, convention chairman, and Merlin Aylesworth, former film industry executive. At the right, Dr. Alfred Goldsmith, consulting engineer.***

Ralph B. Austrian, president of RKO Television Corporation and general chairman of the conference, opened the sessions Thursday morning. At the luncheon session, tribute was paid to the United Nations Organization, with J. R. Poppele, TBA president, presenting a special scroll to Benjamin Cohen of Chile, UNO assistant secretary general. In accepting the scroll in behalf of UNO, Mr. Cohen stressed the importance of television in bringing about international understanding and in furthering the ideals of international peace.

Coming in somewhat tempering tones from the general optimism of the speakers was a talk by Edgar Kobak, president of Mutual Broadcasting System, who said that television had been "over-publicized" with the result excessive expectations were held by the public. He said that "what we need most is less talk and more application of what we have learned in the past."

Ramsaye Says Television Needs Show Experience

Terry Ramsaye, editor of MOTION PICTURE HERALD, speaking on the topic "A Showman Looks at Television," urged television to take real cognizance of the achievements in technique and narration of the motion picture.

"No matter whether you are presenting a 'live show' or a film," he said, "what television delivers to the audience is still a motion picture and the methods of motion picture production as established by the screen remain authoritative. The greatest need of television today is experience, show experience. It needs something to show and say that will make the new medium important."

Mr. Ramsaye traced the development of the motion picture industry, then declared: "Television has all that same distance of evolution to travel, and it is going to be tedious, also expensive, if it does not learn from the motion picture—and faster."

The interest of the film industry in television was reflected by the number of theatre men present. Among those from out of town were Sam Pinanski, John Balaban, A. H. Blank, Ralph Branton, John Friedl and William Jenkens. Scores of New York exhibitors were in attendance.

Merlin H. Aylesworth, business consultant, former president of NBC, and former publisher of the New York *World Telegram,* discussing "The Effect of Television on Newspapers," said that it is "impossible for television to take the place of the newspaper."

Despite the occasional differences of opinion at the conference, optimism was the keynote, and television's rapid development generally predicted.

Hold Television Symposium In Chicago October 16-17

A two-day television symposium, conducted October 16 and 17 in the radio studios of Ruthrauff & Ryan, was held in Chicago to inform clients and agency account executives of the progress of television. Paul Raibourn, president of Television Productions, Inc., a subsidiary of Paramount, discussed the place of television in advertising. Other speakers were Paul Mowrey, national director of television for American Broadcasting Company; Norman C. Lindquist, assistant supervisor of television for the Commonwealth Edison Company.

Color Television Hearings Are Set for December 9

Despite a recent report that the Federal Communications Commission is not in support of the "color wheel" method of color television developed by Columbia Broadcasting System, hearings will be held on the technical and economic problems of commercialized color television on December 9, in Washington.

Great entertainment i

"The Bes
of Our

he Goldwyn manner...

t Years

Lives"

Picketing Slows Down Production; 4 Pictures Started, 46 in Work

Hollywood Bureau

Presence of pickets at all major studios slowed down production activity to a certain extent last week. Although shooting continued on pictures already in work, starting dates were set forward on others which originally had been slated to go before cameras the first week in October. Only four new films were launched during the week, and work was completed on eight. At the weekend, the shooting index had dropped to 46.

At Paramount, work began on "Variety Girl," based on the establishment and growth of the Variety Clubs of America. Mary Hatcher and DeForest Kelly, both newcomers, have the romantic leads, and all of Paramount's major stars, including Bob Hope, Bing Crosby, Ray Milland, Alan Ladd, Olga San Juan, and many others, are set to appear in the picture. Daniel Dare is the producer; George Marshall the director.

"The Egg and I" Goes Into Work at Universal

"The Egg and I," a film version of Betty MacDonald's best seller, went before cameras at Universal-International. Claudette Colbert, Fred MacMurray, Louise Allbritton, Marjorie Main and Percy Kilbride head the cast. Fred Finklehoffe is producing under the executive supervision of Leon Goldstein, and Chester Erskine is directing.

Columbia's new venture is another in the studio's "Whistler" series of mystery dramas. Titled "The Hunter Is a Fugitive," its cast includes Richard Dix, Karen Morley, Regis Toomey, Mark Dennis and John Kellogg. Rudolph Flothow produces; William Clemens directs.

Republic launched a melodrama, "Web of Danger," featuring Adele Mara. Phil Ford is the director; Donald H. Brown the executive producer.

Incidental News of Pictures and People

The fifth in Paramount's "Road" series, "Road to Rio," is scheduled to start next month, with Bing Crosby, Bob Hope and Dorothy Lamour heading the cast. Norman McLeod has been borrowed from Rainbow Production to direct the film, which will be produced jointly by Crosby Enterprises and Hope Enterprises. . . . Edward Small has engaged Archie Mayo to direct "The Life of Rudolph Valentino," which will be released through United Artists. The producer, meanwhile, is still searching for a screen unknown to play the title role.

The success of "Badman's Territory," which was produced for RKO Radio by Nat Holt, under the executive supervision of Jack J. Gross, has led the studio to plan a similar outdoor drama for Randolph Scott and George (Gabby) Hayes. Not only will the James brothers and the Dalton boys, who were depicted in the earlier film, reappear in the sequel, but such outlaws as Billy the Kid and Bill Doolin will also receive screen treatment. As for the feminine contingent of the cast, the studio plans to portray many of the women outlaws of the period, as well as Carrie Nation, famed prohibitionist. The picture will be titled "Return of the Badmen."

Rampart Will Produce "Possession" as First

Rampart Productions, newly organized by William Dozier and Joan Fontaine, will make "Possession," a Sheridan Gibney original, as its initial film for U-I release. Gibney will produce, and Miss Fontaine will be starred in the picture. . . . Spencer Bennet, who has directed serials for Republic for the past several years, has been promoted to feature films, and will direct the studio's next Trucolor musical Western, "Along the Oregon Trail," starring Monte Hale and Adrian Booth.

"River Lady," a story of logging days on the Mississippi River, has been purchased by U-I for Michael Fessier and Ernest Pagano, who will film it as their first production for 1947. Yvonne De Carlo, Rod Cameron, Ann Blyth and Dan Duryea will be starred. . . . In his first screen role since his discharge from the Navy, Bob Stack will costar with Barbara Stanwyck and David Niven in "The Other Love," soon to start at Enterprise.

"I Heard Them Sing," based on a novel by Ferdinand Reyher, will be the second picture to be made by the recently formed Thalia Productions, headed by Sol Lesser and Edward G. Robinson, and will star the latter. . . . Albert Dekker has been engaged for the role of the villain in Republic's forthcoming top-budget production, "Wyoming," which will star William Elliott and Vera Ralston. . . . Anne Triola has been signed to a new long term contract by Jesse L. Lasky and Walter MacEwen. She will appear in "Intermission," their next production for RKO release.

Granet to Go Abroad To Film "Berlin Express"

Bert Granet has left Hollywood on a journey which will take him to England, France and Germany in connection with the filming of "Berlin Express," which he will produce for RKO Radio. . . . The King Brothers have purchased from Monogram the script of "Rip Van Winkle," by Paul Jarrico, and will bring the picture before the cameras in December. . . . Nancy Saunders will play the feminine lead in the fourth of Columbia's current "Durango Kid" series.

Harry Beaumont has been assigned to direct, and George Haight to produce "Undercover Maisie" for MGM. . . . J. Carrol Naish has been signed by Argosy Pictures for one of the top roles in "The Fugitive," which is the tentative title of the company's initial production for RKO release. John Ford will direct the picture, a film version of Grahame Greene's best seller, "The Labyrinthine Ways." . . . John Miljan has been engaged for an important part in Cecil B. DeMille's current production for Paramount release, "Unconquered."

Thirty-four members of the cast and camera crew of Columbia's "The Lady from Shanghai," headed by Rita Hayworth and Orson Welles, have left for Acapulco, Mexico, via Pan-American World Airways. The company will be on location for a month. . . . Enterprise has obtained the services of Maria Palmer for a key role in "The Other Love," scheduled to start next week. . . . William Pereira, who produced "From This Day Forward," has signed a new contract with RKO Radio.

Klauber Original to Be Produced by Columbia

"Archangel on Horseback," an original by Marcel Klauber and John Wesley Grey, has been purchased by Columbia and assigned to Arnold Albert as his first production for the studio. . . . Warners have signed Agnes Moorehead to a multiple-picture contract, and assigned her a role in "The Woman in White." . . . Monogram producer Hal Chester plans to make a film version of the legend of "The Flying Dutchman." . . . Jane Peters, beauty contest winner, will make her screen debut in the forthcoming 20th Century-Fox picture, "The Hollywood Story."

Lang To Do "Gaucho Moon"

Fritz Lang will produce "Gaucho Moon," based on his own original story, for Diana Productions. The picture, dealing with the South American cowboys, will be shot in Argentina.

Pickford and Cowan Will Release Additional to UA

Mary Pickford and Lester Cowan have announced that they will release several films for an unnamed distributor other than United Artists, under a deal which Mr. Cowan made prior to the Pickford-Cowan partnership, which will supplement their UA distribution. Miss Pickford denied any rift with United Artists, saying that she would continue as one-third owner and that her existing distribution agreement is adequate "to take care of our program for the year."

Miss Pickford's agreement with UA provides "most-favored-nation" terms for any of the six films she had in preparation before her distribution contract expired September 5, provided they are delivered for release before September 5, 1947. UA will collect a 25 per cent distribution fee on the first $800,000 gross and 10 per cent thereafter.

In preparation are "One Touch of Venus," "Sorrell and Son," "Tonight or Never," "Street Scene," "The Greeks Had a Word for It," and "Rain," three or four of which Miss Pickford, using the Samuel Goldwyn studio, hopes to deliver before the deadline.

Women's Federation Names Best Picture Selections

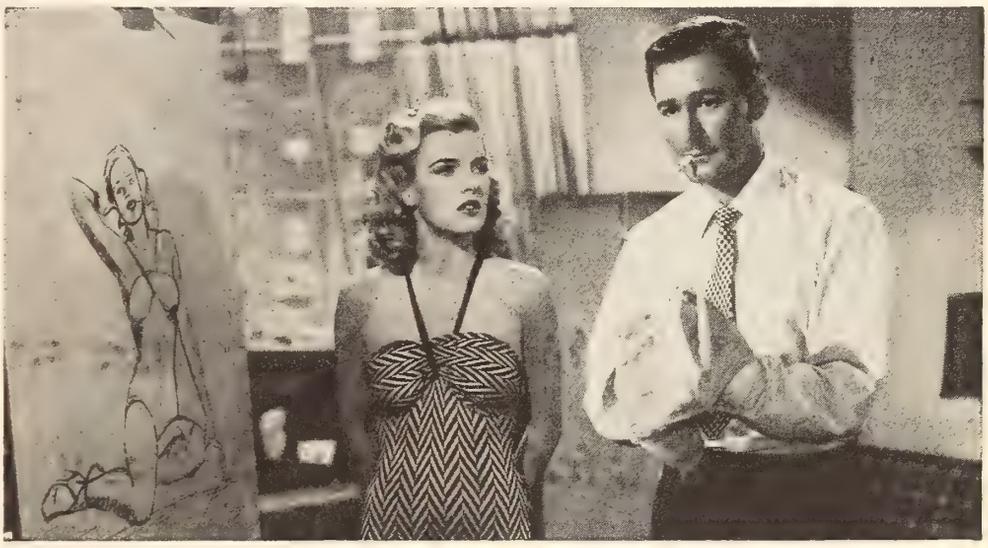
"The Searching Wind," "Boys Ranch" and "Anna and the King of Siam" were chosen by the motion picture committee of the General Federation of Women's Clubs for July, August and September, respectively, as its "Picture of the Month" selections. The Federation, which sponsors Youth Cinema Clubs throughout the country, especially emphasizes films that serve a social, economic or moral purpose.

Warners To Release Seven In First Quarter

Warner Brothers will release seven features during the first quarter of the 1946-47 season, which compares with four for the corresponding three months of the preceding season. The releases are: "The Big Sleep," "Shadow of a Woman," "Cloak and Dagger," "Nobody Lives Forever," "Deception," "Never Say Goodbye" and "The Verdict."

PREVIEWS OF TRADE SHOWS

"Margie"—a scene from the Twentieth Century-Fox picture which was shown to the trade October 15. It stars Jeanne Craine and Alan Young.



ERROL FLYNN and Peggy Knudsen in a scene from Warners' "Never Say Goodbye", starring Mr. Flynn and Eleanor Parker. The picture will be shown the trade October 21.

COMPLETED

COLUMBIA
Lone Hand Texan
Inside Story
Last of the Redmen

MONOGRAM
Cisco and the Angel

PARAMOUNT
Dear Ruth
Adventure Island (Pine-Thomas)

PRC
Philo Vance's Gamble

REPUBLIC
Outlaws of Sioux City

STARTED

COLUMBIA
Hunter Is a Fugitive

PARAMOUNT
Variety Girl

REPUBLIC
Web of Danger

UNIVERSAL-INTERNATIONAL
Egg and I

SHOOTING

COLUMBIA
Lady from Shanghai
Twin Sombreros
They Walk Alone
Guilt of Janet Ames

ENTERPRISE
Arch of Triumph

MGM
Green Dolphin Street
To Kiss and to Keep
Merton of the Movies
It Happened in Brooklyn
This Time for Keeps
Summer Holiday
Unfinished Dance
Romance of Rosy Ridge

MONOGRAM
It Happened on Fifth Avenue

PARAMOUNT
Big Haircut
Golden Earrings
Desert Town (Wallis)
Unconquered (DeMille)

PRC
Red Stallion

RKO RADIO
Banjo
They Won't Believe Me
Bachelor and the Bobby-Soxer
Time to Kill (Hakim-Litvak)
Tarzan and the Huntress (Lesser)

REPUBLIC
Hit Parade

20TH CENTURY-FOX
Boomerang
I Wonder Who's Kissing Her Now
Homestretch

UNITED ARTISTS
Red River (Monterey)
New Orleans (Levey)
Vendetta (California)
Carnegie Hall (Federal)
Who Killed "Doc" Robin? (Roach)

UNIVERSAL-INTERNATIONAL
I'll Be Yours
Slave Girl

WARNERS
My Wild Irish Rose
Woman in White
Deep Valley
Night Unto Night
Love and Learn
Possessed
Pursued (U. S. Pictures)

Last year

Leave Her *to* Heaven

was a top moneymaker...

This year, by the same author, and headed for the same boxoffice results...

The Strange Woman

HUNT STROMBERG

presents

HEDY LAMARR

in

"The Strange Woman"

co-starring

GEORGE SANDERS
LOUIS HAYWARD

with

HILLARY BROOKE · GENE LOCKHART · JUNE STOREY

RHYS WILLIAMS · Produced by JACK CHERTOK

Directed by EDGAR ULMER · Screenplay by HERB MEADOW

Based on the novel "The Strange Woman" by BEN AMES WILLIAMS

A Hunt Stromberg Production

A best seller

a best grosser from UA

ALBANY

Another week of excellent business was registered in downtown Albany theatres. "Notorious," at Fabian's Palace, was on the receiving end of a "break" in a *Knickerbocker News* story about a publicity stunt which attracted police attention—although the film's name was not included. The Grand, also Fabian, held over "The Stranger." Warner's Strand had "Nobody Lives Forever." . . . Republic Pictures' local branch will open on October 21 a six-week drive in honor of manager Arthur Newman, who has been away from his desk because of illness.

For the first time in history, the three theatres in Watervliet (city four miles north of Albany) are under one management. Samuel E. Rosenblatt, of Albany, relighted the Grand, which he purchased last spring. The lease held by Mrs. William Barney expired in September. Rosenblatt made equipment installations and redecorated the lobby and front of the house. Edward Christie, until recently a projectionist in Troy theatres, was appointed manager of the Grand.

The remodeling and modernizing of the MGM exchange is expected to begin soon. Metro will do the job itself, under an agreement with owner William W. Farley. Installation of air conditioning will be one of the improvements.

ATLANTA

Business is on the upgrade in all theatres since the fair and other outdoor attractions closed. . . . Ed Ashmore, formerly in the booking department Paramount, appointed as head booker and office manager at Republic Pictures. . . . Abe Borisky, formerly of the Independent theatres, Chattanooga, Tenn., has purchased the Pantages theatre in Birmingham, Ala., and after improvements he will open about December 1, with first run pictures and name bands. . . . Dixie Graham, former office manager PRC, now with Kay Film Exchanges in the same capacity. . . . Bulter Gore, has reopened his Howard theatre in Tampa, Fla., with weekly changes. . . . Jack Burkette, of Fort Myers, Fla., has leased from the Circle theatre from Paul Vinson for five years. . . . W. Lee, of Gainesville, Fla., has sold his theatre in Trenton, to C. E. Bolton. . . . Ed Ashmore, former in the booking department Paramount appointed as head booker and office manager Republic Pictures. . . . Visitors to the city include R. E. Martin, E. D. Martin, Hugh Martin, Martin Theatres, Columbus, Ga., Rufus Davis, Jr., Martin-Davis Theatres, Dotham, Ala., J. H. Thompson, Martin and Thompson Theatres, Hawkinsville, Ga., and Oscar Oldnow, Los Angeles.

BALTIMORE

Despite intermittent rain at the beginning the week including Sunday October 13, it promises good box office. "Suspense" started nicely at the Century; "The Killers," went into a second week at Keith's; the Hippodrome found is advisable to hold "Notorious," for a fourth week; the Maryland opened with "Dead of Night," after a flyer with a stage show; the New held "Three Little Girls in Blue" for a second week; Times and Roslyn hit a happy combination with "Bowery Bombshell," on same bill with "I Ring Doorbells," which audience enjoyed thoroughly; "Cloak and Dagger" started jamming them into the Stanley; "Open City," has gone into its third week at the Little and "It Shouldn't Happen to a Dog," got off to a nice start at the Mayfair.

New seats have been installed in the New Albert by I. K. Makovar. He bought the house from Jack Dauses. *Morning Sun* had a lengthy article by Rodney Crowther about amusement taxes in Maryland and discussed the Sherbow Commission of Distribution of Tax Revenues idea that the inequity of the state receiving all of that tax from each community without sharing it and that it should be corrected. Proclamation of Fire Prevention week from October 6 to 12 made by Governor H. R. O'Conor was printed in newspapers and observed throughout the city. Baltimore Museum of Art has started it series of free film showings Sunday afternoons, the first being "Man of Aran," October 6. Front of Loew's Parkway has been cleaned and repainted under supervision of Charles McLeary and James Quinn, manager and assistant respectively.

CHICAGO

The Variety Club started its fall schedule of activities with a gin-rummy tournament and card party Saturday October 12. . . . Helen Pender, formerly on the office staff at the local MGM exchange working as a biller, is now acting in Hollywood. Her latest role is in "Night and Day." . . . All-American News, headed by E. M. Glucksman, has started production of commercial films using Negro actors and aimed exclusively at Negro patrons. . . . The United Artists and MGM (Garsonites) bowling teams are leading the local Film Row bowling league. . . . Sam Levinsohn, head of the Chicago Used Chair Mart firm, will attend the convention of the National Association of Theatre Equipment Dealers in Toledo, November 8-11. . . . Paramount held a special screening for exhibitors and the press at the Esquire theatre for "Two Years Before the Mast."

CINCINNATI

Albert C. Benson, formerly sales manager at the Paramount branch, in Washington, has been appointed manager of the Paramount branch here, succeeding Joseph J. Oulahan, who has joined the J. Arthur Rank Organization in this country, with temporary headquarters in Philadelphia, with sales supervision over Philadelphia, Pittsburgh, Washington and Cincinnati. Prior to his association with the Washington branch, Mr. Benson was short subjects manager at the Toronto exchange, and previously was a salesman in the Philadelphia branch. . . . Charles F. Schwalm, son of John A. Schwalm, manager of the Northio Rialtom at Hamilton, Ohio, has been named city law director in that city. . . . George Turlukis has sold his State theatre, in Middletown, Ohio, to Mitchell Blachschleger, who, in turn, has sold his Rand theatre, at Lynchburg, Ohio, to Oliver Joesting. Mr. Turlukis will continue operation of the Family theatre, in Middletown and the Rossville, at Hamilton, Ohio, which he recently opened. . . . A new drive-in theatre will be built at St. Albans, W. Va., by R. Shore, E. R. Custer and Floyd Price, who also plan a drive-in at Belle, W. Va., both projects to be started as soon as materials become available.

CLEVELAND

First run downtown theatres have advanced their weekend and holiday admission prices five cents to a top of 75 cents, the second boost since June. . . . MGM's Gallant Bess was a visitor here on a busy Thursday, during which she called on Mayor Thomas A. Burke at City Hall, made a personal appearance at the MGM exchange, had her picture taken with members of the branch and was on exhibition in front of Loew's State Theatre where her picture will shortly be shown. She was accompanied by Capt. Volmey Phifer and Joe Davidson, her owner and trainer.

Variety Club, headed by Eddie Bergman as chief barker, has arranged to send to the displaced people of Europe 7,000 cans of milk. . . . Warner's Bud Friedman in his capacity as chairman of the Warner club entertainment committee is in charge of the club's masquerade party to be held in the Club Rooms November 1. . . . Board members of the Cleveland Motion Picture Exhibitors Association voted to show the forthcoming Community Fund trailer at all member houses.

COLUMBUS

Business is still staggering under the burden of he prolonged transit strike which started October 1 and has kept all street cars and buses of the Columbus and Southern Ohio Electric Co. off the streets . . . revenues of downtown theatres are down at least 50 per cent weekdays, climbing to not more than 65 per cent of normal business on weekends. . . . "The Strange Love of Martha Ivers" at the Ohio, Three Stooges and "White Tie and Tails" on the Palace stage-and-screen bill, "Gallant Bess" at the Broad and "The Big Sleep" and "Bamboo Blonde" at the Grand all would have done much more business if the street cars were running.

Neth's Markham theatre on the South Side is now open after redecoration. . . . Street car strike caused the cancellation of the Saturday morning Lone Ranger kids' shows for the past two weeks at the Palace. . . . The F. E. Gooding Amusement Com-

(*Continued on page 37*)

THE
DARK
MIRROR

Twins!

one loves...

THE DARK MIRROR

one love ...to KILL

INTERNATIONAL PICTURES presents

Olivia de Havilland • Lew Ayres

IN NUNNALLY JOHNSON'S PRODUCTION

"THE DARK MIRROR"

WITH THOMAS MITCHELL

RICHARD LONG • CHARLES EVANS • GARY OWEN • Original Story by Vladimir Pozner

Produced and Written for the Screen by Nunnally Johnson • An International Picture

Directed b
ROBER
SIODMA
who gave you
"The Spiral Staire
and "The Killers"

(Continued from page 34)

pany registered with the Ohio Division of Securities 245 shares of no par value common stock to be sold at $100 per share. . . . Floyd Gooding, owner, is a member of Variety Club, Tent No. 2, and operates carnivals. . . . Hallowe'en party will be staged October 31 at the Variety Club with music by Paul Decker's orchestra. . . . The Broad, Lancaster, is now being redecorated, manager Herbert Kueller reports. . . . Leo Kessel, manager of the Palace in the same town, says that his theatre will be given a similar going over next month.

DALLAS

Business in local houses went into a decided slump last week, with both downtown houses and suburbans affected. Opening of the 60th State Fair of Texas, the first postwar exposition for the second largest state fair in the country took the spotlight and the play away from the theatres. There were also two big intersectional football games which also took their toll of the cash customers. "I'll Always Love You" got a mere $8,000 at the Palace, one of the lowest grosses at this house in some time. At the Majestics "Canyon Passage" barely made $14,500, which is unusual as the big Western usually flourish here under any conditions. The neighborhood houses were in a similar state of poor business.

DENVER

Cool weather driving folks into theatres. . . . Robt. Patrick takes over Kiva. . . . Monogram remodeling and redecorating new location, 2144 Champa. . . . Rig theatre, new house at Rangely, Colo., in new oil field, opens. Owned by Western Amusement Co., Los Angeles. . . . Ben Riggs sells Windsor, Windsor, Colo., to Ted Knox, equipment salesman. . . . R. H. Phillips, Indianola, Neb., changes name of theatre from Roxy to Ray. . . . Governor John C. Vivian proclaims October as Motion Picture Month. . . . Out-of-town exhibitors seen on film row included: C. E. McLaughlin, Las Animas, Colo.; Paul C. Morgen, Hay Springs, Neb.; L. L. Mutchie, Haxtun, Colo.; George Nescher, Springfield, Colo.; Mrs. Nadine Caselnova and her mother, Mrs. Joseph Amato, Trinidad, Colo.; Joe Novak, Pueblo, Colo.; Mr. and Mrs. Leon Coulter, Loveland, Colo.; Thos. Knight, Riverton, Wyo.; Charles Klein, Deadwood, S. D.; C. J. Brase, Holyoke, Colo.; Mr. and Mrs. William Kugelmann, Trenton, Neb.; Wilbur Williams, Boulder, Colo.

DES MOINES

"Till the End of Time," showing at the Orpheum theatre last week, proved the top drawing card downtown and was held over two extra days. . . . Dora Middleworth, Tri-States accounting department employee, celebrated her 35th anniversary of working for A. H. Blank last week. . . . Tri-States opened a new candy shop this month adjoining the newly remodeled Strand theatre and Vivian Winslow, former assistant manager of the Des Moines theatre, will operate the shop. . . . A half-hour radio quiz, weekly feature on WHO, last week had five members of the Des Moines Paramount exchange office com-

peting with five employees of the Paramount exchange in Omaha—with Des Moines winning. . . . Bob Dunnuck, manager of the theatre at Fairfield, Ia., was a visitor on Des Moines' Film Row last week.

DETROIT

Business was spotty this week, with holdovers predominating in Loop theatres. . . . Civilian Production Administration director here warned theatre and other industries with plans for new construction that restrictions would last "another year at least." Approximately $216,000,000 worth of building, including many film houses, has piled up behind current Government barriers in 61 Michigan counties.

Charges that major distributors are holding back releases to make exhibitors "film hungry" and thereby increase rentals were aired at the meeting of the Michigan ITO this week. Suggestion was made that if members held together on refusing to pay current prices, rentals might come down. . . . Variety Club members will meet Monday, October 21, at 9 P.M. in the new clubrooms at the Tuller Hotel to elect a new slate of officers.

HARTFORD

Holdovers are continuing to do good business in the Hartford territory. Latest films held in key theatres: "Cloak and Dagger," "Holiday in Mexico" and "If I'm Lucky." . . . Joseph Adorno, son of the Palace theatre, Middletown, Conn., owner, has been nominated by the Connecticut Republicans to run for State Treasurer on the Republican ticket. . . . Harvey King, who became a member of Local 84, IATSE, Hartford, back in 1901 when the Local was first chartered, recently observed his 78th birthday. . . . Roger Dion is the new assistant manager at Warner Regal, Hartford. . . . William Scanlon of Lynn, Mass., IATSE trustee, was among the speakers at the 45th annual convention of the New Hampshire Federation of Labor, at Portsmouth, N. H., recently.

Admission prices have been increased in a number of New England theatres—Two Warner circuit theatres in Hartford, Strand and Regal, have increased admissions five cents. The Music Box theatre, New Britain, Conn., has placed a five-cent increase on children's admissions only. And the Park and Greendale, Worcester, Mass., have increased their prices to 44 cents.

The Cameo theatre, West Haven, Conn., rebuilt, reopened last week. . . . Loew's Poli-Lyric, Bridgeport, Conn., has been reopened. . . . John Hazelton Donovan, Middletown theatre projectionist for many years, died last Wednesday.

INDIANAPOLIS

This is the time of the year when all Indiana pours outdoors to look at the colorful foliage, but there's an improved tone to theatre business despite the free competition. "Gallant Bess" took a fine $15,500 last week at Loew's and the current attraction there, "Holiday in Mexico," is even bigger. Although "Make Mine Music" is down at the Indiana, "S. O. S." is giving the Circle the largest week it's had with a straight film bill in a long time. . . . J. B. Stine, A. H. Kauf-

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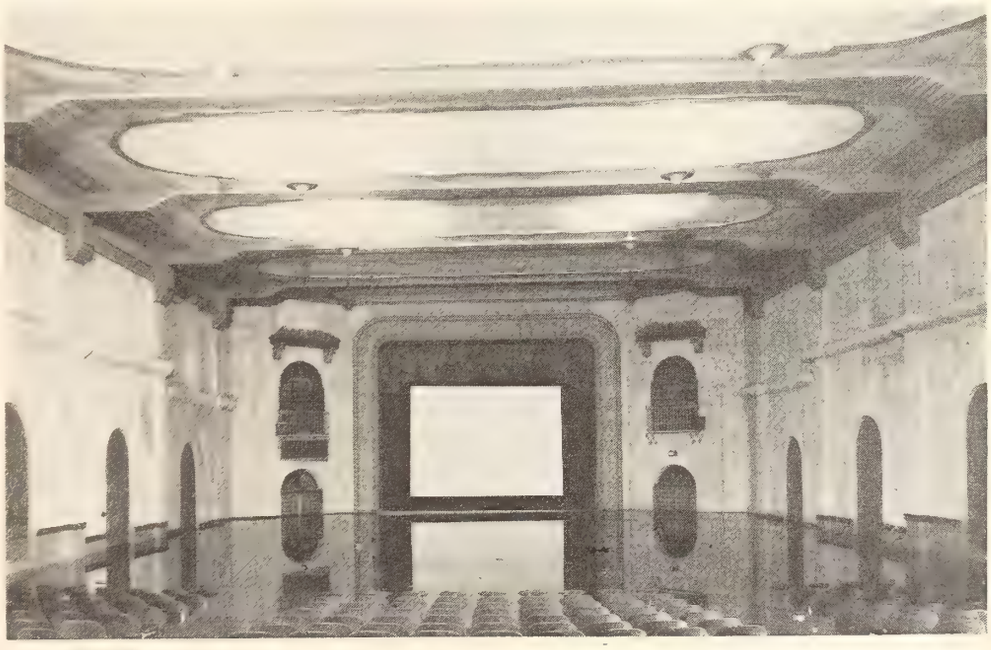

THE MORNING AFTER the flash flood which recently hit San Antonio: a view in the Harlindale theatre. The photographer used a boat.

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man and Jack Van Borssun of Terre Haute, Sam Neal of Kolomo, Lisle Krieghbaum of Rochester, Bruce Kixmiller of Bicknell, Harry Kornblum and Oscar Fine of Evansville, Sam Switow of Louisville, W. T. Studebaker of Logansport, Alex Manta of East Chicago and Harry Vanderschmitt of Bloomington attended the ATO of Indiana directors meeting here Tuesday. The session approved the resolutions passed at the national Allied convention. . . . Marcus Enterprises moved all equipment from the old Alamo this week, shifting the Western policy and even the name to the Ambassador, now advertised as the Ambassador-Alamo. Joe Cantor, who bought the Alamo building recently, takes over November 1 and says he'll play Westerns too.

KANSAS CITY

Edward Mansfield, city division manager for Commonwealth theatres, found a timely old picture for keying with the trial and conviction of Nazi leaders, "Hangmen Also Die," which he booked for the downtown Regent, advertised with a layout showing current headlines on the Nazi trials, and will run in the other local Commonwealth houses, in turn; there being only one print available.

The American Royal Live Stock and Horse Show, resumed in its full extent after a lapse because of the war, is dated October 19-26. . . . The film industry is cooperating extensively with the Community Chest campaign. Most theatres are extending their help in individual ways in their neighborhoods. Clarence A. Schultz, president of Commonwealth theatres, is chairman of the "internal solicitation" program on Film Row, assisted by Arthur Cole of Paramount and Finton H. Jones, insurance adviser. Elmer C. Rhoden of Fox Midwest is chairman for the corporate gift committee in the industry. M. B. Cohn, manager of the Newman, is chairman for downtown theatre personal contributions.

MEMPHIS

Business was definitely picking up at two downtown theatres this week — Malco, showing "Canyon Passage," and Loew's Palace, showing "Angel on My Shoulder." At Warner and Loew's State attendance was a little off. But "Two Guys from Milwaukee," which just closed at the Warner, was held over for two weeks and came near new records. . . . Cool weather has brought an increase in attendance at Memphis and mid-south neighborhood theatres.

Lynn Dunn, United Artists and RKO employee in Atlanta for many years, has become manager at Memphis for Kay Film Exchange. . . . Esquire theatre, new Negro house, has been opened in Orange Mound Community in Memphis by J. D. Catsoodas, Jr. . . . W. A. Finney, division manager for Loew's, Atlanta, was in Memphis this week. . . . Mid-south theatre owners visiting and shopping on Film Row included: Don Landers, Radio theatre, Harrisburg, Ark.; Fred Brown, Ozark Amusement Co., Hardy, Ark.; W. L. Landers, Landers theatre, Batesville, Ark.; K. H. Kinney, Hays theatre, Hughes, Ark.; S. B. McRee, Coffeeville theatre, Coffeeville, Miss.; Louise Mask, Luez theatre, Bolivar, Tenn.; G. C. Pratt, Dixie theatre, Fulton, Miss.; Mr. and Mrs. Roy Cochran, Juroy theatre, Little Rock, Ark.

MINNEAPOLIS

Loop theatre grosses in the Twin Cities have been running spotty with only a few of the top films doing good business, such as "Notorious," which did $38,000 in two weeks at the RKO Orpheum, Minneapolis. Meanwhile, the neighborhood houses are reporting near-record business, which is mystifying exhibitors who are unable to determine the exact cause for the trend. At the same time, night club operators have reported a falling off in late supper trade, while neighborhood taverns have picked up noticeably in recent months. . . . RKO Orpheum is preparing for a lavish northwest premiere of "Sister Kenny" October 31. "Lady Luck" will have its world premiere in Duluth on October 23.

A special convention of the North Central Allied board has been called for November 13 by Ben Berger, president, to discuss provisions of the consent decree in the New York equity suit. Retaliatory action against alleged unfair distributor trade practices also will be aired. . . . J. E. Lovelett, former Minneapolis Monogram salesman, has been named northern Minnesota sales representative for the Minneapolis Columbia branch. . . . C. H. Clossen, operator of the Green theatre, Anoka, Minn., has boosted prices five cents on adults and two on children, making them 40 and 14 cents. . . .

NEW ORLEANS

The G. W. Allens of Gala theatre, Butler, Ala., opened a new theatre in Camden, Ala., recently. . . . Hall Houpe, exhibitor from Shelby, N. C., was a city visitor. . . . L. V. Garroway of Prentiss, Miss., has opened a new theatre, the Plaza there. He will only operate his old theatre, the Ritz, on Saturdays. . . . Members of the New Orleans film industry will participate in the production of an Air Show November 2-3, sponsored by the Civil Air Patrol with the cooperation of the Army Air Force. They are: William Cobb, Joy N., Willis and Fred Houck of Joy Theatres, Inc.; W. A. Prewitt, Shirley Reach and Connie Black of Associated Theatres; W. J. Broussard of Bruce theatre, Crowley, La.; Waddy Jones, of Joy-Strand Theatre; R. C. Stevens, L. C. Montgomery of Ritz theatres; Charles Lamantia of Ritz Theatre, Gogalusa and Jeanette Sheffield. Ray Del Rio is back in the industry after a two years absence. He is salesman for P.R.C. replacing P. L. Spindler.

OMAHA

Theatres found beating par tough during the week. Ak-Sar-Ben's week-long horse show helped dent business. Weather was cold, rainy. . . . RKO-Brandeis is installing heat and air conditioning units in its lobby. . . . Joe M. Foley is new Monogram booker. . . . James L Hosic is opening the Milford theatre, Milford, Neb. . . . Business men at Royal, Ia., have closed their theatre for the winter. . . . Mort Eichenberg, Jr., has taken a position his father once held here as salesman at PRC. . . . Front Office and Back Office bowlers will clash in a friendly sports battle. . . . Northeast Nebraska exhibitors gathered in Norfolk for a special meeting on their problems. . . . Darvin Evans has purchased the State theatre at Hurley, S. D., from H. I. Stearns. . . . Margaret Gagnon is a new secretary at Warners. . . . Joe Meyer, operator of a film advertising agency in this territory, will enter hospital for a gall bladder operation.

PHILADELPHIA

Business dropped all along the line with "If I'm Lucky" topping the town with $24,000. The drop in box office blamed on poorer product. . . . Variety Club Tent 13 is planning the largest show in their history November 21 at Convention Hall, for their Heart Fund. Frank Sinatra will give a concert and Andre Kostelanetz will conduct 100 men of the Robin Hood Dell Orchestra for the affair. . . .

Allen Goodkin has been named manager at Paramount's Nixon theatre. . . . William Goldman, head of the William Goldman Theatres, Inc., is now commuting to Bermuda by plane. . . . Abe Rovner invited members of the industry to the opening of his new Roxy, in Camden. The house is on the site of the old Garden. Leonard Hetelson is managing director. . . . Allied Independent Theatre Owners of Eastern Pennsylvania held a series of meetings on product for members and managers in various cities in their territory. . . .

Dick Brown, with Warners over 14 years, is now chief of the Motion Picture Division for Special Services of the Veterans Administration, in town. . . . Warner local houses are trying out a Kiddie Cartoon Carnival. Fifteen cartoons are shown, seats sold in advance, doors opening at 9:30 A.M. . . . Joseph Schwerha, owner of the Shillington, Shillington, Pa., has bought a large tract of land on the town's main street, and will erect a new theatre, seating 700, twice the capacity of the Shillington.

PITTSBURGH

Pittsburgh at night began to resemble a ghost city as the power strike went into its third week. Transportation is limited to a few out-of-town busses and the few lights over the film-house marquees are providing

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what little street illumination there is. Managers of the various downtown houses are becoming frantic. One house hasn't averaged $100 a day for the past 18 days. Adding to the manager worries is the uncertainty of the help, since very few are able to reach their homes when the houses close at midnight. John Walsh, manager of the Fulton theatre, operated his house with only two employees for three consecutive days. A hotel strike which has closed all of the leading hostelries has added to the confusion.

Moe Silver, zone manager for Warner Brothers, has been named chairman of the Motion Picture Division for the Community Chest campaign. . . . The American Legion Post of the Variety Club has postponed the scheduled banquet for Jimmy Balmer, its outgoing commander, because of the hotel strike. . . Bill Eythe, now in London, writes his folks in Mars, Pa., that the picture he made in England, "Meet Me at Dawn," is finished and looks good. . . . Richard Harper, MGM salesman, has been transferred to the Cleveland exchange.

PORTLAND

Continued pleasant autumn weather acted as a much needed stimulant to downtown box offices. . . . Forman Brothers of United Theatres announce acquisition of some 50 acres near South Tacoma, Wash., where they plan a motor-in theatre to accommodate 600 cars. Investment totals $200,000. . . . Herb Cass, salesman in Oregon for National Screen Service, reports steady increase in business in the smaller Oregon community, especially where it is a family operated house.

Clarence Tillman, formerly veteran salesman Columbia Pictures, is now head of the theatre division of Allied Brokerage Company, opening Portland offices in the Henry Building. . . . Jack L. Lovett has opened the new Oregon Theatre Co-Operative at 2107 N. W. Northup, and at present is booking pictures for theatres in Lebanon, McMinville, Laurelhurst, Egyptian and Irvington in Portland. . . . Ray Grombacher, veteran theatre operator operating the Egyptian, has purchased half interest in Irvington Theatre from Sanford Smith.

SAN ANTONIO

Business continues to hold up well at all theatres. Top first runs were "The Killers" at the Majestic and "Centennial Summer" at the Aztec, both doing about even at the box offices last week. . . . A vaude-film policy recently went into the Queen theatre, Galveston, Texas. . . . The first all-Negro Cowboy films ever made will soon be produced by the All-American News Co. in the lower Rio Grande Valley. E. M. Glucksman, president of the all-Negro newsreel company which is now branching out into Negro feature pictures, said that players will be sent from New York to South Texas where real cowboys will be recruited as extras.

ST. LOUIS

Influx of thousands of visitors to see the World Series offset the loss of localites to the ball park and theatres in St. Louis man-

aged to overcome the baseball competition and come out with a slightly above average week. . . . As a counter measure the first run theatres broadcast inning-by-inning results of the afternoon games. . . . Fanchon & Marco changed the policy of its deluxe first run house, St. Louis theatre, this week by giving it top product. The first of such pictures is "Notorious," to be followed by "Cloak and Dagger." Ordinarily, such films play other F&M first run houses, while the St. Louis has been the house for revivals. . . . The St. Louis industry lost a good friend this week when Arthur Kaye, general manager of the St. Louis *Star-Times,* retired. Kaye's last act in behalf of the industry was introduction of alphabetical directory of theatres in the afternoon paper. . . . Four youths captured in East St. Louis, Ill., in trying to burn an entrance into Majestic theatre, a Publix Great States house, with a stolen acetylene torch. . . . Elmer Moran, business agent for the St. Louis Theatrical Brotherhood Local No. 6, has been appointed assistant to Frank Stickling, international representative, who has taken over affairs of union during "state of emergency."

WASHINGTON

Washington temperatures went from 85 to 54, in one week, accompanied by driving winds and rain. Both Warners' Earle and Metropolitan theatres had unfavorable weather for their world premieres of "Cloak and Dagger" and "Her Sister's Secret" respectively. RKO Keith's opened with "The Stranger;" Loew's Capitol with "Cockeyed Miracle;" Loew's Palace with "Three Little Girls in Blue;" and Sidney Lust's Hippodrome, October 12, with the James Mason picture, "Alibi." In the foreign field, Mrs. Miller's Little Theatre opened with "Marie Louise," by Swiss Producer Lazar Welcher, who did "The Last Chance." Picture was very favorably received by the drama critics.

Nathan D. Golden, Dept. of Commerce, and First Assistant Chief Barker of Variety Club Tent No. 11, who was chairman of the District Committee for "Employ the Physically Handicapped Week," presided at a luncheon attended by a large number of government officials interested in rehabilitation work. . . . Samuel Roth, president of the Virginia Circuit, for Valley Theatres, announces that John G. Broumas has joined his staff.

New members inducted into Variety Club Tent No. 11 by Nathan D. Golden, chairman of the membership Committee, were James H. Brady, Harry Carpel, Morton Gerber, Lee Garling, Eugene Kramer, William Lichtenberg, Samuel Liggett, L. Gardner Moore, Charles Cohn, Bert Sarazan, Douglas Stalker, Samuel Shapiro, Jules Rendelman, Louis Rosenberg, I. William Stempil and Francis J. Storty. . . . Lust Theatres signed the "Tennessee Ramblers" Republic Pictures songsters for a three-day engagement. They made appearances at the Milo, Rockville, the Marlboro, upper Marlboro, the Arcade and the Cameo, Hyattsville.

Bitto Fined for 16mm Print Use

Joseph Bitto, who had pleaded guilty to a charge of copyright infringement involving a 16mm version of Twentieth Century-Fox's "Song of Bernadette," was fined $250 and sentenced to six months' imprisonment by Federal Judge Grover Moscowitz in Brooklyn, N. Y., last Thursday. The sentence was suspended, however, and the defendant was placed on 18 months' probation.

Bitto was one of a number arrested last April by the Federal Bureau of Investigation in connection with illicit traffic in 16mm prints which the industry had given to the Army for overseas exhibition. A number of the prints were found to have been stolen from the Army Signal Corps laboratories in Astoria, L. I.; however, Bitto was not charged with being involved in the theft of the prints.

Edward A. Sargoy of the Copyright Protection Bureau and a member of the New York law firm of Sargoy and Stein, was special counsel for distributors involved in the case. During the trial Mr. Sargoy told of the industry's effort to protect the prints from illicit traffic, but said the problem had been complicated since the war, when thousands of prints were supplied to the services. Many of these same prints are now showing up for unauthorized exhibition around the country, he explained.

Chouinard Buyer for Independent Combine

In his capacity as buyer for the new Twin City film buying and booking combination, Independent Theatres of Minneapolis, Casper Chouinard, veteran film salesman for United Artists in that city, will buy film for 26 theatres in the Twin Cities area. Henry Greene heads the group. On the list are six houses of Guttman-Mann; three each in the Henry Greene, Lyle Carisch and Rubenstein-Kaplain circuits; two theatres operated by Nate Fischer in Minneapolis and George Granstrom in St. Paul; the Hamlin and Radio, neighborhood houses in the Montgomery-Dale-Rydeen circuit, St. Paul; one each owned by Max Torodor and Bill Levy in Minneapolis and one each owned by Sol Torodor, Sam Zuckman and Art Stevens in St. Paul.

STRIKE AT CRITICAL POINT; LABS HIT

Workers Refuse to Cross Picket Lines as A.F. of L. Locals Ignore Heads

Now in its third week, the Hollywood labor situation reached its most critical stage Monday as some 1,500 laboratory technicians and film processors stopped working.

This action was taken when the technicians, members of Local 683 of the International Alliance of Theatrical Stage Employes, AFL, refused to cross picket lines which the rival Conference of Studio Unions has maintained at the studios since September 26 in the AFL jurisdictional dispute over which union is authorized to construct studio sets.

IA Officers Face Test

With this action the ability of the IATSE International officers to control the Hollywood locals faced its severest test as a majority vote by IATSE technicians to observe the CSU picket lines marked the first defection from the IATSE anti-strike stand maintained throughout last year's strike.

The recognition of the CSU picket lines by the IATSE local has halted work in nearly all of Hollywood's film laboratories. Since each day's shooting is dependent on inspection of the previous day's film, the failure of laboratory technicians to report to work hampered production almost as completely as if all studio employes were idle.

Paramount studios were operating on a near normal basis Monday, because technicians there got to work before the announcement was made public not to cross the picket lines. On Tuesday, however, the local was to take action to halt laboratory work there.

At midweek the studios were making plans to fly each day's filming to New York for processing.

The New York technicians local, however, is understood to have informed Hollywood technicians that it will not process the film if it is shipped east.

Color Films Halted

Nine pictures which were being produced in Technicolor by four studios also were completely halted as Technicolor has no laboratories outside of the film capital.

Monday the CSU agreed to withdraw pickets from the Williams Laboratory so that the plant can handle film from independent producers unaffected by the strike. A similar agreement was made with Cinecolor after the latter agreed not to handle film from the struck studios.

Any prospects of the immediate settlement of the strike was squelched in Chicago Tuesday when the American Federation of Labor Convention approved the Screen Actors Guild resolution calling for settling jurisdictional disputes by conference, but rejected other plans which called for a specific arbitration board within the AFL to handle such disputes. In other words, the resolutions committee's sentiments which were approved by the convention wants disputes settled by conferences but does not want to give power to any group to settle disputes.

Last Thursday, picket concentration in the strike was shifted to the Paramount Laboratories after they had first gathered *en masse* at Columbia and were read the court order limiting their number to 25. That day was peaceful.

Outbreak at Technicolor

However, Friday violence flared anew at the Technicolor plant, which resulted in some 50 arrests. After this outbreak, Technicolor, following the example previously set by MGM, Warners, Republic and Columbia, obtained a court order limiting the number of pickets.

Following a Sunday night meeting the CSU defied the court order and threw a mass picket line around Columbia, which brought arrests. The CSU said this procedure was designed to test the legality of court orders limiting the number of pickets.

Amid news of the jurisdictional dispute came word late last Wednesday that the Studio Projectionists' Local 165 signed a pact embodying the previously stipulated 25 per cent increase, retroactive to January 1.

Managers Excluded from Chicago "IA" Drive

Richard Walsh, IATSE president, reiterated last week that managers will not be included in the new theatre "white collar" workers being organized in Chicago. This was also affirmed by Gene Atkinson, business agent of the local operators' union, who in an original announcement regarding formation of the union, had stated that managers would be in the new unit.

de Rochemont Addresses Meeting of AMPA

Richard de Rochemont, March of Time producer, was scheduled to address a luncheon meeting of Associated Motion Pictures Advertisers at the Town Hall Club, New York, October 17, on "The European Film Market Today."

Carbon Cost Up 10%

Added costs in the manufacture of projector carbons have made it necessary for National Carbon Company to increase its price to dealers by approximately 10 per cent, the company has announced. Continued research and development programs in cooperation with other phases of the industry are planned.

Virginia Circuit Sets Plans for Anniversary

Advertising and showmanship techniques adjusted to modern conditions, theatre problems evolving from the New York Court decision, and plans for a public celebration of the circuit's 20th anniversary in November were discussed by officers and managers of Neighborhood Theatres Wednesday at an all-day meeting in the John Marshall Hotel, Richmond, Va.

Morton G. Thalhimer, president of the circuit, presented pins to managers of 20, 10 and five years' status, at an anniversary luncheon during the meeting, which concluded with a dinner and dance Wednesday night.

At the afternoon session the managers heard short addresses by the representatives of the major companies and by Robert Baryon, counsel for the Confederacy of Southern Associations, who outlined the major points in CSA's brief for intervention in the New York suit.

Maurice A. Bergman, Universal-International Pictures eastern advertising and publicity director, addressing the managers said this is the time to analyze our point of view on theatre advertising while business is good and we can afford to be experimental.

Mr. Bergman said that while new audiences have been gained, it is a question whether the new patrons can be held when strong competition develops.

"Theatre advertising must keep ahead of the public taste since ours is the responsibility to educate the public as well as to sell," he declared. He outlined the 10 objectives in theatre advertising as being to get advertising back into the theatres where it belongs; to localize its point of view; to create an institutional pattern; to abandon the common denominator and the superlative; to keep the advertising on a family or cultural level; to make the theatre the focal point of the advertising; not to be afraid to be different; to be truthful and reveal what the picture is about; not to let prejudices influence advertising; to condition the community to better pictures.

Ableson Film Classics Sales Supervisor

Robert P. Ableson, currently Los Angeles manager for Film Classics, Inc., has been named supervisor of the company's branches in Portland, Seattle, San Francisco, Denver and Los Angeles, with headquarters in the latter city. Mr. Ableson succeeds L. E. Goldhammer, resigned. Edward E. Spiers, Milwaukee manager, will also supervise sales activities at the Chicago branch formerly headed by Harry L. Mandell, whose resignation is effective November 1. Eugene Arnstein, secretary-treasurer, has announced that Film Classics is negotiating with Edward Small and Sir Alexander Korda for 50 reissues.

Short Product in First Run Houses

NEW YORK—Week of October 14

CAPITOL: Northwest Hounded Police..MGM
Over the Seas to Belfast.....MGM
Feature: Three Wise Fools.....MGM

CRITERION: Ten Pin Magic.....Columbia
Misto Fox .....Columbia
Feature: Gallant Journey.....Columbia

GLOBE: Beach Days.....Warner Bros.
Bacall to Arms.....Warner Bros.
Feature: Mr. Ace.....United Artists

HOLLYWOOD: Racketeer Rabbit. Warner Bros.
Facing Your Danger.....Warner Bros.
Men of Tomorrow.....Warner Bros.
Feature: Night and Day.....Warner Bros.

PALACE: Purloined Pup.....RKO
Feature: Sister Kenny.....RKO

PARAMOUNT: Rocket to Mars....Paramount
Feature: Monsieur Beaucaire.....Paramount

RIALTO: A Peep in the Deep.....Paramount
Feature: The Raider.....English Films, Inc.

RIVOLI: Musica-Lulu .....Paramount
Be Kind to Animals.....Paramount
Double Rhythm .....Paramount
Feature: Two Years Before the Mast....Paramount

ROXY: Electronic Mousetrap..20th Cent.-Fox
Winter Holiday .....20th Cent.-Fox
Czechoslovakia, the Soviet Neighbor
20th Cent.-Fox
Feature: Margie .....20th Cent.-Fox

STRAND: The Big Snooze.....Warner Bros.
Adventure in South America....Warner Bros.
Men of Tomorrow.....Warner Bros.
Feature: Cloak and Dagger.....Warner Bros.

WINTER GARDEN: The Answer Man. Universal
Wacky Weed .....Universal
Feature: The Killers.....Universal

CHICAGO—Week of October 14

APOLLO: Is Everybody Happy? (March of Time) .....20th Cent.-Fox
Feature: Claudia and David.....20th Cent.-Fox

CHICAGO: Football Fanfare..20th Cent.-Fox
Feature: The Strange Love of Martha Ivers
Paramount

GARRICK: Double Rhythm.....Paramount
Feature: Home Sweet Homicide....20th Cent.-Fox

GRAND: Skating Lady .....RKO
No Help Wanted.....U. S.
Feature: Notorious .....RKO

ROOSEVELT: Men of Tomorrow....Vitaphone
Feature: Two Guys from Milwaukee...Warner Bros.

STATE-LAKE: Goal-Rich .....Paramount
Feature: Anna and the King of Siam.20th Cent.-Fox

UNITED ARTISTS: Traffic with the Devil. MGM
Pete Smith's Football Thrills of 1945...MGM
Feature: Easy to Wed.....MGM

WOODS: Silent Tweetment.....Columbia
Feature: The Stranger.....RKO

SMPE Meeting Opens Monday

The Society of Motion Picture Engineers will hold its sixtieth semi-annual convention, October 21 to 25, at the Hollywood-Roosevelt Hotel in Hollywood. More than 60 technical papers, dealing with new developments in television, sound recording, high speed photography, color films and 16mm equipment and techniques will be presented.

The sessions will open Monday with a luncheon meeting at which Byron Price, vice-president of the Motion Picture Association, will be the principal speaker.

The society's president, Donald E. Hyndman, will preside at the 10 scheduled sessions, three of which will be held in studios—Republic, Paramount, and Disney.

A feature of the convention will be the Wednesday night banquet at which citations and scrolls will be awarded to sound film pioneers for their contributions to the new medium.

Some of the papers in the field of television to be presented are: "Wartime Naval Photography of the Electronic Image," by Lt. F. X. Clasby and Lt. R. A. Koch; "Film Projectors for Television," by H. R. Lubecke, and "The Showmanship Side of Theatre Television," by Ralph B. Austrian of RKO Television Corporation, subsidiary of Radio-Keith-Orpheum Corporation.

In addition to the technical papers such topical subjects as the role of motion pictures in the Bikini atom bomb tests and the peacetime use of U. S. Navy combat film will be discussed.

Columbia to Release Rabinovitch Pictures

On a straight partnership basis, Columbia Pictures International has contracted with Gregor Rabinovitch, European producer, to make continental pictures exclusively for that company. Columbia holds world distribution rights to all productions planned under the contract. First of the six pictures planned by Mr. Rabinovitch is "Manon Lescaut," starring Danielle Darrieux, shortly to go before the cameras. Others will star Jan Kiepura, Marta Eggerth and other international players. Mr. Rabinovitch in 1941 was associated here as a producer with United Artists. In 1925, he formed Cine-Alliance in Paris, producing "Michael Strogoff" and "Casanova." While heading the Berlin office of Cine-Alliance in 1932 he produced "Be Mine Tonight," "Unfinished Symphony," "Mazurka," "Ballerina" and "Heartbeat."

Cinema Lodge Will Hold UNO Night in New York

Cinema Lodge, B'nai B'rith, will salute the United Nations Organization at a UNO Night at the Hotel Astor, New York, October 29, Jack H. Levin, Cinema president, has announced. UNO officials who will be present to receive the tribute include Benjamin Cohen, of Chile, UNO Assistant Secretary General; Dr. Isidore Lubin, president of Confidential Reports, Inc., who is the U. S. member of the Economic and Social Council of the UNO Economic and Employment Commission, and Christopher Cross, U. S. Radio Liaison Officer of UNO. Additional details of the program are being completed by Marvin Kirsch, Cinema vice-president and program chairman.

Exhibitors Raise $1,000,000 For 16 Of Screen Guild

Chicago Bureau

Two separate exhibitor groups — one in Boston and the other in Detroit—have each raised $500,000 and each will release a group of eight pictures through Screen Guild productions, it was announced in Chicago last weekend following a Screen Guild meeting at the Blackstone Hotel.

The expansion plans, financed by a 50 per cent increase in stock to be purchased by the original stockholders, include the establishment of four sales districts with a district manager in each under the supervision of Francis Bateman, general sales manager.

New five-year contracts were given to Johnny Jones, president, and Robert L. Lippert, vice-president in charge of distribution.

The Detroit group, comprising three exhibitors, headed by Jack Broder, will be called Melrose Productions and will have Sam Decker in charge of production. The Boston group is headed by Arthur Lockwood and Sam Gordon. To date, no name has been selected.

Apart from the 16 features, Affiliated Productions, headed by Mr. Decker, will release eight pictures and combined with Golden Gate's seven films now being distributed, will give Screen Guild 31 features for 1946-47. William Berke, formerly with RKO and Monogram, will be associated with Mr. Decker as producer-director.

Three Added to Publicity Staff of Universal

Universal-International has announced three additions to its advertising and publicity staff. Milton Livingston, formerly of the *Motion Picture Daily* staff, has joined the general publicity staff with special assignment to trade paper publicity. Maria Van Slyke, formerly of the New York publicity department of International Pictures, has joined U-I to do general contact work. William Kernan, formerly of RKO Theatres' advertising department, has joined U-I's advertising department. Phil Laufer, formerly on Universal's publicity staff, has been transferred to the Winter Garden as that theatre's publicity representative.

20th-Fox Sets Billboard Ad Campaign for Skouras Drive

During the last three months of the Spyros Skouras sales drive Twentieth Century-Fox will inaugurate a billboard advertising campaign covering key cities from Boston to Los Angeles, Charles Schlaifer, the company's advertising and publicity director announced in New York Monday. The campaign will be launched next week with the initial posting in New York for "The Razor's Edge."

Clark Stresses Screen Value in Youth Program

Stress on films dramatizing juvenile crime was urged in Washington Monday by Attorney General Tom Clark, as it was disclosed that Justice Department officials held conferences last week with Francis Harmon, vice-president of the Motion Picture Association, on means of industry Government cooperation in its juvenile delinquency program.

Mr. Clark said good films had been the greatest contributor to the war on juvenile delinquency. The Attorney General, praising the Production Code, urged that all producers strictly follow the requirements of the Production Code Administration.

Mr. Clark also praised the industry over a nationwide radio hookup last Friday. "It will be the dramatization of the tragedy of juvenile crime, from a corrective angle, that will bring the lesson home to youngsters everywhere," he said.

Speaking of the industry, Mr. Clark said: "The motion picture industry has seen its responsibility and used the screen to emphasize the adage that crime doesn't pay."

Justice Department spokesmen expressed the belief that the MPA and exhibitor groups will work "100 per cent with the Government in its drive against delinquency. Alarmed at the 71 per cent increase in youth crimes, President Truman has directed the Justice Department to take all necessary steps to fight it.

Referring to conversations with Mr. Harmon, Justice Department officials described them as "friendly and successful."

Korda To Open French Film Here in December

"Children of Paris," France's first picture since its liberation, which is now playing its second year in the French capital, will have its American premiere in New York in December under the auspices of Sir Alexander Korda, the latter's New York office announces. Starring Jean-Louis Barrault, pantomimist and dancer, the picture was directed by Marcel Carne at a cost of 60,000,000 francs and will be the first of several Gallic films to be shown here under Korda sponsorship. "Children of Paris," written from an original scenario by Jacques Prevert, tells of life in the theatrical districts of Nineteenth Century Paris. Following its American premiere, the picture will be released generally throughout the country through Tricolore Films, Inc.

Form Cinema Export

Cinema Export Corporation has been formed in New York by Jack Barnstyn to distribute French pictures in this country, Latin America and the Far East. Mr. Barnstyn has already acquired about 50 films.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 13—Byrnes speaks on Stalin's "no war" statement. . . . B-29 flies over top of world. . . . Paul Griffith heads American Legion. . . . Chief Justice Vinson sworn in. . . . Harriman sworn in as Secretary of Commerce. . . . Jack Warner receives Mexican award. . . . General Eisenhower in Scotland. . . . National cotton picking contest in Arkansas. . . . Farmers battle ducks. . . . Red Cross aids Chinese. . . . Sports: World Series, football.

MOVIETONE NEWS—Vol. 29, No. 14—President Truman lifts meat controls. . . . S. S. Queen Elizabeth. . . . Demonstration in Trieste. . . . General Stilwell dies. . . . Hollywood stars seek arbitration in strike. . . . Football.

NEWS OF THE DAY—Vol. 18, No. 211—Army "Dreamboat" flies 9,500 miles non-stop. . . . Byrnes in Paris sees no war. . . . Alcan Highway. . . . Vinson Chief Justice. . . . Mexico honors Jack Warner. . . . Red Cross aids China. . . . British King welcomes Eisenhower. . . . Gridders take whiff of oxygen. . . . World Series highlights.

NEWS OF THE DAY—Vol. 18, No. 212—Truman ends meat controls. . . . Queen Elizabeth sends namesake on new career. . . . Film stars seek arbitration in Hollywood dispute. . . . Football: Yale vs. Columbia, Army vs. Michigan.

PARAMOUNT NEWS—No. 14—B-29 flies across top of world. . . . Paris rides again. . . . Bundles for China. . . . Mexico honors U. S. motion pictures. . . . Air disasters in French alps. . . . Scotland-Five-star invasion.

PARAMOUNT NEWS—No. 15—Truman on meat. . . . Film strike—film stars seek arbitration. . . . Nation's two top teams win tough ones.

RKO PATHE NEWS—Vol. 18, No. 16—Byrnes asks war talk end. . . . Open Alcan highway. . . . Red Cross clothing for China's children. . . . Cotton pickers vie for national title. . . . British stage fashion show. . . . Jack Warner honored by Mexico.

RKO PATHE NEWS—Vol. 18, No. 17—Truman lifts meat controls. . . . Actors urge end of strike. . . . Columbia beats Yale. . . . Texas tops Oklahoma.

UNIVERSAL NEWSREEL—Vol. 19, No. 545—World Series highlights. . . . Byrnes denies atom threat. . . . "Ike" in Scotland. . . . Mexico honors Jack Warner.

UNIVERSAL NEWSREEL—Vol. 19, No. 546—Truman lifts meat controls. . . . Stars urge arbitration of dispute. . . . Football: Army vs. Michigan, Pennsylvania vs. Dartmouth.

Russell, Brisson Sign With RKO

N. Peter Rathvon, president of RKO Radio Pictures, Inc., and Frederick Brisson, president of Independent Artists, Inc., Wednesday, announced that the newly formed Independent Artists Company, composed of Rosalind Russell, Dudley Nichols, Frank W. Vincent and Frederick Brisson, had signed with RKO Radio Pictures for the release of the new company's product.

Under the terms of the deal, RKO Radio will supply studio space and facilities for the production of Independent Artists' pictures. Mr. Brisson and his staff will move to the RKO Radio lot on October 25.

Independent Artists will initially supply RKO Radio with four pictures, all of them to start before March of 1949, the announcement said. It is aimed to produce six other top-budget attractions within a five-year period after the start of the first picture.

No definite starting date has been set for the first picture, although Independent Artists is preparing two properties for early production, the first of which will be a comedy starring Miss Russell.

The new company is budgeting $17,000,000 for its program of two pictures a year, over the five-year span.

Announcement of an important star and an executive producer to join the ranks of Independent Artists will be made shortly.

Monogram Net Doubles in Year With $379,474

Monogram more than doubled its profits this year, Samuel Broidy, president, announced in Hollywood, Monday. He reported net profits for the fiscal year ended June 29, 1946, of $379,474, as compared with net profits for the previous year of $165,161.

The consolidated 1946 net profit amounts to approximately 52 cents a share on 721,118¾ shares of common stock outstanding at June 29, comparing with earnings of 33 cents a share on 500,000 shares of common stock outstanding the previous year.

The balance sheets show current assets of $5,747,941, and current liabilities of $3,639,779, leaving a net working capital of $2,108,162. This compares with a net working capital of $1,842,868 for the previous year.

Monogram International, Mr. Broidy reported, was continuing to expand. Since the end of the war, Monogram product is again being distributed in Italy, Belgium, Holland, France, Czechoslovakia, the Philippines, China and other countries. Subsidiaries of Monogram International have been formed in Brazil, Argentina, Panama, Cuba, India and Malaya.

Universal 39-Week Net $3,206,354

Consolidated net profits of Universal Picture Company, Inc., for the 39 weeks ended August 3, aggregated $3,206,354, after all charges, including Federal taxes based on income, had been deducted, the company announced this week. This compares with $2,955,829 for the corresponding period of the preceding fiscal year.

Legion of Decency Reviews Five New Productions

The National Legion of Decency this week reviewed five new productions, approving all but one. In Class A-1, unobjectionable for general patronage, were "The Jolson Story" and "Rio Grande Raiders." In Class A-11, unobjectionable for adults, were "Dick Tracy versus Cueball" and "Lady Luck." "Temptation" was placed in Class B, objectionable in part, because of "light treatment of marriage" and because it "reflects the acceptability of divorce."

Federhar Named President Of Akron Theatre Owners

Max Federhar, owner of the Cameo theatre, Akron, has been elected president of the Akron Theatre Owners' Association, succeeding John Polles, former manager of the Spicer. Other officers are Frank Henson, manager of Loew's, treasurer, and Clarence Smeltzly, manager of the Ideal, secretary.

2 New Theatres Planned; Others Are in Work

Plans for the construction of two theatres and the construction progress of three others have been announced in the past week. Also it is reported from Charlotte, N. C., that 17 new theatres have opened in that territory since the first of the year.

At Somerset, Mass., building plans for a theatre with four adjoining stores have been filed with Facilities Review Board of the Civilian Production Administration by John E. F. Cusick of Fall River, the project is to cost approximately $90,000. Mr. Cusick said work on the project will begin as soon as permission is granted. The building will be of modern construction and the theatre auditorium will have a seating capacity of 750.

Construction started a few months ago on another theatre in Fall River by William Purcell is progressing according to schedule, and the formal opening of theatre is expected to be held next month.

Also scheduled for opening next month is the Academy in that city by Harry Zeitz of New Bedford. Interior alterations are nearly complete and the new marquee has been installed.

I. B. Adelman and Harry Sachs, who now have one theatre under construction in Dallas, Tex., have announced plans for another house to be located in the same city. Construction will start on the 1,000-seat theatre as soon as building conditions permit. They recently purchased the Metro in Abilene, Tex.

Seventeen new theatres have opened in North and South Carolina since the beginning of 1946, according to the records of the Theatre Owners of North and South Carolina. They are: O. F. Autry's new theatre at Coats, N. C.; R. O. Talkington's theatre at Canton, N. C.; J. B. Jenkins' Paradise, Holly Ridge, N. C.; R. F. McLaughlin's Myrnx, Huntersville, N. C.; John Freeman's Center theatre, Jonesboro, N. C.; A. W. Swan's Swan, Milton, N. C.; Harry Cook's Midway, Midway Park, N. C.; Freeman and Calhoun's Scenic, Newland, N. C.; Bijou Amusement's Ritz, Rocky Mount, N. C.; Fred Monroe's West End, West End, N. C.; J. C. Thompson's Crescent, Wrightsville Beach, N. C.; A. H. Rowell's new theatre at Cacey, N. C.; H. B. Meiselman's new theatre in Asheville, N. C.; Walter Brown's theatre in Goldville, N. C.; Stanley and Hayne's Palmetto, Hampton, S. C.; Henry Berry's Berry, Hartsville, S. C., and J. W. McMillan's Lamar at Lamar, S. C.

Show Films for Veterans

As part of its nationwide recreational movement for hospitalized war veterans, Bell & Howell Co. is showing free sound motion pictures for disabled ex-servicemen at veterans' hospitals.

New Curtiz Company Signs Warner Deal

Negotiations between the newly formed Michael Curtiz Productions, Inc., and Warner Bros., whereby the director will continue to release his pictures through the company with which he has been associated since 1927, were concluded Tuesday in Hollywood, it was announced by Jack L. Warner, executive producer. Mr. Curtiz, who has just finished directing "Life With Father," was to set up his new organization in new offices on the Warner lot this week and immediately begin preparations for his first picture under the setup, "Victoria Grandolet," starring Joan Fontaine. Also on the Curtiz schedule are "Winter Kill" and "Romance in High C." Fred Clarke, actor discovered in a Laguna community theatre, has been placed under contract by Mr. Curtiz.

Decorative Material To Be Made in England

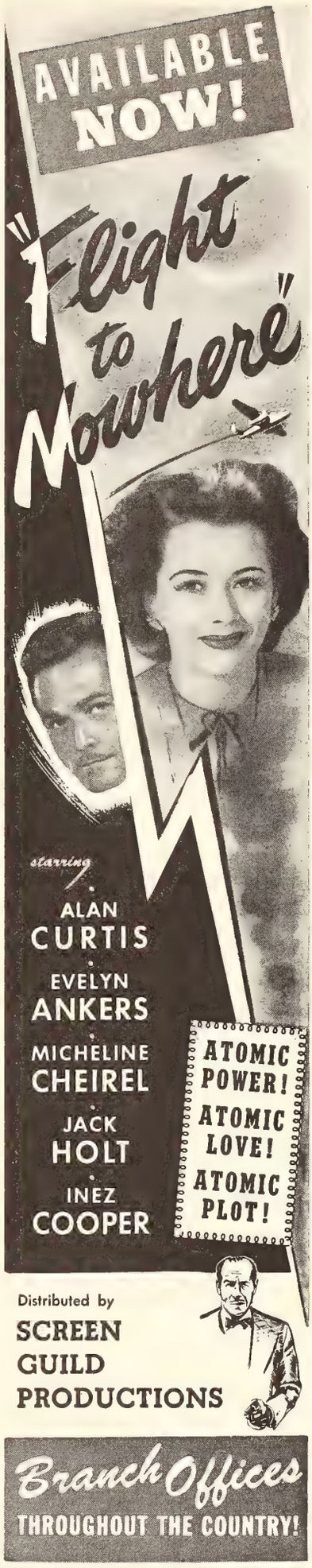
Large-scale production of Formica decorative material in England for distribution overseas is scheduled to begin shortly after the turn of the year in a factory being erected at Tynemouth, in Northern England, by De La Rue Insulation, Ltd., it was disclosed by the British firm following conferences with the management of The Formica Insulation Company, Cincinnati, manufacturers of laminated plastics. De La Rue is to produce the Formica decorative material under a licensing arrangement with the Formica company. Theatres are expected to provide an important market for Formica in Europe as they have in the United States. Jo Erdmanns, managing director of De La Rue, in the United States for conferences with Formica officials, said, "A tremendous market is now existent for decorative laminated material, in the countries of Western Europe, in the Middle East, South Africa, India, Australia and New Zealand."

Shuberts Sue Columbia Over "Jolson Story"

Lee and Jacob J. Shubert, theatrical producers, and the Trebuhs Realty Company, owner of the Winter Garden, New York, have filed suit for $500,000, plus an accounting of profits in the New York Supreme Court against Columbia Pictures, asking an injunction against the company's exhibition, advertising and promotion of "The Jolson Story." The plaintiffs object to the use of the Winter Garden name, reproduction of the theatre's interior and exterior and use of the Shubert name in connection with the picture, contending that this leads the public to believe that they have authorized such procedure in the picture.

Eagle-Lion Signs Tone

Franchot Tone has been signed to a two-picture deal by Eagle-Lion Films, Inc., Bryan Foy, vice-president in charge of production, has announced. The films are "There Goes the Groom" and "Repeat Performance."



Reports Season In India Good Despite Rioting

Despite the Calcutta and Bombay riots and the resultant curfews, the 1945-46 season in India has been a good one.

This was one element of the film news of India, Ceylon, Burma, Singapore, Malaya and Java which Morey Marcus, district manager for Paramount International for India and Southeast Asia, gave company officials when he arrived in New York last week from India.

Mr. Marcus reported that India absorbs all American producers' production and about 20 British features annually. There are 2,400 houses in India and Ceylon, he reported, of which 600 play American and British product. The remainder play Indian native product.

India's 80 production companies—about 20 of them major producers—release almost 250 features a year.

Little Theatre Building

Although Indian exhibitors are anxious to build new theatres, particularly in Calcutta and Bombay, Mr. Marcus believes that it will be some time before the lessening of the material shortages permits such building. Most of the proposed new construction, he indicated, would be for the exhibition of Indian product.

In Burma, according to Mr. Marcus, there is now only one house, the Carlton in Rangoon, playing American pictures. Many of the country's theatres were badly bombed during the war. He estimated that it will take years to rebuild Rangoon and surrounding territory. Three of the bombed-out houses are being repaired, but will not be completed before 1947.

Playing time at the Carlton is allocated to the eight American companies in business in Rangoon by the Kinematograph Renters Society. One week is allowed for each picture with no holdovers. Business at the house is 400 per cent better than pre-war averages.

Siam's Houses Untouched

Siam's theatres were untouched by the war. Approximately 70 theatres are operating in the country in four key situations and there are five first run houses in Bangkok in addition to 25 or 30 others, Mr. Marcus said. The territory is distributing American product of the years from 1941 to 1945 and all but two American distributors who were operating in Siam before the war currently have offices in the country. The others are selling from Singapore. The only product competing with the Americans are a few Chinese features.

In Singapore and Malaya grosses are up 300 per cent over pre-war days, but is now beginning to taper off with the evacuation of troops. About 145 theatres are operating playing American, British, Chinese and Indian product. Quota regulations favor the British.

"Wilson" Premiere in Prague Advanced to October 17

Anxious to get going with the release of Motion Picture Export Association product in Czechoslovakia as early as possible, the Czech Film Monopoly requested that the premiere of "Wilson" in Prague be moved from October 28 to October 17, it was learned last week from Irving Maas, MPEA vice-president and general manager. Public announcement of the MPEA-Czechoslovakian film pact which will send approximately 80 American features into that country in the next 12 months was hailed by the local press. Lavish advance preparations were made for the premiere, with President Benes and Laurence Steinhart, the American Ambassador, scheduled to attend.

Launch Arthritis Fund Campaign

The National Arthritis Research Foundation was presented publicly Monday night at an inaugural dinner at the Hotel Astor, New York, marking the opening of the Foundation's nationwide campaign, with Spyros P. Skouras, president of Twentieth Century-Fox, presiding.

Bob Hope was toastmaster. Speakers included Postmaster General Robert E. Hannegan; Dr. Thomas Parran, Surgeon General of the U. S. Public Health Service; Monsignor Francis X. Shea, who read an invocation by Cardinal Spellman; A. B. Frey, St. Louis, the Foundation's president; Louis Kranitz, St. Joseph, Mo., chairman of the national campaign committee, and S. H. Fabian, president of Fabian Theatres, co-chairman of the dinner.

A goal of $2,500,000 to establish the Foundation's research program was announced in February of this year following a meeting between sponsors of the Foundation and President Truman. Monday night's dinner marked the national campaign to raise this budget. Lioney Barrymore is chairman of the national board of sponsors, and David Weinstock, president of Raybond Theatres, chairman of arrangements. Another campaign leader is Jack E. Flynn, Chicago, chairman of the amusements division.

From Chicago, it was announced that Mr. Skouras, who is also national president of the Greek War Relief Association, was expected there Thursday to launch that association's $12,000,000 fund-raising campaign.

Mr. Skouras was to preside at a meeting at the Palmer House Saturday and Sunday with 1,032 representatives from the United States and Canada expected to attend, including Charles and George Skouras; George Xantohahy, association vice-president; Harry Dipson, New York upstate exhibitor; Van A. Nomikos, regional director in Chicago, and Chicago exhibitors James Coston, John Manta, Alex Manta, S. J. Gregory, John Semadalis, John Charuhas and Harold Abbott.

Italy Wealth Tax Would Include U. S. Companies

by ARGEO SANTUCCI
in Rome

A sweeping, almost revolutionary plan for a "tax on wealth" has been advanced here by the Italian Finance Minister, Mauro Scoccimarro, a Communist.

Now under consideration, the bill, if passed, would affect even the foreign companies, corporations and individuals in Italy, including, presumably, the American picture companies.

The plan, according to newspaper reports, calls for state confiscation of all property owned by any single individual in Italy valued in excess of 2,000,000 lire. At 225 lire to the dollar this would be about $8,888.

The bill presupposes withdrawal of all currency now in circulation and then replacing it with new notes. Property affected would be everything of commercial value. Tax rates would range from 10 per cent on property valued at between 2,000,000 and 5,000,000 lire to 90 per cent on property valued between 1,500,000,000 and 2,000,000,000 lire.

Epicarmo Corbino, former Secretary of the Treasury, is of the opinion, however, that the Italian peace treaty will prohibit the Italian Government from taxing foreign persons or companies.

▽

A new distribution company, Libertas Film, has been formed in Rome to handle Russian pictures. The Sovexportfilm is advertising its pictures widely here and it is clear that after last year's failure of Russian product to gain a wide market a new and concentrated attempt will be made to find screen time for Soviet pictures.

▽

Warner Brothers began October 1 a series of weekly 15-minute broadcasts which will run until April 15. The series is part of Warners' advertising of its twentieth anniversary of sound celebration.

▽

Switzerland's film festival, which was held this year at Locarno beginning the end of August, has concluded.

American pictures shown were: "Song of Bernadette," "The Keys of the Kingdom," "The House on 92nd Street," "Double Indemnity," "Hangover Square," "And Then There Were None," "Tonight and Every Night," "Bathing Beauty," "Dolly Sisters."

The Swiss film magazine, *Cinema,* asked 16 prominent personalities for judgments on the pictures. "And Then There Were None" was judged the festival's best with the picture's director, Rene Clair, judged the best director. England's "Dead of Night" was selected as the picture with the most interesting story; Laird Cregar the best actor for "Hangover Square"; Jennifer Jones the best actress for "Bernadette."

Chicago Short of First Run Time

Chicago Bureau

Lack of available first run playing time in the Loop has forced MGM to negotiate with the Jones, Linick & Schaefer Circuit to play product in the circuit's downtown La Salle theatre. First of MGM's product to play there is "Boy's Ranch," currently showing. Next Metro film scheduled to be shown at the La Salle is "Courage of Lassie" and there is a possibility that a third film, "Faithful in My Fashion" will also have its initial Loop run at the La Salle. Admissions at the La Salle are 35 cents, 50 cents and 70 cents.

The La Salle is a 675-seat house. For the past seven weeks it has been playing first run product of smaller companies. The current showing of "Boy's Ranch" is the first time that a major company has shown its first run product there. Slated to follow "Boy's Ranch" is a Monogram double bill, "Decoy" and "Below the Deadline" with MGM's "Courage of Lassie" scheduled to follow the Monogram pair.

Jones, Linick & Schaefer ace house in the Loop is the 2,264-seat McVickers theatre.

Security Holders To Vote On Skouras St. Louis Bid

By vote of the directors and trustees of the Missouri and Ambassador theatre buildings, St. Louis, the offer of Charles Skouras, president of Fox West Coast Theatres, to buy the present oustanding bonds and stock at 100 cents on the dollar will be submitted to security holders.

Mr. Skouras made his offer for the Missouri and the Ambassador personally. The present par value of the securities he seeks is $4,868,000. Income bonds and voting trust certificates of the buildings recently have been quoted in over-counter sales at from 85 cents to 92 cents on the dollar. Mr. Skouras stands to control both companies, the Ambassador Corporation, carrying with it control of the St. Louis Amusement Company, operator of 35 neighborhood theatres, now managed by Fanchon and Marco, whose contract expires December 31.

Two out of six company directors opposed the Skouras bid on the ground proposals from others might be submitted and that the offer is below the value of the properties. The Ambassador and Missouri theatres, both first run houses, are located in the buildings.

Honor Bell & Howell Men

Recognizing their service on war standards committees the following five members of Bell & Howell Co., Chicago, have received award certificates from the American Standards Association: Malcolm G. Townsley, chief research engineer; F. L. Brethauer, sales engineering manager; A. L. Trendler, electronics division coordinating engineer; Walter D. Kerst, Bell & Howell New York manager.

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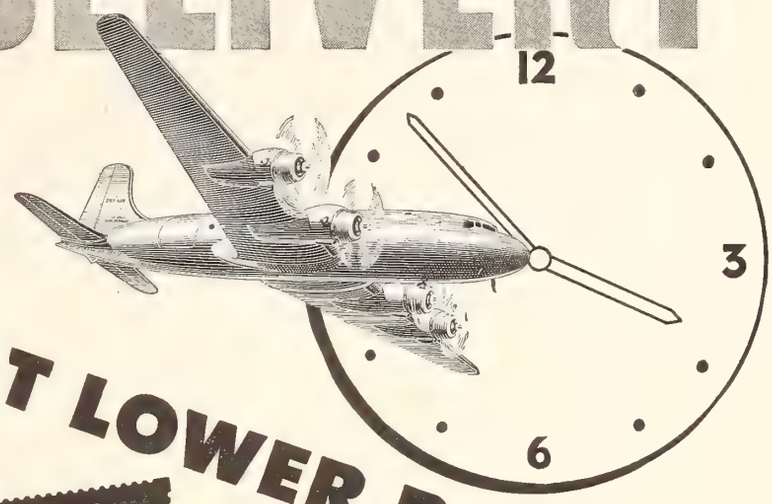

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149	$1 00	$1.00	$1 00	$1.23	3 07¢
349	1.02	1.18	2.30	3.68	9.21¢
549	1 07	1 42	3 84	6.14	15.35¢
1049	1.17	1 98	7.68	12.28	30.70¢
2349	1.45	3.53	17.65	28.24	70.61¢
Over 2350	1.47	3.68	18.42	29.47	73.68¢

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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

EVER SINCE 1916—30 YEARS A FORUM

The What the Picture Did for Me department this week reaches a milestone, its thirtieth year of service to the exhibitors of the nation, by those same exhibitors. It is the oldest forum of its kind in the industry, a place where the showmen have always had full opportunity to tell each other about what they have to sell. Their opinions are based on a real criterion, determined in terms of the dollars and cents in the till. Attentions to the anniversary will be found in a feature article on page 23.

Columbia

BLAZING THE WESTERN TRAIL: Charles Starrett, Tex Harding—Good, fast moving Western of the Durango Kid series. Dub Taylor had more comedy in this one—Bob Wills' Texas Playboys pleased with several sock Western songs. Played Saturday, Sept. 28.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town, rural patronage.

OUT OF THE DEPTHS: Jim Bannon, Ross Hunter—Not good business, due to the fact farmers were busy and the canning factories were busy. Played Sunday, Oct. 6.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

RED RIVER VALLEY: Gene Autry—Gene still has a certain something, but we need him in a new picture. Rogers is pretty popular, too. Played Friday, Saturday, Oct. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Metro-Goldwyn-Mayer

EASY TO WED: Van Johnson, Esther Williams—Great! Just what the doctor ordered for exhibitor and patron alike. Everybody happy! Played Sunday-Monday, Sept. 15-18.—W. M. Butterfield, Tech Theatre, Ruston, La.

TWO SISTERS FROM BOSTON: June Allyson, Jimmy Durante—Terrible. Paid plenty for it, and lost plenty on it.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ZIEGFELD FOLLIES: All Star—Nice for a change. Didn't draw as well as we expected. People like plots with their movies, at least our audience does. Played Sunday, Monday, July 28, 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Monogram

BOWERY BOMBSHELL: Leo Gorcey, Huntz Hall—This series of pictures very popular here and this particular one is up to standard. Played Thursday-Saturday, Sept. 19-21.—Terry Axley, New Theatre, England, Arkansas.

FLAME OF THE WEST: Johnny Mack Brown, Raymond Hatton—Better story than the regular Johnny Mack Brown Westerns, plenty of action, fights and thrills. Played Thursday, Friday, Oct. 3, 4.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SHADOWS ON THE RANGE: Johnny Mack Brown—This one is up to usual standard of Westerns and I think by far the best series Monogram has to offer. Played Thursday-Saturday, Sept. 26-28.—Terry Axley, New Theatre, England, Arkansas.

SUNBONNET SUE: Gale Storm, Phil Regan—Those that saw it enjoyed it. Business below average. Not the fault of the picture. Played Saturday, Sunday, Sept. 14, 15.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

Paramount

BLUE DAHLIA: Alan Ladd, Veronica Lake—A very good picture and drew fairly well. No complaints.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

HIGH POWERED: Roberty Lowery, Phyllis Brooks—Very good action picture. O.K. for midweek days. Played Tuesday, Oct. 1.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

KITTY: Paulette Goddard, Ray Milland—Miss Goddard and Milland accounted for 75 per cent of this attraction's success. Pleased fairly well those liking this type entertainment. Average business. Played Tuesday-Thursday, Sept. 10-12.—Stanley Leay, Stanley Theatre, Galena, Ill.

THE PLAINSMAN: Gary Cooper, Jean Arthur—Did capacity business and is still one of the finest pictures ever made. Just what my people like and will do business in small towns. Gary Cooper and Jean Arthur never did a better acting job. Played Wednesday, Thursday, Sept. 11, 12.—George Clanton, Daw Theatre, Tappahannock, Va.

THE PLAINSMAN: Gary Cooper, Jean Arthur—By all means play it. If you have once, play it again, especially in a small town. Good picture and good business. Played Sunday, Monday, Sept. 15, 16.—Terry Axley, New Theatre, England, Arkansas.

ROAD TO UTOPIA: Bob Hope, Bing Crosby, Dorothy Lamour—Some reports on this hadn't been so good, but our business and comments above average on this type of picture. Played Sunday, Monday, Sept. 22, 23.—Terry Axley, New Theatre, England, Arkansas.

SEARCHING WIND: Robert Young, Ann Richards—People either liked this or they didn't. The young folks didn't—as it was over their heads. Had a wonderful moral to it.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TOKYO ROSE: Byron Barr, Lotus Long—Title brought in extra busines sand most of them were satisfied, so no complaints. Played Thursday-Saturday, Sept. 26-28.—Terry Axley, New Theatre, England, Arkansas.

THE VIRGINIAN: Joel McCrea, Sonny Tufts—Beautiful Technicolor. Scenery gorgeous—good Western story. Liked by all. Above average business. Played Thursday-Saturday, Sept. 26-28.—Stanley Leay, Stanley Theatre, Galena, Ill.

PRC Pictures

COLORADO SERENADE: Eddie Dean, Roscoe Ates—Not too good. Dean quite good—singing fine. Other characters good. Weak plot saved by good cast. double with Universal's "Crimson Canary" to fair business. Played Friday, Saturday, Oct. 4, 5.—Stanley Leay, Stanley Theatre, Galena, Ill.

DANNY BOY: Robert "Buz" Henry, Sybil Merritt—It concerned a dog—so they turned out and enjoyed it. More of this type and less mysteries and we would all do more business. Played Monday, Tuesday, Aug. 5, 6.—Mrs. M. D. Williams, Oliver Springs Theatre, Oliver Springs, Tenn.

DETOUR: Tom Deal, Ann Savage—PRC continues to surprise us with these little pictures. They have a good plot and are well liked in a small town. Played Wednesday, Sept. 25.—Mrs. M. D. Williams, Oliver Springs Theatre, Oliver Springs, Tenn.

DEVIL BAT'S DAUGHTER: Rosemary La Planche John James—Good picture and a good murder story. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

ENCHANTED FOREST: Edmund Lowe, Brenda Joyce—Excellent attraction. Played to above average business. Well liked. Third night better than the second. Play it and boost it in confidence for the business. Played Sunday-Tuesday, Sept. 15-17.—Stanley Leay, Stanley Theatre, Galena, Ill.

HOW DO YOU DO?: Bert Gordon, Harry Von Zell—Did quite well. Renfro Valley Barn Dance was in town so we had a lot of competition, but those who saw it liked it. Played Friday, Saturday, October 5, 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Republic

BANDIT OF THE BADLANDS: Sunset Carson, Si Jenks—Sunset Carson is a coming Western star. He has what it takes and is one of the best stuntmen in the business. He is terrific in small towns. Played Friday, Saturday, Sept. 20, 21.—George Clanton, Daw Theatre, Tappahannock, Va.

DAKOTA: John Wayne, Vera Hruba Ralston—Fairly good Western. John Wayne and cast good enough, but with Dale Evans and other personalities on Republic lot why does Mr. Yates insist on using Miss Ralston, who belongs in other type pictures. Played Friday, Saturday, Sept. 13, 14.—Stanley Leay, Stanley Theatre, Galena, Ill.

EARL CARROLL SKETCHBOOK: Constance Moore, William Marshall—A fair musical show which failed to draw any extra business. This is an "A" picture from Republic, but would be a "B" from any major studio. Played Wednesday, Thursday, Oct. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—John Wayne is a big favorite here, so anything he is in pleases these folks. Business above average. Played this one plenty late, but the age of it didn't hurt it a bit. Played Monday, Tuesday, Sept. 30, Oct. 1.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town, rural patronage.

A GUY COULD CHANGE: Allan Lane, Jane Frazee—One of those long shots that hit solid. No big stars, but Twinkle Watts sold it. My patrons like good wholesome entertainment, and pictures of things that really could happen—not far-fetched. Played Sunday, Sept. 29.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. D. Small town, rural patronage.

MY PAL TRIGGER: Roy Rogers, George "Gabby" Hayes—This is the best Rogers picture that has ever been filmed. Tears from the old and young alike proved it was great. Played Monday, Tuesday, Sept. 30, Oct. 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Socko for small town patronage. It pleased well, and business very good. Played Thursday, Friday, Oct. 3, 4.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town, rural patronage.

UNDER FIESTA STARS: Gene Autry—These re-release Autry pictures are getting weaker with me. If his new picture doesn't come out soon these old ones will kill him here. Played Friday, Saturday, Sept. 27, 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

BAMBOO BLONDE: Frances Langford, Russell Wade—A good small budget musical show which pleased all who came. Played Tuesday, Oct. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CORNERED: Dick Powell, Micheline Cheiral—This

(Continued on following page)

(*Continued from preceding page*)
one established a new low for our theatre, both at the box office and in entertainment value. Utterly valueless in every respect. Played Wednesday, Thursday, Sept. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Calif.

DEADLINE AT DAWN: Susan Hayward, Paul Lukas—Very good, but everybody was very busy—made it a problem at the box office. Played Wednesday, Thursday, Oct. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

ISLE OF THE DEAD: Ellen Drew, Boris Karloff—Just another horror picture. They may go over big in some communities, but certainly not in ours. Why don't they make more little comedies, or musicals with plots? Played Friday, Saturday, August 30, 31.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MAN ALIVE: Pat O'Brien, Ellen Drew—Double billed this. Picture fairly well received but they surely ruined Pat O'Brien, putting him in such a role. Played Friday, Saturday, August 2, 3.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RIVERBOAT RHYTHM: Leon Erroll, Glenn Vernon—A good little comedy and well liked in our small town. Played Wednesday, Oct. 2.—Mrs. M. D. Williams, Oliver Springs Theatre, Oliver Springs, Tenn.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Had more walkouts than we had for a long time. Those that knew the story liked it. Sure was a bad one at the box office for us. Not a picture for a small town. Played Saturday, Sunday, Sept. 28, 29.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Picture for only certain class. Wonderful show, but will not do business in small towns. We flopped on it miserably. Played Sunday-Tuesday, Sept. 8-10.—George Clanton, Daw Theatre, Tappahannock, Va.

BLACK BEAUTY: Mona Freeman, Richard Denning—Has a good draw. Due to the story—great for the kids. Played Saturday, Sunday, Sept. 21, 22.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

DOLL FACE: Vivian Blaine, Perry Como—Very weak musical. Thankful Technicolor was not wasted on poorly conceived or formula type musical. Stars did their best; evidently studio tried to skimp on this one. Played Sunday, Monday, Sept. 8, 9.—Stanley Leay, Stanley Theatre, Galena, Ill.

JOHNNY COMES FLYING HOME: Martha Stewart, Richard Crane—Had O.K. crowd at this; could have done better, but weather man was so nice everybody didn't feel like shows. Played Friday, Saturday, Oct. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Sullivan—Fair production. Well attended, enjoyed by those who like a cry, and the child, Connie Marshall, was appealing and well liked. Twentieth-Fox's advertising campaigns made possible the picture's success. Played Tuesday-Thursday, Oct. 1-3.—Stanley Leay, Stanley Theatre, Galena, Ill.

SHOCK: Vincent Price, Lynn Bari—Whoever dreamed this was suffering from indigestion or a bad hangover. No good reason seemed possible for it to have been made. Played Friday, Saturday, Sept. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif.

SMOKY: Fred MacMurray, Anne Baxter—A wonderful horse picture in Technicolor. Business was above average. Played Sunday, Monday, Sept. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STRANGE TRIANGLE: Signe Hasso, John Shepperd—Very good to use on your double bill. Played Friday, Saturday, Sept. 27, 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Good outdoor action Western. The kind my patrons enjoy, and they ate this one up. Business above average. Played Monday, Tuesday, Sept. 23, 24.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Since Cagney left Warners his pictures have steadily gone down at the box office. "Blood on the Sun" is more like the rip snorters he used to make, but I guess the war business in it killed it as a drawing card, as it surely "laid an egg." Maybe Mr. Cagney should sort of review the type pictures he used to make and "pattern his new ones after them." Played Sunday, Monday, Sept. 29, 30.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

A NIGHT IN CASABLANCA: Marx Brothers, Lois Collier—This picture has the draw. Got rained out Sunday. People sure can get a laugh out of this one. Hope they make a few more. Played Saturday, Sunday, Sept. 7, 8.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

REBECCA: Joan Fontaine, Laurence Olivier—Reissue. Still a great picture. Well received, but business only fair. Played Sunday-Tuesday, Sept. 29-Oct. 1.—W. M. Butterfield, Tech Theatre, Ruston, La.

WHISTLE STOP: George Raft, Ava Gardner—Not the best George Raft picture I ever played, but it pleased. And due to Ava Gardner's home country 35 miles from here the natives came to see Ava, as it was their first time to see her in a picture. Played Thursday, Friday, Sept. 26, 27.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town and rural patronage.

Universal

BLACK ANGEL: Dan Duryea, June Vincent—Pretty good—well received—if you can get them in. Business O.K. for us. Played Sunday-Tuesday, Sept. 22-24.—W. M. Butterfield, Tech Theatre, Ruston, La.

CRIMSON CANARY: Noah Beery, Jr., Lois Collier—Very good. Clever program picture with pleasing music. Mystery patrons well pleased. Doubled with PRC's "Colorado Serenade." Played Friday, Saturday, Oct. 4, 5.—Stanley Leay, Stanley Theatre, Galena, Ill.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—Very good—excellent Technicolor—beautiful scenery—plenty of excitement and comedy—good audience comment—good box office. Played Sunday-Tuesday, Oct. 6-8.—Stanley Leay, Stanley Theatre, Galena, Ill.

THE RUNAROUND: Rod Cameron, Ella Raines—Used as a Sunday attraction and it was great. An excellent comedy that should do O.K. at most any place. Played Sunday, September 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TANGIER: Maria Montez, Preston Foster—This was an interesting picture that we used on a double bill, but failed to do any business. Played Friday, Saturday, Sept. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif.

THAT NIGHT WITH YOU: Franchot Tone, Susanna Foster—Fairly good. Marital comedy, little spice—enough laughs and director kept story moving, which was an asset. Average business. Played Sunday, Monday, Sept. 29, 30.—Stanley Leay, Stanley Theatre, Galena, Ill.

WILD BEAUTY: Don Porter, Lois Collier—A sleeper. This little picture about an Indian boy and his horse gave me the biggest Friday-Saturday business in months. Play it, it will please. Played Friday, Saturday, Oct. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—This feature was not strong enough to stand up on our Sunday-Monday dates. Business was off and there were some walkouts. Played Sunday, Monday, Sept. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif.

HER KIND OF MAN: Dane Clark, Janis Paige—Nothing to rave about; they have made better pictures. We didn't do business, but farmers and crops at this season do not do justice to pictures. Played Monday, Tuesday, Sept. 30, Oct. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

SARATOGA TRUNK: Ingrid Bergman, Gary Cooper—Drew very well. Everybody liked it. No complaints and no walkouts. Played Sunday, Monday, August 18, 19.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

A STOLEN LIFE: Bette Davis, Glenn Ford—This was certainly one of Bette Davis' best pictures. Excellent comments. Played Monday, Tuesday, Sept. 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Short Features

Columbia

COMMUNITY SONGS: No good till they include old familiar songs that the audience can sing.—Ben Brinck, West Point Theatre, West Point, Ia.

FILM VODVIL: They should have more vaudeville, but have too many dames singing blue songs.—Ben Brinck, West Point Theatre, West Point, Ia.

SINGING ON THE TRAIL: Ken Curtis, Jeff Donnell—Just fair musical Western. Doubled with Monogram's "Live Wires" to below average business. Played Thursday-Saturday, Sept. 19-21.—Stanley Leay, Stanley Theatre, Galena, Ill.

Metro-Goldwyn-Mayer

NORTHWEST HOUNDED POLICE: Technicolor Cartoon—Swell cartoon—liked by everyone.—W. M. Butterfield, Tech Theatre, Ruston, La.

SPRINGTIME FOR THOMAS: Technicolor Cartoons—This was very good.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TREASURES FROM TRASH: Pete Smith Specialty—Interesting, and plenty laughs included. Pete Smith's subjects are popular here.—W. M. Butterfield, Tech Theatre, Rouston, La.

Paramount

JASPER'S DERBY: Puppetoons—Another good Puppetoon from George Pal Puppetoons.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY MAN JASPER: George Pal Puppetoons—These Paramount shorts are always good.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

OCCUPATIONS, NO. 6: Unusual Occupations—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TALES OF TWO CAFES: Musical Parade—Fair Technicolor musical.—Stanley Leay, Stanley Theatre, Galena, Ill.

RKO Radio

DONALD'S DOUBLE TROUBLE: Walt Disney Cartunes—Good color cartoon by Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I'LL TAKE MILK: Leon Errol—A not-so-funny comedy with Leon Errol, which served as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TROUBLE OR NOTHING: Edgar Kennedy—Good Kennedy comedy which garnered full share of laughs.—Stanley Leay, Stanley Theatre, Galena, Ill.

Twentieth Century-Fox

GOLDEN HEN: Terrytoons—Fair cartoon. Repetitious plot.—Stanley Leay, Stanley Theatre, Galena, Ill.

MUSCLE MAULERS: Dribble Puss Parade—If you want your patrons to laugh just play this short.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

LADY SAID NO: Daffy Ditties—Entertaining musical reel with puppets in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

MEATLESS TUESDAY: Color Cartune—Good Technicolor cartoon. Timely and gathered many laughs. Kids tickled.—Stanley Leay, Stanley Theatre, Galena, Ill.

MELODY STAMPEDE; Name Band Musicals—Good musical. Spade has pleasing personality. Well selected music—trio of cowgirl singers good, especially brunette in white, noticed by many. She would be a good feminine lead.—Stanley Leay, Stanley Theatre, Galena, Ill.

OPERATION HOLIDAY: Variety Views—Yanks on leave visit Switzerland. A filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

TALE OF TWO MICE: Looney Tunes—Clever cartoon.—W. M. Butterfield, Tech Theatre, Ruston, La.

NAVED Announces New Activities Program

A 10-point accelerated program of activities for the National Association of Visual Education Dealers was announced this week by the organization's new president, Bernard A. Cousino, Toledo, Ohio. The Association, which has increased its membership by 50 per cent during the past eight months, will sponsor a 1946-47 program including seven regional dealer meetings, a four-day national convention and trade show to be held in Chicago August 4-7, and several new publications, included *Visual Education Bluebook,* listing trade-in prices on used equipment. The organization began this month the publication of a Newsletter.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

STRANGE LOVE OF MARTHA IVERS (Para.)

Final Report:

Total Gross Tabulated	$1,218,700
Comparative Average Gross	1,133,100
Over-all Performance	107.5%

ATLANTA—Fox 98.6%
ATLANTA—Roxy, MO 1st week 106.9%
BOSTON—Metropolitan, 1st week 94.7%
(DB) G. I. War Brides (Rep.)
BOSTON—Metropolitan, 2nd week 113.6%
(DB) G. I. War Brides (Rep.)
BUFFALO—Great Lakes, 1st week 117.1%
BUFFALO—Great Lakes, 2nd week 93.1%
CHICAGO—Chicago, 1st week 120.7%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 100.0%
(SA) Vaudeville
CINCINNATI—RKO Capitol, 1st week . . . 123.0%
CINCINNATI—RKO Capitol, 2nd week . . . 75.2%
CLEVELAND—Loew's State 111.6%
CLEVELAD—Loew's Stillman, MO 1st week 112.1%
DENVER—Denham, 1st week 113.8%
DENVER—Denham, 2nd week 81.3%
DENVER—Denham, 3rd week 73.2%
KANSAS CITY—Newman, 1st week 172.6%
KANSAS CITY—Newman, 2nd week 107.9%
LOS ANGELES—Paramount Downtown, 1st week 132.2%
LOS ANGELES—Paramount Downtown, 2nd week 97.4%
LOS ANGELES—Paramount Hollywood, 1st week 117.2%
LOS ANGELES—Paramount Hollywood, 2nd week 110.3%
LOS ANGELES—Paramount Hollywood, 3rd week 79.3%
MINNEAPOLIS—Radio City 91.9%
MINNEAPOLIS—Century, MO 1st week . . 104.5%
NEW YORK—Paramount, 1st week 134.6%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 2nd week 123.6%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 3rd week 122.4%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 4th week 112.6%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 5th week 106.4%
(SA) Dinah Shore, Gil Lamb, others
NEW YORK—Paramount, 6th week 94.2%
(SA) Dinah Shore, Gil Lamb, others
OMAHA—Paramount 101.5%
OMAHA—Omaha, MO 1st week 102.2%
(DB) Freddie Steps Out (Mono.)
PITTSBURGH—Penn 70.5%
SALT LAKE CITY—Capitol 101.1%
SAN FRANCISCO—Fox, 1st week 88.6%
(DB) Slightly Scandalous (Univ.)
SAN FRANCISCO—Fox, 2nd week 56.9%
(DB) Slightly Scandalous (Univ.)
SAN FRANCISCO—St. Francis, MO 1st week 90.1%
(DB) Slightly Scandalous (Univ.)
SAN FRANCISCO—St. Francis, MO 2nd week 81.1%
(DB) Slightly Scandalous (Univ.)
ST. LOUIS—Fox 137.9%

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TILL THE END OF TIME (RKO)

Final Report:

Total Gross Tabulated	$767,800
Comparative Average Gross	740,200
Over-all Performance	103.7%

BALTIMORE—Hippodrome, 1st week 103.1%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . 92.6%
(SA) Vaudeville
BOSTON—Memorial, 1st week 127.5%
(DB) Joe Palooka, Champ (Mono.)
BOSTON—Memorial, 2nd week 111.5%
(DB) Joe Palooka, Champ (Mono.)
BOSTON—Memorial, 3rd week 91.6%
(DB) Joe Palooka, Champ (Mono.)
BUFFALO—Twentieth Century, 1st week . . 211.1%
BUFFALO—Twentieth Century, 2nd week . . 88.8%
CHICAGO—Palace, 1st week 103.7%
(DB) The Falcon's Alibi (RKO)
CHICAGO—Palace, 2nd week 100.0%
(DB) The Falcon's Alibi (RKO)
CHICAGO—Palace, 3rd week 92.6%
(DB) The Falcon's Alibi (RKO)
CINCINNATI—RKO Albee 143.4%
CINCINNATI—RKO Shubert, MO 1st week . 109.1%
CLEVELAND—Warner's Hippodrome . . . 109.4%
CLEVELAND—Warner's Lake, MO 1st week 119.4%
DENVER—Orpheum 103.6%
(DB) Bedlam (RKO)
LOS ANGELES—El Rey 128.0%
LOS ANGELES—Vogue 195.3%
MINNEAPOLIS—RKO Orpheum, 1st week . 149.0%
MINNEAPOLIS—RKO Orpheum, 2nd week . 96.2%
NEW YORK—Rivoli, 1st week 109.4%
NEW YORK—Rivoli, 2nd week 89.7%
NEW YORK—Rivoli, 3rd week 84.5%
NEW YORK—Rivoli, 4th week 89.7%
NEW YORK—Rivoli, 5th week 80.7%
NEW YORK—Rivoli, 6th week 97.4%
PHILADELPHIA—Aldine, 1st week 113.3%
PHILADELPHIA—Aldine, 2nd week 100.0%
PHILADELPHIA—Aldine, 3rd week 95.3%
PHILADELPHIA—Aldine, 4th week 82.0%
SALT LAKE CITY—Uptown, 1st week . . . 110.5%
SALT LAKE CITY—Uptown, 2nd week . . . 87.8%
SAN FRANCISCO—Golden Gate, 1st week . 112.1%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 81.8%
(SA) Vaudeville
ST. LOUIS—Ambassador 120.8%
(DB) The Falcon's Alibi (RKO)
TORONTO—Imperial, 1st week 115.3%
TORONTO—Imperial, 2nd week 100.7%

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THREE LITTLE GIRLS IN BLUE (20th Cent.-Fox)

First Report:

Total Gross Tabulated	$360,500
Comparative Average Gross	329,000
Over-all Performance	105.7%

BALTIMORE—New, 1st week 114.2%
BALTIMORE—New, 2nd week 100.0%
CLEVELAND—RKO Allen, 1st week . . . 186.2%
CLEVELAND—RKO Allen, 2nd week . . . 107.8%
LOS ANGELES—Chinese 135.2%
LOS ANGELES—Loew's State 113.2%
LOS ANGELES—Uptown 113.3%
NEW YORK—Roxy, 1st week 126.8%
(SA) Beatrice Kay, Maurice Rocco, others
NEW YORK—Roxy, 2nd week 94.8%
(SA) Beatrice Kay, Maurice Rocco, others
PHILADELPHIA—Earle, 1st week 104.5%
PHILADELPHIA—Earle, 2nd week 66.2%

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CLOAK AND DAGGER (WB)

First Report:

Total Gross Tabulated	$250,400
Comparative Average Gross	211,800
Over-all Performance	118.2%

BUFFALO—Buffalo 86.5%
CINCINNATI—RKO Allen 89.2%
CINCINNATI—RKO Shubert, MO 1st week . 90.9%
DENVER—Denver 101.1%
(DB) It's Great To Be Young (Col.)
DENVER—Esquire 90.9%
(DB) It's Great To Be Young (Col.)
DENVER—Webber 112.5%
(DB) It's Great To Be Young (Col.)
MINNEAPOLIS—State 137.4%
NEW YORK—Strand 157.8%
(SA) Alvino Rey's Orchestra, others
PHILADELPHIA—Mastbaum, 1st week . . 155.5%
PHILADELPHIA—Mastbaum, 2nd week . . 108.5%
PHILADELPHIA—Mastbaum, 3rd week . . 68.9%

Mexican Studios Seek Facility in Other Countries

by LUIS BECERRA CELIS
in Mexico City

Unsatisfactory conditions in Mexico have obliged some leading producers to establish or seek better production facilities elsewhere in Latin America. Clasa Films Mundiales, one of the largest producers, has arranged to produce in the Argentine. Another group of Mexicans, convinced that there is always money in pictures, has commissioned Roberto Ratti, the Argentine director prominent in Mexico, to go to Cuba with a view to organizing production units there.

▽

Following up its announced policy of bettering the quality of its pictures, the Mexican industry is looking to Europe for cooperation and hopes to entice leading directors and players to this country. Panamerican Films has engaged Joseph von Sternberg to direct a Mexican version of "The Blue Angel" with Maria Felix playing the Marlene Dietrich role. Martha Eggerth, the European singer and actress who has appeared in New York, will make one, possibly two, pictures in Mexico.

This campaign for quality has prompted a reorganization of Clasa. The reorganization, expected to be completed by the end of the month, will have direct bearing on the company's 1947 production program.

▽

Although private banks have almost shut down on credits to the industry because of slow repayment of large loans, the industry has received considerable financing from banks specializing in the trade. During the first nine months of this year the industry received $3,946,527 from its own bank, the Banco Cinematografico, and $65,000 from the Banco de la Industria Filmica.

▽

Operadora de Teatros is soon to start building in Mexico City a theatre to seat 4,000. Its rows of seats will be one yard apart, there will be eight escalators in the building, enclosed boxes will seat six, and there will be a nursery for children and an underground parking place.

▽

The Mexico City municipal government has enacted a law which prohibits the construction of any new theatres which do not provide sufficient parking place for theatre patrons.

▽

Luis R. Montes, chief barker of the Mexico City Variety Club, has expanded his circuit with the opening of the Cine Alameda in Queretaro City.

Miss Odets in New Post

Florence Odets has been named assistant to James Poling, eastern story editor of Universal-International Pictures. She previously was assistant story editor at Paramount in Hollywood.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

A Sterling Job

The Schine circuit's Silver Jubilee celebration, originally scheduled for the month of September, is continuing indefinitely.

The splendid public relations job which has highlighted the anniversary is now reminiscent of the grand job the Interstate theatres circuitmen delivered recently in connection with the 40th anniversary of that organization.

In practically every community where the Schine circuit has a theatre, newspaper editors have been profuse in lauding the theatres for their splendid service to the community in peace and in war, for their humanitarian endeavors in worthy fund-raising projects, and for the vital part they play in providing entertainment and relaxation for the public.

The merchants also indicated their well wishes through paid newspaper advertisements and congratulatory radio broadcasts. Public officials added their word of friendship and felicitation.

The Schine circuit holdings are in five important states. Many thousands of people read or heard glowing comments about these theatres from merchants, editors and public officials.

The reputation of the industry increased in stature along with the prestige of the Schine theatres. For that the industry can be appreciative of the organization's personnel in Gloversville, N. Y., who inspired the work, and of every Schine manager who participated.

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Welcome Return

This past week a spectacular display made its appearance in the rotunda of the Roxy theatre in New York.

Heralding the booking of "The Razor's Edge", Homer Harman, publicity manager for the Roxy, has come up with the largest and one of the most attractive lobby promotions to be seen in the New York area in many moons.

The determining factor in this display is that it is animated, giving its great bulk added magnetism which is drawing theatre patrons in unprecedented numbers.

The display itself, a book about 14 feet high, is set into an attractive stage setting with a series of six pages carrying photographic and titular announcements. The pages are motivated by an intricate mechanism, turning gracefully every 15 seconds.

Although experience proves that animation is twice as effective as the ordinary setpiece, theatremen generally, during the war years, abandoned this form of exploitation.

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Not on the Program

From time to time we hear stories to indicate that movie patrons hold special theatre employees in high personal esteem.

Two weeks ago, a story broke in the White Plains, N. Y., *Reporter Dispatch*, reporting the theft of a 45-year-old watch from John Wetzel, for many years doorman at the Loew theatre in that city.

Aside from the sentimental value to its owner, many patrons had been accustomed to seeing the timepiece resting in its usual place on the ticket box, handy for Mr. Wetzel to answer questions pertinent to schedules.

The newspaper ran an appeal for the return of the watch. When it failed to materialize, a kind-hearted reader forwarded $5.00 towards a new one. Theatre patrons quickly followed suit.

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Classroom Audience

Further evidence of the cooperation extended to theatremen who are taking advantage of the recently developed Children's Film Library comes from New Haven, Conn. In that city, Sid Kleper, manager of the College theatre, booked "Adventures of Huckleberry Finn" for next Saturday's matinee.

Public and parochial schools in the area are recommending the program in classrooms and advertising literature is being distributed; parent-teacher groups are being notified, and all public libraries will promote the attraction through tie-in copy with the book.

In addition, the Department of Visual Education of the Board of Education has authorized an endorsement to be carried in all advertising. The schools will also assist in the sale of tickets.

—CHESTER FRIEDMAN

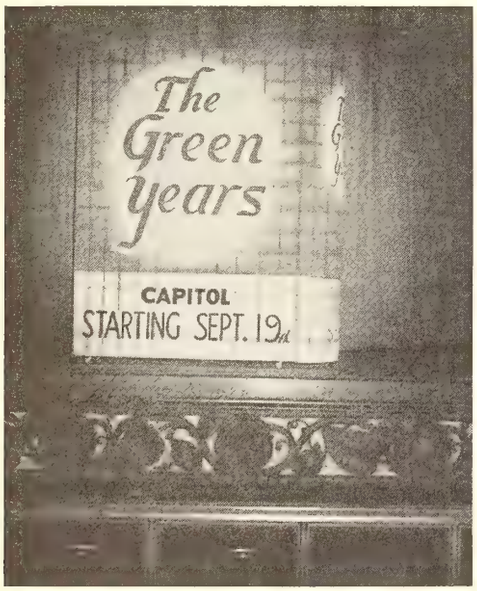
SHOWMEN IDEAS FROM OVERSEAS

SCOTLAND: Street ballyhoo consisting of gypsy caravan by Miss L. Watt, manager, Florida Cinema, Kings Park in Glasgow, exploits "Caravan".

ENGLAND: At the Marble Arch Pavillion in London, towering signs on building colonnades and marquee spectacular creates special interest in "The Stranger" for manager Brough Johnson.

SPAIN: Cutouts and banners promote "Saboteur" for assistant director Marino Cuevas at the Palacio de la Musica in Madrid.

COLOMBIA, S. A.: Cutout letters spell out title "Spellmound", next attraction at the Teatro Astral in Bogota. J. Omar Mendez, manager.



NOVA SCOTIA: Attractive book display, left, designed by T. Cook, assistant manager of the Capitol, Halifax, used as stage setpiece and walking ballyhoo.

AUSTRALIA: Window display focused attention on "Ziegfeld Follies" at the Metro in Melbourne. J. Gavegan, manager, promoted the locations.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

CROSS MY HEART (Paramount): A comedy, this picture co-stars Betty Hutton and Sonny Tufts, the latter playing the part of a bewildered young lawyer. Local law students, judges, attorneys could be invited to a special screening. Obtain comments on the law angle in the picture from the preview audience and use them in ads, on the radio or on a quote board in the lobby.

Place a barrel of buttons in front of the theatre, with a tackboard reading: "These buttons were picked up in the theatre at last night's performance of 'Cross My Heart'. It's a real button buster." Providing balloons are available in your situation, a giveaway promotion is suggested. Imprinted balloons could read: "You'll be up in the air, too, when you see 'Cross My Heart' at the . . . ", etc.

For street ballyhoo have a girl carry a sandwich sign shaped like a heart. Copy could read: " 'Cross My Heart', the funniest picture of the year, is playing at the . . . ", etc. Have a man stationed across the street from the theatre with a sign reading: "Cross the street to see 'Cross My Heart'."

Betty Hutton has made so many recordings that you may be able to sell your local disc jockey on the idea of running a complete Betty Hutton show, including the Capitol recording of "Love Is the Darndest Thing" from the picture. For a station that uses a quiz show, suggest an identification contest pitched to Betty Hutton's songs. Listeners would be required to name the picture in which Betty Hutton sang the songs played.

SHADOW OF A WOMAN (Warner Bros.): A mystery melodrama, this picture stars Helmut Dantine and Andrea King. In tune with the title, conduct a shadow queen contest for the shapeliest "shadow of a woman" in town. In advance of playdate, distribute ballots from the lobby. Interest the local newspaper in the contest.

Narrow contestants down to about 16 girls by selecting the finalists from their attached photographs. Use the photos for a lobby display. Tie in with local merchants for cooperative newspaper ads. Arrange a gala evening of fun for the winner, which could include dinner at a local restaurant or night club, radio interviews, gifts from cooperating merchants, etc.

On a table in the lobby, set up a small screen on which the beam of a bright light is projected. At certain hours, stage an on-the-spot shadowgraph contest, with participants competing to see who can best duplicate, by holding their hands in different positions, the shadow of a woman's head. Give passes as prizes.

In advance of playdate, arrange to have a gypsy fortune teller set up her booth in front of the theatre or in the lobby. Invite one and all to have their fortune told free of charge. The fortune teller could whisper the same message into each ear: "Beware the 'Shadow of a Woman'."

Daransoll Open Letter Ad Boosts "Homicide" Date

An open letter type of ad proved to be very effective for manager George Daransoll's playdate on "Home Sweet Homicide" at the Granby theatre, Norfolk, Va. Addressed to "Our many patrons and friends" from "Your Granby theatre manager," the open letter began "Every once in a great while . . . a picture comes along—unheralded and unsung; yet has everything the average Movie Goer expects in the way of entertainment, etc."

Ties In with City Festival

Manager Louis Nye has arranged for drawings to be held on the stage of the Hoosier theatre each night of the Whiting, Ind. Fall Festival. The drawings were originally planned for the Community Center several blocks from the theatre. Realizing that the original plan would be detrimental to business, Nye convinced the planning committee of the Festival to hold the drawings at the Hoosier.

Taylor Promotes Co-Op Ad

An attractive cooperative newspaper display ad was promoted for the engagement of "Monsieur Beaucaire" at the Great Lakes theatre, Buffalo, N. Y. The ad was arranged by Charles B. Taylor, advertising and publicity director for Shea's Buffalo theatres, and ran in the *Courier-Express*. It featured a full-length cut of Joan Caulfield in costume.

Cooperates in Safety Drive

In cooperation with the Connecticut State Highway Police, Paul Purdy, manager of the Playhouse, Wethersfield, arranged to show "It's Wanton Murder" on the theatre screen to further the current safety program. The theatre received excellent comment and publicity as a result.

Murphy Promotes Tieup, Contest For "Caesar"

Extensive use of all media of promotion, advertising, publicity and exploitation, set the stage for a highly successful campaign on "Caesar and Cleopatra" at the Penn theatre, Pittsburgh, Pa. The campaign was arranged by manager Frank Murphy.

A tieup was set with the Continental Model School for a competition to choose a local "Cleopatra." The winner was flown to New York to pick up a piece of pottery that had been brought from Cairo by Transcontinental and Western Airlines. She was met at the Pittsburgh airport by the director of the Carnegie Museum who received the pottery as a permanent gift for the Museum.

Also on hand at the airport were models, who distributed heralds announcing playdate. TWA moved the entire party to the mayor's office where he received the pottery, the "Cleopatra" winner and the models. The event was broadcast over WCAE.

Variety Sponsors "Night"

A "Cleopatra" night was held by the Pittsburgh Variety Club with the winner and the models in attendance, handing out heralds. Luncheons were held for the ladies of the press and critics two months in advance with Nancy Hartung, a Powers model, as guest of honor. Miss Hartung also appeared on four radio broadcasts.

Two cooperative newspaper ads were promoted. A Boggs and Buhl Department Store half-page ad plugged the picture in conjunction with their fashion show. The other ad was paid for by Wilkins Jewelry Store. In addition several window displays, radio spots and newspaper stories were garnered.

Successful First Season Reported for Drive-In

Manager F. W. Donahue, who opened the first drive-in theatre in central New York State, situated two miles west of Fairmount, reports a highly successful first season. The theatre was opened in April after an extensive exploitation campaign that included a double truck ad in the Syracuse *Herald-Journal*. Donahue uses weekly programs and heralds to exploit his playdates.

Lobby Mirrors Lettered To Exploit "Widow"

The mirrors on both sides of the lobby were attractively lettered to exploit the playdate on "Young Widow" at the State theatre, White Plains, N. Y. Eight Westchester newspapers used stories with art to publicize the picture. Free time was promoted on a 15-minute quiz radio show. A lobby display was placed in the Hotel Roger Smith. The campaign was arranged by manager Michael Stranger.

Hallowe'en Shows Have Special Incentive for Schine Showmen

During past years, the annual Hallowe'en midnight spook parties promoted by managers of the Schine circuit have resulted in extra box office stimulation. This year, a total of $725 in cash prizes is being offered to circuit managers and bookers for the best results. To assist managers in arranging their campaigns for the October date, a manual has been prepared by the circuit's publicity department in Gloversville, N. Y., under the direction of Seymour Morris. The ideas suggested in the manual are based on successful campaigns of previous years and, as such, are worthy of consideration by showmen who plan this form of promotion. A few of the ideas suggested in the manual follow.

Atmospheric Setting

Atmosphere, being an integral part of any successful show of this nature, should begin with appropriate decorations in the lobby and carry throughout the theatre. A dark chamber constructed in the lobby can start getting the patron into the proper mood. This chamber is a space about 10 feet square, walled off with black cloth. Eerie objects should be placed within, under very dim lighting. If possible have the doorman and ushers dressed in costume simulating ghosts, skeletons, etc.

Before beginning the regular program of screen attractions, some stage activity should be arranged. Setting is very important for the presentation—perhaps something representing an empty room, arranged so as to look old and musty. Furniture should be placed around a table covered with dark cloth. A skull, cutouts of bats and other weird objects should predominate. A prologue can be arranged without using characters through a succession of weird movements, sounds and effects by prearranged plans. Employees working against a black backdrop, completely outfitted in black with gloves, shirts, masks, etc., can have free access and movement to create whatever motion of inanimate objects is necessary.

Lighting is important and, to this end, green and blue bulbs should predominate, arranged to flash at intervals. Offstage screams, shots, clinking chains, footsteps—any of these sounds will help the spooky illusion. A series of typical Hallowe'en games should follow, prior to the showing of your picture.

Street Ballyhoo

Rent or borrow a skeleton costume that can be worn by a boy on the street, carrying a sign with copy plugging the midnight show. If a skeleton is not available, obtain a cat's head from your local costumer or else make a cutout cat's head of compo. Mount the head on a long pole. Nail a short stick directly under the head and hang a long muslin skirt so that it completely envelops the pole.

Have a man carry the ballyhoo around town. The muslin should be white and long enough so that it comes within an inch or two of the ground and falls completely around the man. A small hole in the muslin, about the height of his eyes, enables him to see where he is going. He should carry a large flashlight with a green isinglass covering the end to give a green light. He should flash the light up the muslin skirt at intervals, thus giving a weird appearance to the "spooky cat." The finishing touch is a sign hung from the "shoulders" of the cat and announcing the show.

Refreshments for Patrons

In past years, the promotion of doughnuts and cider as a free offering to patrons provided a real party touch. In return for the refreshments, you may offer the cooperating merchants credit cards in the lobby.

The Schine theatres will use window cards, heralds, special newspaper ads and trailers to promote these shows, particularly plugging the advance sale of tickets. Window displays and screen publicity will also be utilized.

A FEW GAMES FOR HALLOWE'EN

Games and Hallowe'en are synonymous. Several are suggested in the Schine Circuit manual for the annual Midnite Spook Party. They include apple ducking, cracker eating contest, shoe lacing contest, clothespin-on-line (a race for women to determine who can put the most clothespins on a line within the allotted time), women's nail driving, pin the tail on the donkey, balloon blowing contest, pie eating contest, men's button sewing race and threading a needle with boxing gloves. Where there is a piano or an organ, it's a good idea to have the audience sing favorite songs. Nearly everyone likes a good community singfest.

Foxe Promotes Balloons To Exploit "Lassie"

Through a tieup with radio station WTOP, 1,500 balloons were given away on a busy thoroughfare during the Saturday matinee performance of "Courage of Lassie" at the Columbia theatre, Washington, D. C. In addition every child entering the theatre that day received a free balloon. The balloon giveaway was publicized on the station's two Saturday morning kiddie shows with playdate credit. The tieup was arranged by manager Jack Foxe. For "Back to School" show, Foxe personally contacted schools. Tickets were placed on sale three weeks in advance.

WindowBallyhoo Draws Crowds in English Town

A comprehensive exploitation campaign was arranged by manager G. Ray to publicize "The Bandit of Sherwood Forest" at the Regent Cinema, Bradford, Yorkshire, England.

A highlight of the campaign was a live window display with Milan's theatrical costumers, a new shop opened in Bradford. A man dressed in the costume of the period sat in the window and, moving in the manner of a mechanical doll, pointed to a card bearing details of the playdate. The whole window was decked out in 13th century costumes, hunting horns, bows and arrows, swords and the like.

The "mechanical man" drew enormous crowds to the window and even resulted in the police moving the crowd along for obstructing traffic. When not on window duty the same man toured the streets of the town in "Sherwood Forest" attire distributing more handbills.

An eye-attracting lobby display was set up well in advance. It consisted of a "Sherwood Forest" background with dolls to represent characters in the picture. To further attract attention there was a life-size cutout of "The Bandit of Sherwood Forest" posed with his bow at the ready and the arrow pointed in the direction of the display.

Display of Ship Models Aids "Navy at War"

Ship models built to exact scales from Navy specifications were exhibited in the downstairs display room of the Telenews theatre, San Francisco, to exploit the date on "Navy at War" Manager Charles E. Shutt secured the 20 ship models for the display. In addition, special Navy action photographs and enlargements were obtained for interior and exterior displays.

COOPERATING MERCHANT SENDS FILM MESSAGE

A very helpful and profitable tieup, in which a local merchant sent out imprinted postcards on his own mailing list, was promoted by manager Roy O. Prytz to exploit "Till the End of Time" at the Granada theatre, Duluth, Minn. The cards were also sent out on a veterans' organization mailing list. Copy read: " . . . A moving story of how three veterans solve the problems of readjustment to peace-time life. This unusual film, which carries a message that everyone interested in better human relations will want to see, will be shown at the . . . ", etc. The cooperating merchant was Erwin Oreck of Oreck's Store.

Gift Giveaway Is Highlight of Back-to-School Program

Considerable merchandise was promoted for giveaways at a back to school program at the Bradley theatre, Columbus, Ga. The campaign was arranged by W. D. Hendley, publicity director for the Georgia Theatre Company in Columbus.

The merchandise included a scooter, shoes, blackboard, tea set, wallet, camera and case, pen and pencil set, football and record album. In addition everyone leaving the theatre was given a pencil, tablet and a ruler, courtesy of the Coca Cola Bottling Company and Paul Jerome Jewelers.

Hendley directed his advertising campaign towards adult patronage with the line "Bring mother and father." 2,000 heralds were distributed in the residential sections of town, thickly populated with children. Spot announcements were promoted on a weekly kiddie amateur show over WDAK.

For "Tarzan and the Leopard Woman," Hendley had a special front constructed at the Bradley. It was made up to resemble a jungle with moss hanging on all displays. A three-sheet cutout of Acquanetta and two leopards was placed in the lobby and spotted with a flood lamp. A sound effects record of a leopard growl was played in back of the cutout for realistic effect.

A tie-up was arranged with a leading sport shop, which resulted in a cooperative newspaper ad, spot announcements over both radio stations and an attractive window display set up two weeks in advance. 2,000 heralds were distributed house to house in the residential sections of Columbus. 100 bumper strips were placed on the taxis of two local cab companies. Cards were planted in downtown store windows.

Kaufman Arranges Store Tieup for "Mr. Ace"

A tieup with the W. T. Grant Department Store was promoted by manager Milton Kaufman for "Mr. Ace" at the Norfolk theatre, Norfolk, Va. The store distributed 5,000 lettered cards to patrons. Cards were given out with each purchase and when the five letters in the picture's title were presened at the box office, free admission was granted. Radio played a major part in the campaign, highlighted by a one-hour broadcast from the theatre by Joe Brown over WRVA. Nylon hose, guest tickets and other prizes were awarded participants from the theatre audience.

LETTER CONTEST DRAWS GRATIFYING RESPONSE

More than 3,200 little girls between the ages of 7 and 12 responded to a highly gratifying letter - writing contest for manager Harry Greenman's playdate on "Three Wise Fools" at the Capitol theatre, New York. The contest, executed by publicist Paula Gould, was started 10 days before the opening of the picture and ran for two weeks. For the competition, conducted through New York newspapers, contestants were invited to write a letter, not to exceed 100 words, on "Why I like Margaret O'Brien". Twenty-five kits of Margaret O'Brien Toiletries were promoted for prizes. Guest tickets also were awarded to winners.

Displays Blanket Atlanta For "Angel" Playdate

Over 200 window and counter displays were promoted by manager Boyd Fry to exploit his playdate on "Angel on My Shoulder" at the Grand theatre, Atlanta, Ga. A tieup with RCA Victor Personal Radio netted 75 windows. In addition to the music tieups, photographs of Anne Baxter, star of the picture, were placed in restaurants, drug and other store windows. Fry tied-in with the Southeastern World's Fair, staged in Atlanta, garnering the spotlight in the big parade. An estimated 100,000 persons witnessed the parade.

Kennedy Assists Safety Drive

When North Hollywood got tired of the increase in traffic accidents, Joe Kennedy, manager of the Valley and El Portal theatres, jumped into a safety campaign with other community leaders. He made safety pleas to audiences and opened the lobbies to Safety Council members in their drive for safe-walking pledges.

Hosay Arranges Tieups in Liege For "Sea Hawk"

A highly extensive and effective campaign, which included tieups with a children's beneficiary fund and a newspaper, was arranged by manager D. Hosay to exploit the engagement of "The Sea Hawk" at the Forum theatre, Liege, Belgium.

Through the tieup with the fund, a special Sunday showing was held for children of patriots killed in the war. Considerable newspaper publicity resulted from the event and the children's presence drew many people who ordinarily do not attend the theatre.

A local newspaper, *La Wallonie,* sponsored the special showing and devoted extensive space, publicizing the event. The fund sent out 3,000 invitations to the showing and paid for 200 small posters for store windows.

A parade preceded the beneficiary fund screening, with children, parents, delegations from old combatant associations and patriotic groups bearing organization flags.

An attractive lobby display was installed a month in advance. Fifteen 6-sheets were posted at street locations. 50 stills from the picture were utilized for window displays. In addition, Hosay promoted free time over Radio Liege.

Boyle Arranges Newspaper Tieup for "Holiday"

A classified ad tieup was arranged with the *Record* and *Bulletin* by manager Joseph S. Boyle for "Holiday in Mexico" at the Poli-Broadway theatre, Norwich, Conn. Xavier Cugat records were used in the theatre for exits and recessionals two weeks in advance. All buses in the Norwich and New London areas were placarded. Burgees with cast names were used on the ends of the marquee. Seven window displays were promoted. 5,000 heralds were distributed at the theatre and through a local news agency.

THEATRE AD TIES IN WITH MEAT SHORTAGE

An attention-attracting newspaper ad, tying in with the current meat shortage, created a lot of comment for the engagement of "Without Reservation" at the Kenosha theatre, Kenosha, Wis. Brain child of manager Francis B. Schlax, the ad proclaimed in heavy type: "Now Available: 5,000 Lbs. 'AAA' Meat". Underneath, in smaller type, copy read: "An announcement of this kind at the present time would create no greater excitement than this exciting announcement. Last two days. Don't dare miss it. 'Without Reservations' at the . . . ", etc.

Kraska Arranges Contest Tieup For "Fools"

A wealth of newspaper publicity resulted from a tieup with the Boston *Traveler* for the playdate on "Three Wise Fools" at the State and Orpheum theatres in Boston. The newspaper sponsored a "Who Is Boston's Margaret O'Brien" contest. Over 3,000 lines of free press space was garnered in advance and current with the picture engagement.

The campaign was arranged by George Kraska, director of publicity and advertising for the State and Orpheum theatres.

The contest was open to all girls between the ages of eight and 12 years, resembling the child star. The winner received a complete new wardrobe. She was interviewed by the press and over the radio and met Governor Maurice Tobin on a visit to the state chief executive's office.

Gets Merchants Co-op

A full page cooperative newspaper ad was arranged with R. H. White's. The ad featured a photo of Margaret O'Brien. Window displays were used by White's and Jordan's. Heralds were distributed from the lobby of both theatres well in advance.

Another contest tieup was promoted over radio station WORL on the Mary Ruth program. Twenty-five pairs of guest tickets were awarded to the first 25 correct answers to the question: "Name the last three pictures in which Margaret O'Brien has appeared."

SHAFFER SCORES WITH FORD MOTOR TIEUP

A teen - agers' quiz, with cash awards totaling $220, was conducted by manager Willis E. Shaffer through a tieup with the Ford Motor Company in Atchison, Kans. The idea was to encourage the teenagers to study the mechanism and improvements of the new Ford car, thus enlightening their parents and creating more conversation about the car. The quiz was broadcast from the stage of the Royal theatre over KVAK. The tieup created a great deal of goodwill for the theatre, as well as being a very profitable venture.

Swan Sells All-Musical Show in Glasgow

Manager Preston Swan of the Elephant Cinema, Shawlands, Glasgow, in Scotland, took advantage of the all musical feature of a recent program which included "Tars and Spars" and "Sing Your Way Home." Full use was made of the extensive list of popular song hits included in both films to make tieup material with local music sellers and gramaphone dealers.

Swan had a novel vestibule attraction in an automatic player gramaphone with loud speaker attachment which played the song hits prior to the screening of the program. Appropriate notices were displayed announcing the music being played and advertising the attractions.

Contest, Tieups Boost "Ranch" For Alston

A "Butch" Jenkins photo contest and merchant tieups highlighted the excellent campaign arranged by manager A. A. Alston for "Boy's Ranch" at the Paramonut theatre, Burlington, N. C.

The photo contest was publicized for 10 days in advance in the Burlington *Times News,* five days before on the city's daily recreation radio program and on daily news broadcasts. Several advantageous tieups were arranged. Sellars Department Store donated the first prize and displayed contestants' photographs in a main window. The Art Kraft Studio made all contestants' photographs free. McClellans donated approximately $35 worth of toys for attendance prizes. The Davis News Company donated 1,500 comic books.

The mayor of Burlington proclaimed the opening "Boys' Day." Two six-sheet cutouts, streamer flags, a 40x60 blow-up board and window card figures were used to decorate the marquee. A special screening was held in advance for newspaper carrier boys, Boy Scouts and city recreation officials.

Merchant Tieup Aids "Ranch"

A community type handout was distributed by manager Forrest E. Carmichael to exploit his date on "Boys' Ranch" at the Grand theatre, Ellsworth, Me. Fifteen cooperating merchants were represented on the handout.

TEASER ADS

for recent releases at the first run New York theatres express a new note of originality and deliver maximum reader attention.

SHOWMEN PERSONALS

In New Posts: James Reeser, manager, Alpine theatre, Denver, Colo. Edward Oppenheim, Majestic, Wyandotte, Mich. Richard Junk, Emboyd, Fort Wayne, Ind. Jack O'Brien, O'Brien Theatre, Tracy, Minn. Bill Dornell, Grande, Detroit, Mich. Edward Bey, Fowler, Fowler, Ind.

Leonard Utecht, Southern; Eugene Langenfeld, Lake; Will Cole, Embassy; James Currant, Byrd; Pete Nicholas, Rex; Ralph Kettering, Civic; all in Chicago. Vince Helling, resident manager, Frisna Amusement Company, St. Charles, Mo.

Pat Goggin, Valley City Theatre, Wahpeton, N. D. William H. Elder, Loew's Penn, Pittsburgh, Pa. Saul Saxon, Rainbo, Detroit. Russell Hogue, manager, Frisna Amusement, Litchfield, Ill. Al Jenkins, Vogue, Vancouver, B. C.

Sidney Deneau, chief of Schine circuit operations, Gloversville, N. Y. Duncan Kennedy, Paramount; Tom Bonk, Orpheum; Harry Mintz, Parthenon; all in Chicago. Bill Hastings, Orpheum, Denver, Colo.

Assistant Managers: Clarence H. Moss, assistant to supervisor in charge of all suburban Interstate theatres in San Antonio, Texas. Donald Verla, Highland Park theatre, Highland Park, Mich. Ed Kennely, Oriental, Chicago, Ill. William Wallace, Paradise, Vancouver, British Columbia, Canada.

Wedding Bells: Michael Evan, manager of the Elco theatre, Elkhart, Ind., to Margaret Lantz.

Junior Showmen: Bryan Stanford, born recently to Mr. and Mrs. Henry Barden, in Cleveland, Ohio. Father is owner of the Superior theatre there.

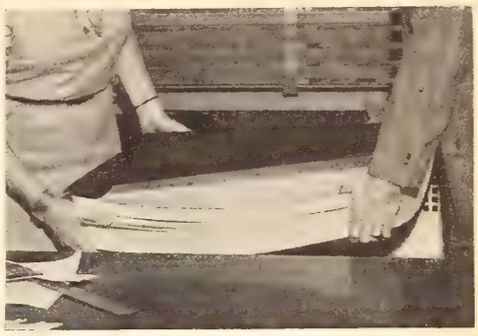
Birthday Greetings: Morris Kaufman, Frank Dancer, Ralph H. Lundgren, C. Don Sheedy, E. O. Gabriel, R. D. Olson, Sam A. Kimball, Frank J. Bartholomay, Fred W. Curtice, Eugene Venne, Al Einstein, Johnnie Turner, Sidney Magen, Theodore Schlosser.

Harry Pickett, Dave Unger, Alfredo Escamilla, Richard Stoddard, Walter Brooks, George E. Gemming, William S. Samuel, Tan Boon Bee, Sol J. Lavoy, Mort Goodman, J. G. Oppenheim, Jr., Paul H. Garns, Robert Anthony, Oliver H. Bradbury.

Al Stevens Ray O. Monzingo, Salvatore E. De Gennaro, Walter J. Matekaitis, Edward J. Cline, Maurice A. Cohen, Theodore Friedman, Frank Kovaletz, Francis E. Lattin, Donald G. O'Neill, Frank C. Goldquist, Sterling Jermstad, Bryant Williams.

George P. Gross, Lester Bostwick, Tom Johnson, Lew Bray, A. Albert Cohan, Cornelius Webb, Henel Chudders, Miles Dippert, Andrew L. Benham, Woodrow Mannheimer, Robert D. Elmo, Thomas Thompson, Henry L. Van de Water, William Q. Applegate, Don Adams, Merritt Bunstarm, Will Jeffers.

BIGGEST BOOK



by The HERALD

When Jack Matlack, manager of the J. J. Parker Broadway theatre, Portland, Ore., sold the world premiere of "Canyon Passage", he pulled out all stops. At top is the campaign book, toted by two into the Round Table office. Statistics: weight, 41 pounds; size, 20 by 28 inches; 3½ inches thick. In the lower photo, Lige Brien, PRC exploitation director and 1944 Quigley Grand Awards winner, takes a look; he can't lift it. Mr. Matlack has contributed before—most successfully—but never before requiring the use of a box car for delivery.

Redden Arranges Ballroom Tieup

A tieup was engineered with the Crescent and Crystal ballrooms by manager Dan Redden to exploit the playdate of "A Night in Casablanca" at the Paramount theatre, Seattle, Wash. Nightly broadcasts from the ballroom plugged the hit tune from the picture, "Who's Sorry Now," with theatre and playdate credit.

Concentrating on music tieups, Redden arranged for a full center window in Sherman Clay's, Seattle's largest music distributing house. Ten other music outlets in the city were covered with special placards, scene stills and other displays pegged on the "Casablanca" music. 50 sign posts were placed in the region of the Paramount, directing the public to the theatre.

Advance newspaper breaks consisted of extensive publicity based on the return to the screen of the Marx Brothers with deep two and three-column art in advance of playdate and current.

Mules Led Through Durham To Ballyhoo "Missouri"

Two boys dressed as hillbillies led two mules through town to ballyhoo manager B. W. Allen's date on "Down Missouri Way" at the Uptown theatre, Durham, N. C. The mules carried lettered blankets reading: "I'm from 'Down Missouri Way'." The ballyhoo was used for two days preceding the opening.

The newspaper campaign opened with teaser ads a week in advance. Teasers were resumed four days before opening. Radio promotions included day and night spot announcements on two local stations. 50 three-sheets were posted in vacant store windows and 100 window cards were distributed to downtown locations.

Hunter Alternates Between Army and Theatre

Until he was 23 years old, Claude Andrew Charles Hunter was a student of theology. Then began a theatre career which in ten years has brought him to his present position as manager of the Odeon theatre in Kingston, Ont. Starting as usher at Loew's in Toronto, Claude moved rapidly ahead with that organization through the various ranks to assistant manager at the Uptown in that city. He then was elevated to relief manager, leaving to join the R. C. A. as pilot. Following his discharge he re-entered theatre business as manager of the Palace Galt, re-enlisted in the Army as Air Gunner Pilot Officer and served overseas.

Claude A. C. Hunter

Since his most recent discharge from the service he has been assistant at the Capitol in Hamilton and manager of the Paradise in Toronto before taking up his current assignment in Kingston.

The man of many names was born at Carlisle, England, March 26, 1913. He is married and is father of a potential theatre manager who is now three years old.

Hastings Joins Ranks of Round Table Showmen

The promotions of William T. Hastings are well known to the Round Table members, but Bill has only recently realized that he was not enrolled in our membership list.

Manager of the RKO Orpheum in Denver, Bill traces his entry into show business back to 1915 when at the age of ten he distributed handbills for the Opera House in Salisbury, Md.

After obtaining his college degree in 1929, he joined RKO at the Keith in Flushing, N. Y. There followed various assignments in Philadelphia, New Jersey, Washington and Texas. Before his present assignment in Denver, he was in charge of three theatres in Cincinnati. Bill thinks the climate and the people in the Mile High City are wonderful.

Special Screening Aids Date

A representative group of citizens were invited to a special screening by manager Cyril Mee to publicize his engagement of "Boys' Ranch" at the State theatre, Harrisonburg, Va. The invitations were predicated on the fact that the picture deals with the problem of juvenile delinquency. Mee arranged for 25 boys and girls of the Main Street School to be guests of the Quota Club at a showing of the picture.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

POSITIONS WANTED

BOOKER: FIVE YEARS BOOKING EXPERIence—Nearly ten years with present (major) distributor but desires change. What can you offer. BOX 2036, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGER—AMBItious, sober—excellent references desires manager's position in Middle West. E. KELLY BAIONE, 518 E. Bijou, Colorado Springs, Colo.

USED EQUIPMENT

TWO SIMPLEX, FRONT SHUTTER MECHANisms in good condition with 16 inch magazines, including two spare Simplex single bearing intermittent movements complete with sprockets. $400.00. Available in thirty days. BUTLER THEATRE, Butler, Indiana.

SIMPLEX SP SOUND PROJECTION OUTFITS, single $595; double $995; DeVry sound Projector high-intensity arc outfits, double, $2,495; Holmes professional arc outfits, deluxe, $1,695; regular, $1,295; Ampro arc 16mm. outfits, single, $1,350; double, $2,395. Start a theatre now. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

1,200 USED SPRING CUSHIONED THEATRE chairs, $1.50 each and $3.50 each. Complete. Immediate delivery. RUSSELL CHAIR, 2567 McClellan, Detroit, Mich. Phone LEnox 3445.

1,700 AMERICAN STADIUM CHAIRS, REFINished, $4.35; 690 Heywood veneer back reupholstered boxspring cushion chairs, $6.50; 300 American ditto, $5.95; 1,410 American heavy inserted panel back reupholstered boxspring, $7.45; 220 Irwin tapestry upholstered padded back, reupholstered boxspring metal lined cushions, rebuilt, $8.95; 104 American reupholstered velour padded back, boxspring, $7.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

COMPLETE SIMPLEX SOUND HEADS, meters, power supply, amplifier and 18" speaker. F. SHAFER, Washington, Indiana.

CAN'T BUILD MY NEW THEATRE. WILL sell equipment in good condition complete: Pair Simplex DBRS Projectors, Stands, and Magazines $975.00. Pair Brenkert Low Lamps with large reflectors $250.00, Pair 30 amp. rectifiers $125.00. RCA Sound System $375.00. 22' 3 circuit border lights $65.00. PALACE THEATRE, Box 422, Greensboro, N. C.

STUDIO EQUIPMENT

16-35MM. PRODUCTION EQUIPMENT—CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment or lists. Write your wants. CAMERA MART, 70 West 45th St., New York.

DEPUE OPTICAL REDUCTION PRINTER, REbuilt $2,995; RCA type double system Recorder with amplification, etc., $6,150; Eyemo Spider Turret Camera, 3 lenses, $595; early Mitchell Camera, magazines, lenses, tripod, rebuilt, $2,450; Duplex 35mm. Printer, $495; Moviolas, $195; 2000W Studio Spots, $67.50; Akeley Newsreel Camera, Gyrotripod, $695; new Bell & Howell Sound Printers, 35mm D, immediate delivery; BH Geared Tripods, $69.50. Send for listings. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

HELP WANTED

REPAIR MAN, EXPERIENCED IN MECHANism and movement work to take charge of shop in large Eastern theatre supply house. Write, giving full details of self and experience. BOX 2034, MOTION PICTURE HERALD.

THEATRES

FOR SALE—SOUTHERN INDIANA SMALL town theatre ready to open. BOX 2031, MOTION PICTURE HERALD.

VETERAN — THEATRE EXPERIENCE — WILL buy or lease theatre in small town or will accept responsible position with small circuit. Prefer Mid-East. BOX 2035, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

GE TUNGAR BULBS, 6 AMP., $2.95; 1000W BOX office bowl Heaters, $3.95; 868 type photocells, $1.95; latest Gyro-Stabilizer Soundheads, belt drive, $195; direct drive, $282.50; automatic record changers, $22.95; plastic washable sound screens, 42½c foot. Fall Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SOUND SYSTEMS, PROJECTORS, LAMPHOUSES, Screens, Lenses, Everything for theatres. Get our low prices before buying and save! Forest MCS Twinarc 65-Amps Suprex Rectifier $484. Write for "Foto-Nite" facts. Makes your theatre into Little-Gold-Mine. AMERICAN THEATRE SUPPLY INC., 1504—14th at Pike, Seattle, Wash.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opporttunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A. $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270—6th Avenue, New York 20, N. Y.

POPCORN

NEW "SUPER STAR" POPCORN MACHINES ready for delivery. Liberal trade in. What have you? RUSSELL'S KORN KRIBS, Hartsville, Tenn.

Louis Nelson, Exhibitor, Dies in New York

Louis Nelson, veteran theatre operator in Metropolitan New York, died October 11 at his New York home. He was a charter member of the New York Independent Theatre Owners Association, and was last associated with the Endicott Circuit in Brooklyn. Funeral services were conducted at Park West Chapel, New York, Sunday.

J. Malcolm Dunn

J. Malcolm Dunn, 70, stage and screen actor, whose best known film role was in the second lead to John Barrymore in "Dr. Jekyll and Mr. Hyde," died at his home in Beechurst, Long Island, N. Y., October 11. Mr. Dunn's last Broadway appearance was with Billie Burke in "This Rock," in 1943. He was a member of the Lambs and the Actors Fund of America.

Renew RCA Contract

A renewal contract providing sound equipment service to theatres of Fox Midwest Amusement Corporation recently has been signed with RCA.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1946.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and the circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in secton 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin S. Quigley, 1270 Sixth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 15,695.

THEO. J. SULLIVAN.
(Signature of Business Manager.)

Sworn to and subscribed before me this 26th day of September, 1946.

ROSE W. HORNSTEIN,
Notary Public, Bronx County.
Bronx County Clerk's No. 167.
New York County Clerk's No. 1141.
[SEAL]
My commission expires
March 30, 1947.

Paramount's "Mast" Set For Pre-Release Dates

Paramount has set 23 pre-release dates, one of them tentative, for "Two Years Before the Mast" which will be released generally November 22. The engagements are as follows: Metropolitan, Boston; Great Lakes, Buffalo; State, Cleveland; Broadway-Capitol, Detroit; Chicago, Chicago; Norshor, Duluth; Indiana, Indianapolis; Palace, Superior, Wisc.; Majestic, Dallas; Criterion, Oklahoma City; Jefferson, Beaumont, Texas; Strand, Port Arthur, Texas; Paramount, Los Angeles; Fox, San Francisco; Paramount, Seattle; Centre, Salt Lake City; Alabama, Birmingham; Paramount, Beach and Sheridan, Miami; Palace, Washington, and a theatre in Philadelphia.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

Fall BUYERS . . . NUMBER

REVISED LISTINGS OF THEATRE MANUFACTURERS AND DEALERS

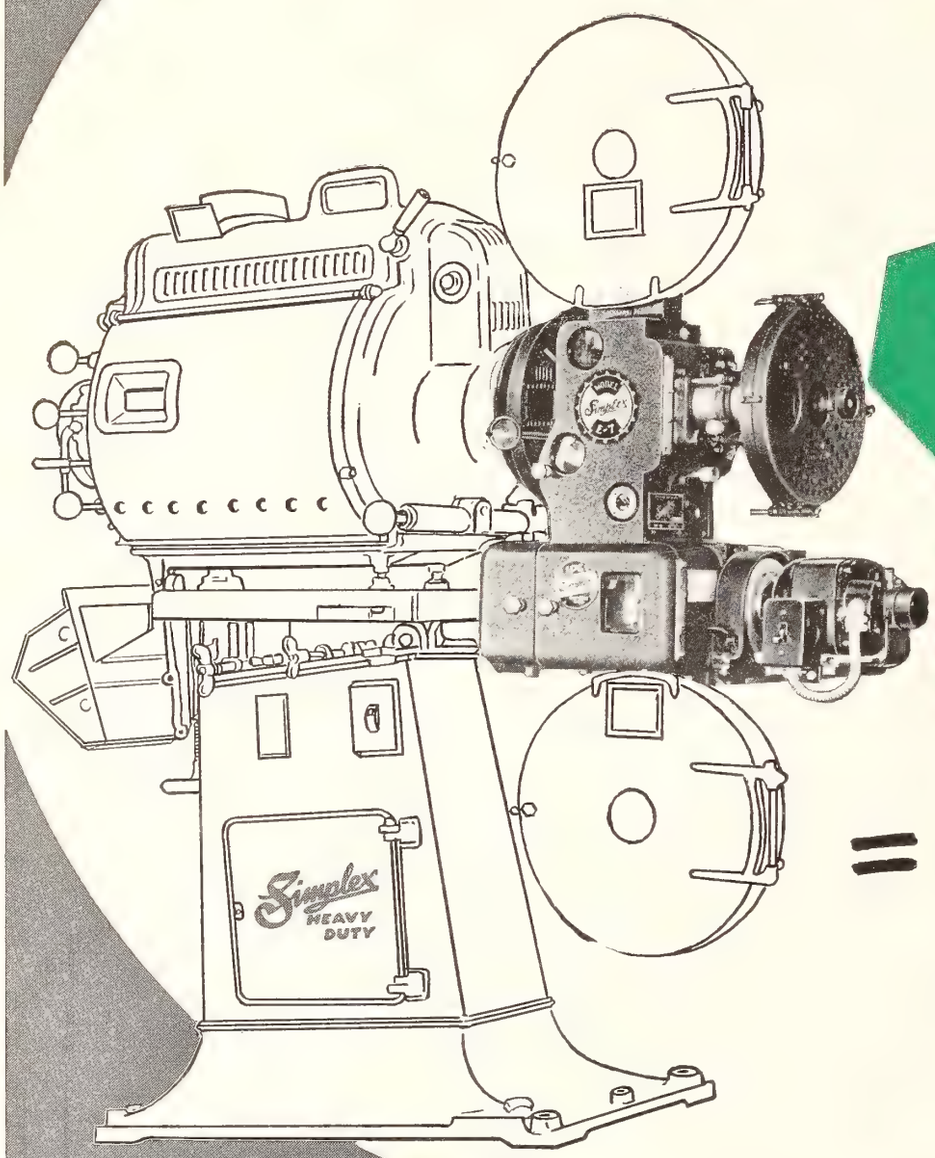
A Small Theatre on Broadway
Black Light for Showmanship
Fire Hazard Inspection Chart
Installing Standee Rail Blinds

PHYSICAL OPERATION · MAINTENANCE

OCTOBER 19, 1946

PROVEN FORMULA FOR

BETTER SHOWMANSHIP



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Simplex TRADE MARK REG. ★★★★ Sound

= WORLD'S FINEST MOTION PICTURE PRESENTATION!

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Simplex TRADE MARK REG.

MANUFACTURED BY

INTERNATIONAL PROJECTOR CORPORATION

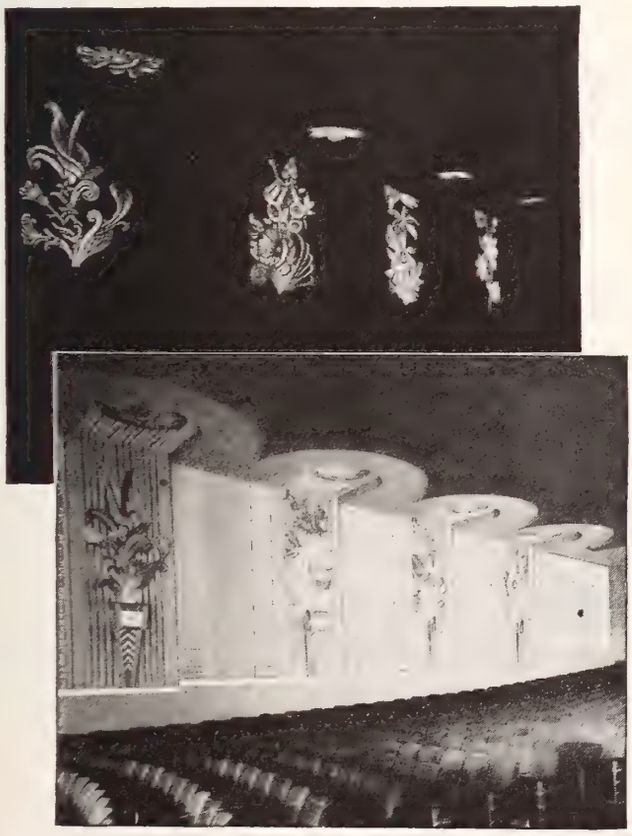
A General Precision Equipment Corporation Subsidiary

90 GOLD STREET • NEW YORK 7, N. Y.

YOU CAN GIVE YOUR THEATRE THE APPEARANCE OF NEWNESS NOW!

Portion of GLO-CRAFT fluorescent mural in a leading midwest theatre.

Black Light affords the simple means of giving the impression of complete remodeling, of providing a distinctive decorative display that wll make any theatre the talk of the community.



GLO-CRAFT Fluorescent Lacquer-Enamels make these theatre murals beautiful in regular light and brilliant in "black" light.

All Necessary Materials and Equipment Are Available For Immediate Installation

Fascinating murals, dramatic atmospheric effects, color contrasts far surpassing anything heretofore imagined, scenic reproductions of breath-taking splendor, may be achieved at will. Daylight scenes turn to glowing moonlight; night scenes change to beautiful sunrises; charming, colorful walls and ceilings radiate light without visible source of the radiance.

Illusions of depth may be created either for beauty's sake or to provide a feeling of spaciousness in confined areas.

Such beauty is easily and inexpensively created by the use of

GLO-CRAFT Permanent Fluorescent Paints and Lacquers

and

GLO-CRAFT Theatrical BLACK LIGHT EQUIPMENT

Ready for immediate installation.

FREE ADVISORY SERVICE

Expert engineering of layout and design.

USE THIS COUPON TO OBTAIN FULL DETAILS

Switzer Brothers, Inc.
1220 Huron Road, Cleveland 15, Ohio

Please send descriptive literature on Glo-Craft Black Light for theatres.

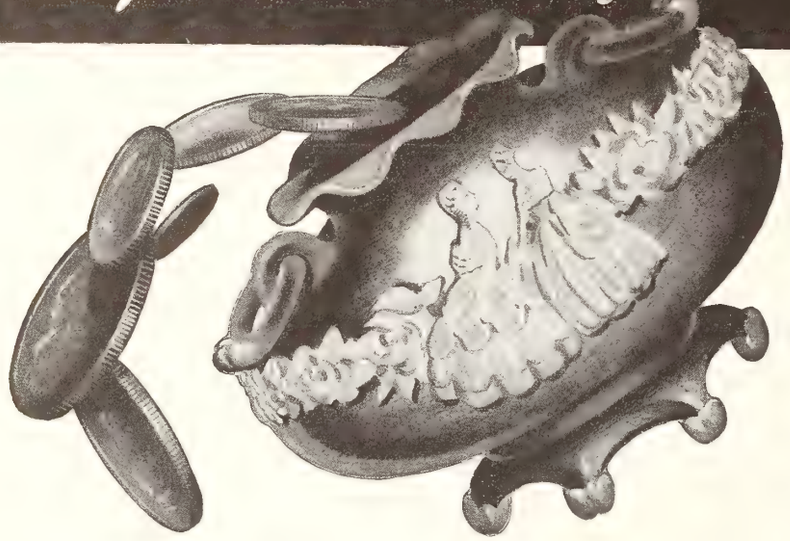
Name .....

Theatre .....

Street .....

City .....

Enticing the... *Sugar Bowl* Money



● To bring out the Infrequents is one of the problems of show business. To induce them to open the moth-proof pocket-book, bring out the mattress money, release the sugar bowl caché calls for the smart provision of physical comfort and its adroit exploitation. USAIRCO, experienced and skilled supplier of air conditioning for the modern theatre is ready to engineer and install the type of indoor climate that builds box office receipts and pop corn and candy profits. Write today for early 1947 installation. Planning now can accelerate delivery.

United States Air Conditioning Corporation

COMO AVENUE S. E. AT 33RD MINNEAPOLIS 14, MINN.

USAIRCO Theatre AIR CONDITIONING

Manufacturers of the most complete line of air handling equipment.

PROFITS IN THEATRE COOLING FOR THE EXHIBITOR

GoldE

Blower Cooled AIR-FLO

STEREOPTON

Lamp Capacity up to 1000 watts

At Your Dealer

Brilliant screen images at longer projection distances. Cooler operating. Precious slides are safer. Uses standard 3¼"x4" stereopticon slides.

- Motor driven forced air cooled
- Precision optical system
- Easy-tilt adjustment
- Silent slide carrier
- All-steel-welded construction
- Compact—sturdy
- Easily portable

GoldE Manufacturing Co.

1220-D West Madison St., Chicago 7, Illinois

about People of the Theatre

AND OF BUSINESS SERVING THEM

HARRY ZEITZ, New England theatre operator, is remodeling the Academy of Music in Fall River, Mass. The theatre is located on an upper level, and where two stairways have given access to it, Mr. Zeitz plans to install escalators. A new marquee is also being installed.

B. F. SHEARER, head of the Shearer Equipment Company of Portland, Ore., has taken over a long-term lease for the operation of the Elwha theatre in Port Angeles, Wash. CHUCK CHARLES is managing the theatre.

JOHN SCOTT, JR., projectionist at the Palace theatre at Monahans, Tex., suffered minor burns and injuries when fire broke out in the theatre recently. The fire began in the second floor office and destroyed the theatre.

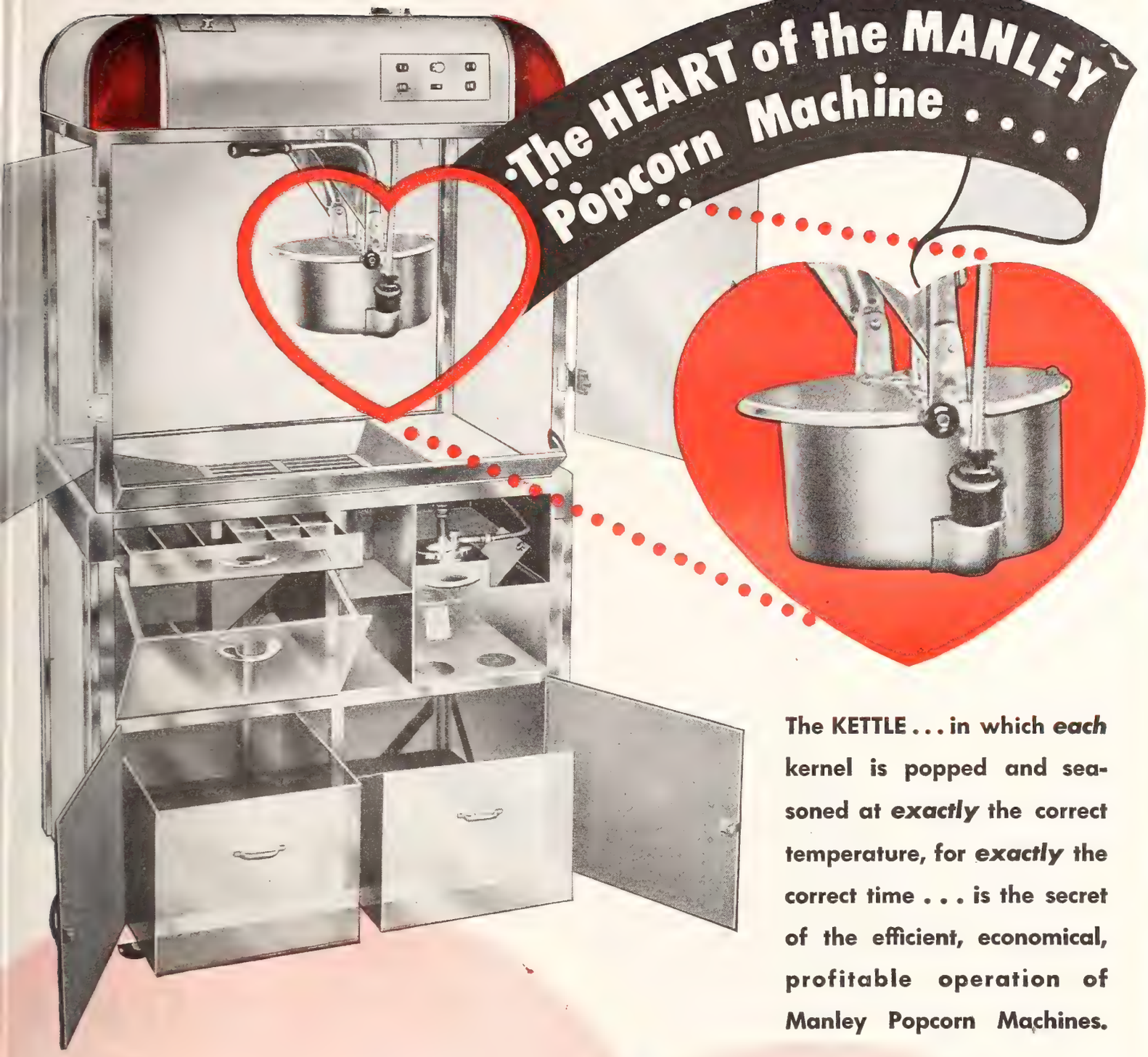
ABE BORISKY, formerly owner of the Independent theatre in Cattanooga, Tenn., has purchased the Pantages theatre in Birmingham, Ala., and after remodeling will open it with first run pictures and a stage show.

Ground has been broken for the new Pocasset Street Arena in Fall River, Mass., which is being constructed by a corporation headed by WILLIAM S. CANNING, manager of the Empire theatre in that city. SAM MARKS is treasurer of the project.

WILLIAM FORMAN of United Theatres in Portland, Ore., has announced the purchase of the Tacoma Rodeo grounds, adjacent to South Tacoma, and plans the construction of a new community center project with a 600-car drive-in theatre as the principal attraction. The project, on a 54-acre tract, will represent an expenditure of approximately $300,000. Construction will begin as soon as materials are available.

LARRY COWAN, manager of the Proctor theatre in Troy, N. Y., turned over the theatre to the local Kiwanis Club on October 10th for the presentation of the stage production "Life With Father." The profits are being used by the club for its work among underprivileged children.

WILLIAM K. JENKINS, president of Georgia Theatres, and HARRY BALLANCE, southern sales manager for 20th Century-



The KETTLE . . . in which *each* kernel is popped and seasoned at *exactly* the correct temperature, for *exactly* the correct time . . . is the secret of the efficient, economical, profitable operation of Manley Popcorn Machines.

Obviously, the kettle is the heart of *any* popcorn machine because it is the kettle that is largely responsible for both the efficient operation and the quality of the product. And in the Manley Machine, both the design — the result of a quarter of a century of experience—and the scientific construction assure maximum performance and a long, trouble-free life.

The special double-sealed element, for example, gives *double* protection against burn-outs and oxidation . . . better and more efficient heating, hence greater expansion of the corn.

The protective shroud also has a two-fold advantage, acting as insulator and adding to the heating efficiency. Its highly polished surface adds a note of cleanliness so essential to any food product.

The Thermostat operates automatically and protects the kettle from overheating.

The Agitator stirs the raw popcorn, salt and seasoning at a speed predetermined to salt and season *every* grain evenly, thus imparting the *uniform* flavor distinctive of Manley's Jumbo Popcorn.

Manley, Inc.

(FORMERLY BURCH MFG. CO.)

720 WYANDOTTE KANSAS CITY, MO.

Fox, were hosts at a cocktail party and dinner for CONSTANCE BENNETT in Atlanta, recently, celebrating the opening of "Centennial Summer."

The Maywood theatre at Galena, Kans., which was partially destroyed by a tornado August 17th, has been rebuilt and was reopened October 5th with a free performance for the townspeople.

LEE WILSON, Oklahoma theatre owner, has opened a new 530-seat theatre at Shattuck, Okla. The theatre was built at a reported cost of $60,000.

BEN BANOWITZ has been elected secretary-treasurer of the Illinois Allied organization, succeeding DICK SALKIN of the Jackson Park theatre, Chicago, who resigned when the theatre withdrew from the organization.

MIKE CULLEN, who substituted for CHARLES RAYMOND as Loew theatre district manager in Cleveland, has been assigned to the Kansas City-St. Louis-Indianapolis-Louisville district, with headquarters in Kansas City.

A new 1,400-seat theatre, costing $200,000, will be erected at Galion, Ohio, by HENRY FICKENSHARE, manager of the State and Ohio theatres in Columbus.

Interstate's newest local theatre, the Wilshire in Dallas, Tex., was opened October 4th with JAMES ALLARD as manager. Mr. Allard was the circuit's city manager at Vernon for ten years. Included in the premiere festivities was a band and the presentation of Texas' first television program from Interstate's television studios in Dallas.

JAMES AND PHIL CHAKERES, of Springfield, Ohio, have had plans drawn for a new 350-seat theatre at Washington Court House, Ohio, for which a site has been secured. Work is scheduled to begin as soon as materials become available.

JOHN ANDERSON, former exchange and theatre man, and ABEL DAVIS, owner of the Roxy theatre in Denver, Colo., have applied for a permit to build a new theatre in Denver.

FRED E. WITTERS has sold his two Saginaw, Mich., theatres, the Court and the Janes, to a Detroit company headed by FRED E. BONNEM.

GEORGE J. BACHMANN, MRS. E. BACHMANN and GEORGE DALY have formed the Richfield Development Company in Detroit for the construction of a 560-seat theatre in Kearsley.

W. B. DAUGHTRY of England, Ark., and a Navy veteran, has leased the Gaither building in Arkadelphia and will be remodeled for a new motion picture theatre.

GIDNEY TALLEY of Talley Enterprises, Pleasanton, Texas, has opened the new Gem theatre in Beeville, Tex.

WILLIAM MAYES has been appointed manager of the Fain theatre in Leesburg, Fla., succeeding Oscar Gemar, who has been transferred to High Springs. The Fain is one of the theatres in the M & M Theatres Circuit chain.

MILTON SCHWABER opened his Paramount theatre in Baltimore, Md., on October 3rd, to an audience of 500 invited guests. The theatre was opened to the general public the next day.

LOUIS SCHAEFFER, who is manager of the Victory theatre in Holyoke, Mass., has

SERVE YOUR PATRONS HOT POP CORN

PAT. PENDING

WITH A PRONTO TRADE MARK

POP CORN WARMER

UNDERWRITERS LABORATORY APPROVED

1. TWENTY-POUND STORAGE CAPACITY
   (Enough Hot Corn for Peak Rush Business)
2. JUST PLUG IN—No Special Wiring.
   (In Ten Minutes You Have 20 lbs. of Hot Pop Corn)
3. THERMOSTATICALLY CONTROLLED
   (Low Cost Operation)
4. ALL STAINLESS STEEL Construction
   (Size 26 inches x 24 inches—38 inches high)
5. REFILLED IN 30 SECONDS
6. NO HEAT LEAVES MACHINE
   (Area Around Machine Remains Cool)

SOME TERRITORIES STILL OPEN — ESTABLISHED DEALERS INVITED TO WRITE FOR AGENCY.

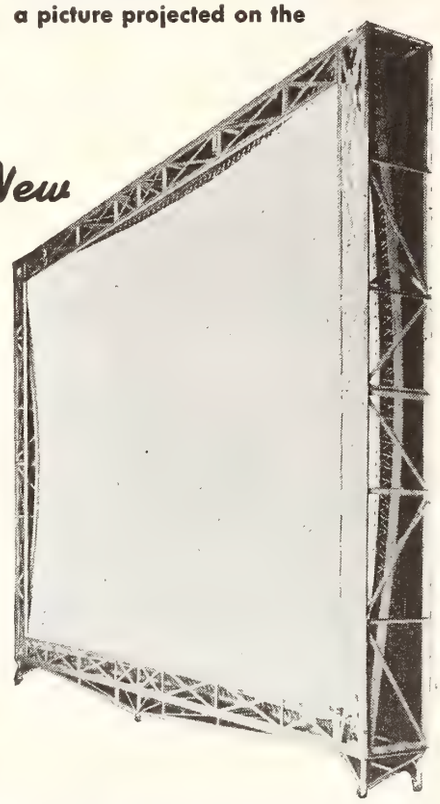
PRONTO POP CORN SALES—66 Hereford Street, Boston 15, Mass.

FLUORESCENT?
Sure I want G-E's new 4500 white!
GENERAL ELECTRIC
And now it's available in all the G-E Fluorescent lamp sizes.
You will find that General Electric 4500 white means more than just the name for a new color!
Coming between 3500 white and 6500 daylight, it brings better color discrimination, warmth—makes things look more natural for most people!
Added to the regular white and daylight fluorescent lamps, G-E 4500 white answers a growing demand for a fluorescent light with wider usefulness, eye comfort. Here's another product of G-E lamp research, always aimed at making G-E lamps Stay Brighter Longer!
Stay Brighter Longer!
G-E LAMPS
GENERAL ELECTRIC

Stand ON STAGE AT THE SIDE OF YOUR SCREEN

note the picture distortion—the elongation of figures!

Then from the same location watch a picture projected on the



Revolutionary New

RETISCOPE CONCAVE SCREEN

"Shaped Like the Retina of the Eye"

which ABSOLUTELY ELIMINATES IMAGE DISTORTION AT ALL POINTS IN THE AUDITORIUM.

Makes every seat earn money by affording a perfect image even at the extreme sides and in the balcony. Puts every chair in the center section.

PERFECT FOCUS—no special lenses required.

Made of "Fiberglas", laced to a curved, movable steel frame.

GIVES ILLUSION OF DEPTH TO THE PICTURE.

REDUCES GLARE, HOT SPOT AND EYE STRAIN—the light being polarized by the "Fiberglas" screen surface.

IMPROVES SOUND—the glass fibres react like a "million" baffles for the sound waves, resulting in a less directional effect.

ABSOLUTELY FIREPROOF.

PRACTICALLY INDESTRUCTIBLE.

WASHABLE AS A WINDOW.

YOU'RE THROUGH BUYING SCREENS WHEN YOU INSTALL A RETISCOPE

Proved by actual installations now in 7 different type theatres (Names on request). See it and be convinced!

Adaptable to any theatre. Each screen is engineered to exactly meet the requirements of that particular theatre.

Developed by Advance Research Corporation from products of Owens-Corning Fiberglas Corporation and The Sparks-Withington Company.

Write today for literature and prices.

RETISCOPE SCREEN COMPANY

214 W. 42nd St. • New York 18, N. Y.

been named to the public relations division for the 1946 Holyoke Community Chest fund campaign.

Rex Carr, city manager for the Marcus theatre circuit in Indianapolis, has vacated his office in the Alamo theatre, which goes to its new owner, Joe Canton, on November 1st. Mr. Carr has established offices in the Sachs Building in that city.

Ernest Block, for more than 15 years a film salesman with Kansas City exchanges, and out of field work for the past year, has returned to Film Row as a salesman for Columbia, replacing Maurice Shackelford, recently named branch manager for PRC.

Robert Mans has been named manager of the new Mans-O'Reilly theatre, the Harbor, at Two Harbors, Minn.

William H. Elder of New Haven, Conn., has replaced Frank Murphy as manager of Loew's Penn theatre in Pittsburgh. Mr. Murphy resigned to become part owner of a radio station in Dayton, Ohio. Mr. Elder has served as assistant manager at Loew theatres in New Haven, Harrisburg, Indianapolis and Kansas City.

A new 350-seat theatre to be known as the New Art theatre, with a policy similar to that of the Little Carnegie in New York, will be erected in St. Louis by Sam Komm for Ruby S'Renco. Mr. S'Renco now operates the Art theatre there, a 113-seat house showing foreign films and also used for trade screenings.

William Featherly, until recently owner of the Uptown theatre in Rensselaer, N. Y., has been appointed manager of the Colonial in Albany. The new owners of the Colonial are Stephen Holt, New York lawyer, and Jacob Olshansky, Albany lawyer.

Making full use of available space for attraction advertising at the RKO Pan theatre in Minneapolis. With attraction panels and changeable letters by Adler, the Pan now employs two sizes of marquee letters with color—10-inch black face and 16-inch red face, both with silver bevels. And a luminous panel extends over the doors as well.

KNI-TRON RECTIFIERS

MASTER PORTABLE

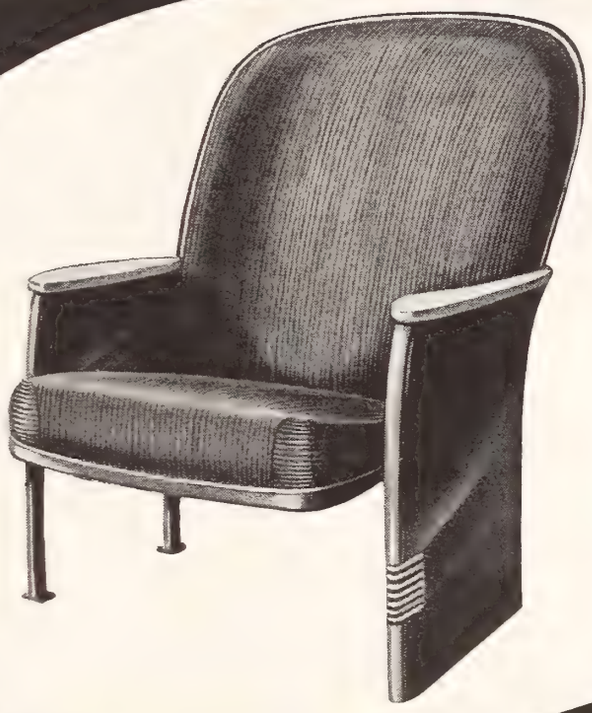
New Improved Models for constant uninterrupted, trouble-free service — uniform changeovers — noiseless operation.

Write for full information.

THE KNEISLEY ELECTRIC CO.
500 So. St. Clair St. - TOLEDO, OHIO

LONG LIFE AND HIGHER EFFICIENCY

Only GOODALL Pile Fabrics are *Blended-for-Performance*



IN THEATRES, all over America new "Velmo" pile fabrics are used for their perfect acoustical properties. "Velmo" wears for years, cleans easily, gives patrons utmost in comfort.

BLENDED TO *"Breathe"*

Special porous weave and backing permit these new pile fabrics to breathe. *Result:* greater coolness and comfort, easy cleanability.

BLENDED TO *"Wear longer"*

These new velvet-like pile fabrics have an ingenious construction. *Result:* Luxurious softness *plus* amazing wear.

BLENDED TO *"Clean easily"*

Special fiber construction makes these new pile fabrics dirt-resistant. *Result:* ordinary stains, dirt and grease disappear as if by magic.

BLENDED TO *"Stay color-bright"*

Goodall research develops special dyes and processes. *Result:* new pile fabrics whose colors stay bright anywhere—seaside, desert or plain.

• Each Goodall Fabric is specially blended of selected fibers and yarns. In creating the right type of "Velmo" for your business the natural qualities of mohair are improved by blending mohair fibers into exclusive yarns and weaves to perform its particular service for you supremely well.

Goodall Fabrics

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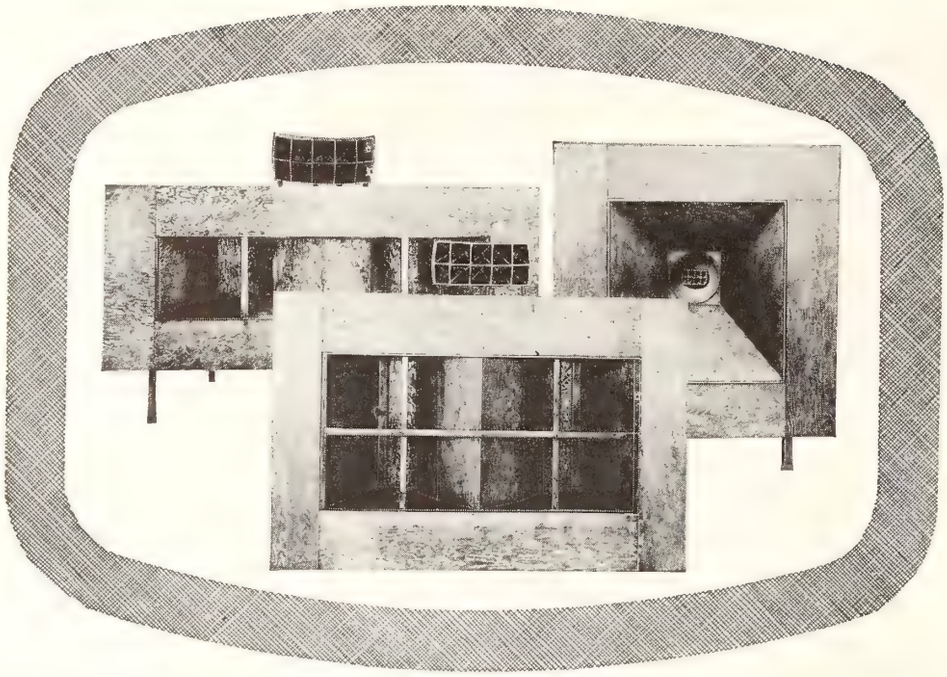

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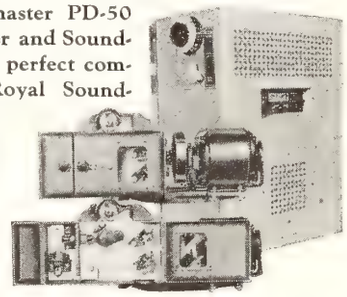

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●

Reported by Charleston Theatre Supply Co., Charleston, W. Va.:

Ritz, Ansted, W. Va.: Strong lamps and rectifiers.—*Capitol, Ashland, Ky.:* Strong lamps and rectifiers, Alexander Smith carpeting.—*Belle, Belle, W. Va.:* Altec speaker system.—*Alpine, Charleston, W. Va.:* Century projectors, Strong lamps and rectifiers.—*Cowen, Cowen, W. Va.:* Century projectors, Strong lamps and rectifiers, Motiograph sound and speaker systems.—*Omar, Omar, W. Va.:* Strong lamps and rectifiers.—*Wood, Spencer, W. Va.:* Motiograph projectors, sound and speaker systems, Strong lamps and rectifiers.—*LaBelle, South Charleston, W. Va.:* Altec speaker system.—*Alpine, Sutton, W. Va.:* Motiograph projectors and sound, Strong lamps and rectifiers.—*Wayne, Wayne, W. Va.:* Century projectors, Strong lamps and rectifiers.—*White Sulphur Springs, W. Va.:* Motiographs projectors, sound and speaker systems, Strong lamps and rectifiers, Alexander Smith carpeting.—*Wilson, Miami, W. Va.:* Altec speaker system.—*Custer, Charleston, W. Va.:* Alexander Smith carpeting.

●

Reported by Capitol Motion Picture Supply Corp., 630 Ninth Avenue, New York City:

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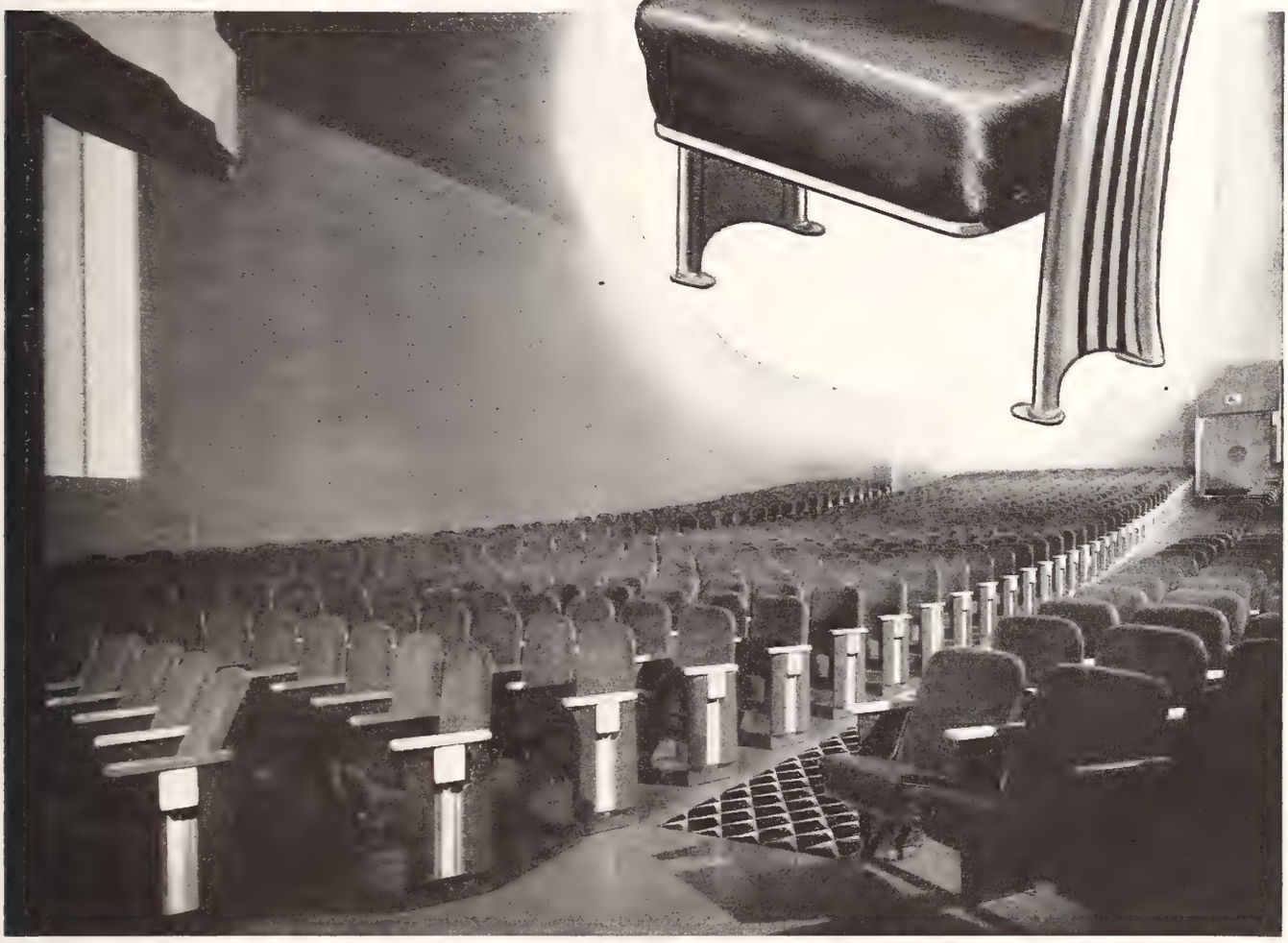

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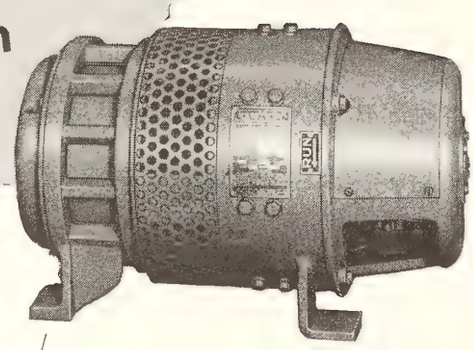

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•

Reported by Joe Hornstein, Inc., Miami, Fla. (all cities named are in Florida):

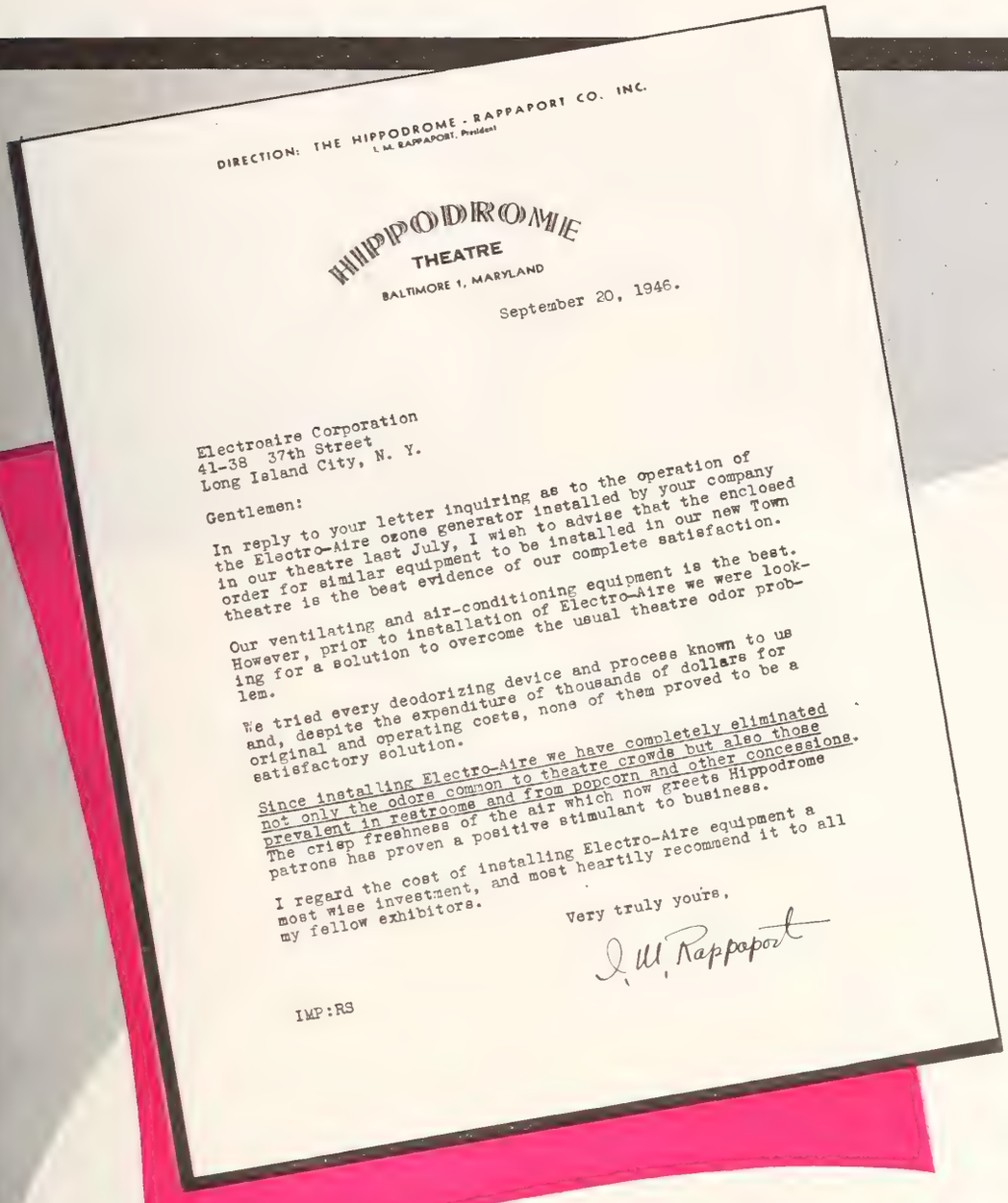
Variety, Miami Beach: Century projectors and sound, Strong lamps, Imperial generators, Altec speakers, Karagheusian carpeting, Automatic Devices curtain controls.—*South Miami, S. Miami:* Century projectors and sound, Altec speakers, Karagheusian carpeting, Automatic Devices curtain controls.—*Modern, Miami:* Century projectors and sound, Imperial generators, Altec speakers.—*Ritz, Arcadia:* Century projectors, Ballantyne sound.—*Arcade, Kissimme:* Century projectors, Automatic Devices curtain controls.—*Midway, Perrine:* Century projectors, Strong lamps and rectifiers, Ballantyne sound, Altec speakers.—*Biltmore, Miami:* Strong lamps and rectifiers.—*Kingston, Daytona Beach:* Century projectors.—*Royal, Miami:* Imperial generators.—*Cameo, St. Petersburg:* Strong lamps.—*Florida, Tampa:* Imperial generators.—*Rex, Miami:* Imperial generators.—*State, Tampa:* Century projectors, Forest lamps and rectifiers, Motiograph sound.—*Northtown, Tampa:* Century projectors, Forest lamps and rectifiers, Karagheusian carpeting, Motiograph sound.—*Cinema, Tampa:* Century projectors, Strong lamps, Forest rectifiers, Motiograph sound.—*Ace, Miami:* Strong lamps.—*Lee, Fort Meyers:* Strong rectifiers.—*Starlite, Hallandale:* Holmes projection and sound equipment.—*Florida, Jacksonville:* Karagheusian carpeting.—*Cinema, Miami Beach:* Automatic Devices curtain controls.—*Capitol, Miami:* Karagheusian carpeting.

•

Reported by National Theatre Supply Detroit, Mich. (all cities named are in Michigan):

Coliseum, Bronson: Simplex projectors and sound, McAuley lamps, Hertner generators.—*Maple, Maple Rapids:* Simplex projectors and sound.—*Shores, St. Clair Shores:* McAuley lamps, Hertner generators.—*Century, Coopersville:* Simplex projectors, McAuley lamps, Hertner generators.—*Gem, Flint:* Simplex projectors and sound, McAuley lamps, Hertner generators.—*Your, Detroit:* Simplex projectors and sound, McAuley lamps, Hertner generators.—*Flamingo, Detroit:* Simplex projectors and sound, McAuley lamps, Hertner generators.—*Star, Brooklyn:* Simplex projection and sound, American Seating auditorium chairs.—*Ritz, Watervliet:* Simplex projection and sound.—*Legion, New Buffalo:* Simplex projection and sound.—*Caruso, Dowagiac:* Simplex projection and sound, Alexander Smith carpeting, American Seating auditorium chairs.—*Roxy, St. Charles:* Simplex lamps and sound equipment, Alexander Smith carpeting, American Seating auditorium chairs.—*Booth, Detroit:* Simplex projectors, Hertner motor-generators.—*Macomb, Mt. Clemens:* Simplex projectors and Hertner motor-generators.—*Punch & Judy, Detroit:* Simplex projectors and Hertner motor-generators.—*Whittier, Detroit:* Simplex projectors and Hertner motor-generators.—*Dundee, Dundee:* Simplex projectors and Hertner motor-generators.—*Garden, Petersburg:* Simplex projectors and Hertner motor-generators.—*Lyon, South Lyon:* Simplex projection and sound, Hertner motor-generators, American Seating auditorium chairs.—*Strand, Tecumseh:* Simplex projectors and lamps, Hertner motor-generators.—*Michigan, Ann Arbor:* Altec speaker.—*State, Ann Arbor:* Altec speaker.—*Kent, Grand Rapids:* Altec speaker.—*Strand, Pontiac:* Altec speaker.—*State, Olivet:* American Seating auditorium chairs.—*Sun, Williamston:* American Seating auditorium chairs.—*Elsie, Elsie:* American Seating auditorium chairs.—*Chief, Dowagiac:* American Seating auditorium chairs.—*Rivola, Detroit:* Alexander Smith carpeting.

HOW the method of odor eradication *used in industry for forty years* *NOW* solves the odor problem *of theatres!*



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L. M. RAPPAPORT, President

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September 20, 1946.

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Gentlemen:

In reply to your letter inquiring as to the operation of the Electro-Aire ozone generator installed by your company in our theatre last July, I wish to advise that the enclosed order for similar equipment to be installed in our new Town theatre is the best evidence of our complete satisfaction.

Our ventilating and air-conditioning equipment is the best. However, prior to installation of Electro-Aire we were looking for a solution to overcome the usual theatre odor problem.

We tried every deodorizing device and process known to us and, despite the expenditure of thousands of dollars for original and operating costs, none of them proved to be a satisfactory solution.

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I regard the cost of installing Electro-Aire equipment a most wise investment, and most heartily recommend it to all my fellow exhibitors.

Very truly yours,

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Can be installed independently or in connection with your present ventilating system, and is controlled remotely from any convenient point to meet all conditions arising in theatres of all sizes. For literature, operating information and name of your nearest distributor write:

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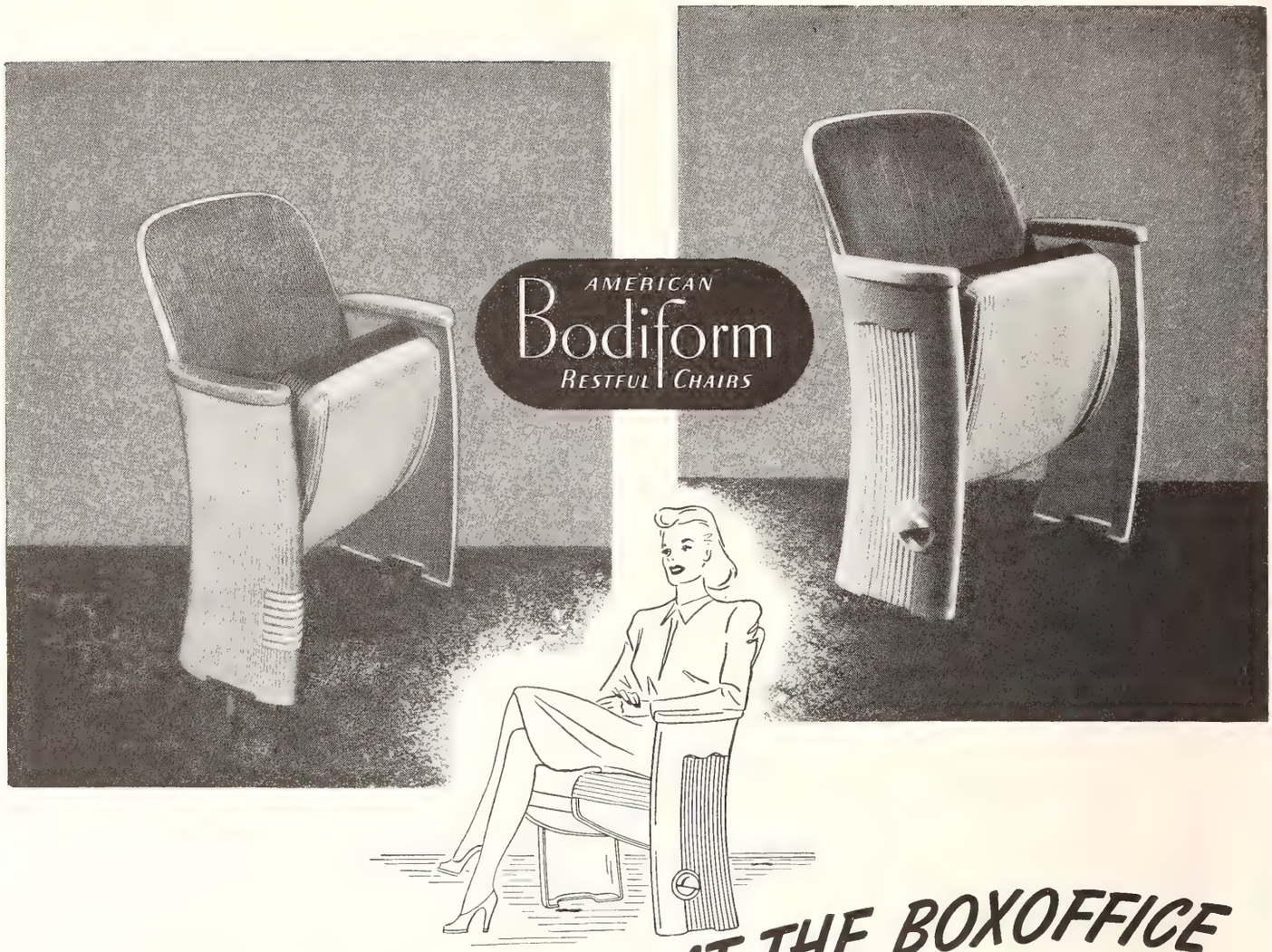

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Better Theatres
GEORGE SCHUTZ, Editor

Discovering What Makes The Best Air So Good!

DEVELOPMENT OF a machine expressly for the generation of ozone in theatres—it is described on page 28—has occasioned our discovery of some amazing facts about this element of atmosphere. Its name is familiar to most of us, and many of us readily identify it by its pleasantly pungent odor during or immediately after an electrical storm. But we believe that few people outside of certain sciences have any idea of the recognition given ozone as an important natural factor in life.

Ozone is akin to the oxygen necessary to life, but it is "heavier" than regular oxygen. It is not, as the chemists say, stable —it doesn't last very long, either becoming ordinary oxygen, or forming an oxide with some other element; but it can last as long as six or seven minutes in atmosphere and therefore can be conducted considerable distance in the air of a ventilating system.

Being so conducted, it performs one of its functions—to give the air a fresh, stimulating property. From its unstability is derived another function, that of eradicating the odors of animal and other organic material for it instantly oxidizes such material upon contact with it, whether it is suspended in air or is on a surface.

Apparently even our outdoor atmosphere would have more unpleasant odors than it really does were it not for the occasional presence of sufficient ozone to kill off the sources of foul odors. The most amazing fact about ozone, however, seems to us its effect upon human activity. In "Mainsprings of Civilization," by Ellsworth Hungtington of Yale University, one finds:

"The failure of ordinary weather . . . to explain the 9⅔-year cycle encourages the investigation of variations in ozone, but the evidence yet available is scanty. The close agreement between the ozone cycle and the animal cycle, however, is a strong argument. Another is that atmospheric ozone in extremely small amounts, one part in twenty or thirty million of air, is known to be a most effective psychological stimulant. According to Yaglou, it gives to air the delightful quality known as freshness. Practically every kind of air that is considered especially desirable has more than the average amount of ozone. This is true of outdoor air compared with indoor air, of country air compared with that of cities, of mountains versus lowlands, high altitudes in contrast to low, the day after a storm in contrast to the day before, clear desert air in contrast to dusty air or to that of regions with lush vegetation, windy air as compared with still air, and the air near waterfalls, breakers and windswept whitecaps in comparison with that over water that is quiet."

Although the mechanical generation of ozone in connection with a ventilating system of a building has probably been applied primarily for the eradication of unpleasant odors—and it is being widely used for that purpose in factories, hospitals, restaurants and so on—it would seem that such equipment is valuable quite as much for its ability to give indoor air the freshness and power to stimulate mind and body that the best outdoor air has. In fact, there are on the market small units for homes.

In buildings having some kind of ventilating system, whether with air-conditioning or otherwise, the equipment is installed as part of the system, and E. W. Riesbeck devotes a special section of his book, "Air-Conditioning and Ozone Facts," to the applications of such equipment to building ventilation. He declares that his investigations show that ozone generation should be included in the functions of an air-conditioning system.

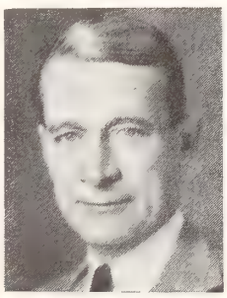
Some stuff, this ozone!

Exhibit Space Added For Equipment Convention

APPLICATIONS FOR equipment exhibit space at the joint convention of the Theatre Equipment Dealers Protective Association and the Theatre Equipment & Supply Manufacturers Association, in Toledo, November 8th to 11th, have resulted in the addition of exhibit facilities immediately adjoining the original accommodations, it is announced by Roy Boomer, secretary of TESMA. Although the additional space available in such proximity to the Hotel Secor's main ballroom, which was first thought sufficient for the equipment displays, still leaves a number of applications unfilled, it does bring the number of manufacturers that will be represented to more than 80, an amount far in excess of any previous equipment exhibit.

Practically every class of theatre equipment will be on display, with models or parts of some equipment shown for the first time. Projection and sound equipment, and projection accessories, will predominate, according to the roster of exhibitors, but other kinds of equipment will nevertheless make this unprecedented equipment fair quite comprehensive, including types so diversified as attraction signs, matting, ticket issuing machines, auditorium seating, cleaning equipment and accessories, fiberglas, black light lamps and paints, seating fabrics, curtain tracks and controls, etc.

The heads of the two organizations—Oscar Neu of TESMA, and Ray Colvin



Having planned the joint convention of the TESMA and TEDPA in Toledo, November 8-11, these officials of the two organizations now look forward to the largest meeting of its kind ever held. Reading left to right: Ray Colvin, president of the TEDPA; and Oscar Neu. W. A. Gedris and Roy Boomer, president, vice-president and secretary respectively, of TESMA.

of TEDPA—have issued statements emphasizing their desire for the attendance of as many theatre operators and managers, maintenance engineers, projectionists and architects as possible. It is pointed out that the presence of so many manufacturers' representatives and of dealers from every key city in the country, provides an extraordinary occasion for personal discussion of individual problems of post-war re-equipment, with the actual equipment available for demonstration. Hotel reservations, according to Mr. Boomer, already indicate that many theatre owners and circuit executives will be there.

Looks Like Next Summer For Ample Candy Supplies

WHY CAN'T theatres get more candy? Isn't the candy industry interested in theatre sales? If so, when will theatres get more candy?

These questions, which have been in exhibitors' minds pretty generally since the end of the war, were answered with considerable definiteness, in view of the many factors involved, at the Allied States Association Convention in Boston last month, by S. H. Cady, Jr., director of the Council on Candy of the National Confectioners' Association.

Actually, he said, more candy was manufactured in 1945 than in 1941, but the demand (not including Government purchasing) for candy went up 33%. This year, as last, the industry is operating on a 60% sugar cut, which may go to 70% or even 90% before the end of the year. Sugar, however, is not the only determinant of production, said Mr. Cady, and he predicted that theatres would be getting more candy by next summer.

The supply of corn syrup, also used for sweetening, is expected to increase with this year's bumper crop of corn. (By the way, have you been listening to the radio much lately? Will the same people run television?) But the outlook for chocolate isn't so hot, Mr. Cady reported, explaining:

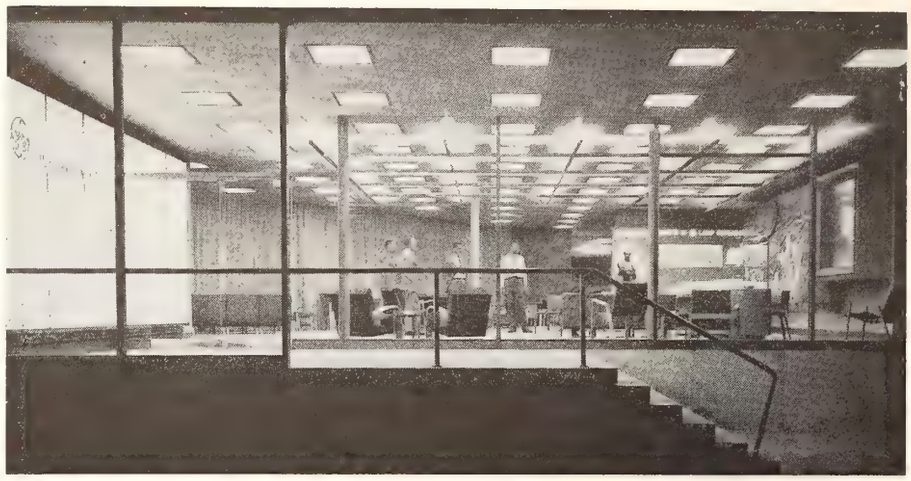
"Because the United States is dependent upon foreign nations for our supply of beans, the volume of chocolate available in this country will depend largely on the price we are willing to pay for beans on the world market. If American industry is decontrolled and can bid successfully against any other consuming countries, then we'll probably have enough chocolate, but at a price which will again force upward the cost of making candy."

Now, when there is a good supply of candy again, will candy manufacturers be interested in theatre sales? Mr. Cady said yes. "Certainly theatres offer great possibilities for reaching an important segment of the population," he assured exhibitors, promising that manufacturers would increase theatre quotas as soon as they could.

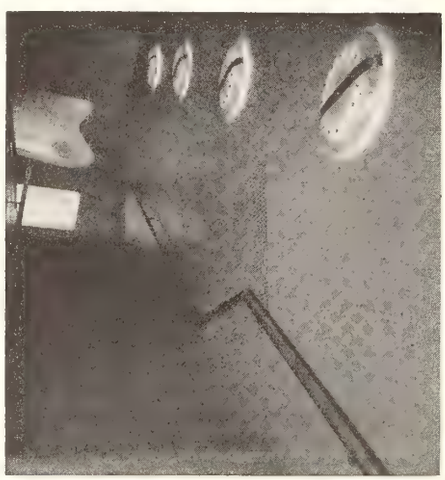
Looking toward that time, he commented on methods of increasing theatre sales. "Although some people enter your theatres planning to buy candy," he said, "probably a great many more do so on the spur of the moment. That means that better display will pay off in a big way. Get your candy as close to the box-office as you can so the customer has no chance to stow his change too securely, and make the display as bright and attractive as possible." It seems to be our impression that many theatres err here, if Mr. Cady is correct; a lot of candy counters are pretty far from the box-office.

Incidentally, he offered figures which indicated that in 1945 theatres accounted for about 4% of the total retail sale of candy in this country. But he added that his figures may have included popcorn.—*G.S.*

Re-Dedicated G. E. Institute Exhibits Today's Lighting Tools



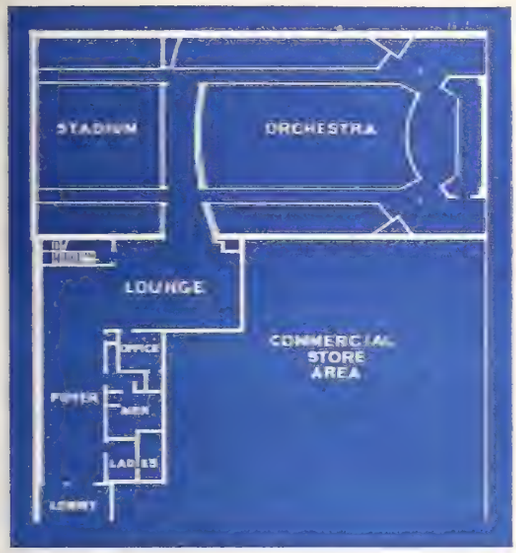
The General Electric Lighting Institute, for many years monumentally housing on the broad campus of Nela Park, Cleveland, the arts of modern electrical illumination, has been remodeled to display the techniques which have been so greatly broadened and facilitated by more recent developments. The new displays and applications, revealed at dedication ceremonies in September, liberally include the theatre in their scope. For example, the main entrance to the Institute pictured above. Here is illustrated the continuity of light desirable with open front treatment. Fluorescent fixtures built into the ceiling are protected by diffusing glass "squares." This provides a uniform distribution of light and makes the fixtures suitable for use under the marquee as well as in the lobby. A lobby can be made especially inviting by such an indirect lighting system as that in the background. Here the small cross-sectional area of Slimline fluorescent lamps makes possible the narrow V-shaped reflectors. Against such a luminous panel as that at left, attraction display material would stand out prominently, even at a distance.



At the stairway in the Institute pictured above, at left, an application of the new Circline lamps is made that suggests the theatre. These lamps, placed close to the wall, are shielded by ornamental translucent disks. The result is soft light for both safety and visual comfort. The other view is of what is probably the world's best lighted office—shown here because of its many suggestions for theatre executive offices. From two to four times the illumination normally found in even well lighted offices is comfortably supplied by new low-brightness 40-watt fluorescent lamps in a manner that eliminates glare. Almost the entire ceiling area serves as a source of light, and "egg-crate" louvres of oak paneling combine their shielding functions with decoration.

A SMALL THEATRE IN HIGH-RENT COMMERCIAL AREA

Broadway's first post-war theatre seats only 575—but it has a number of innovations



Floor plan of the Studio, cutting back behind valuable commercial space. The marquee is the principal identifying feature of the theatre front (right), the soffit of which (below) provides high illumination from neon rings and reflector lamps.

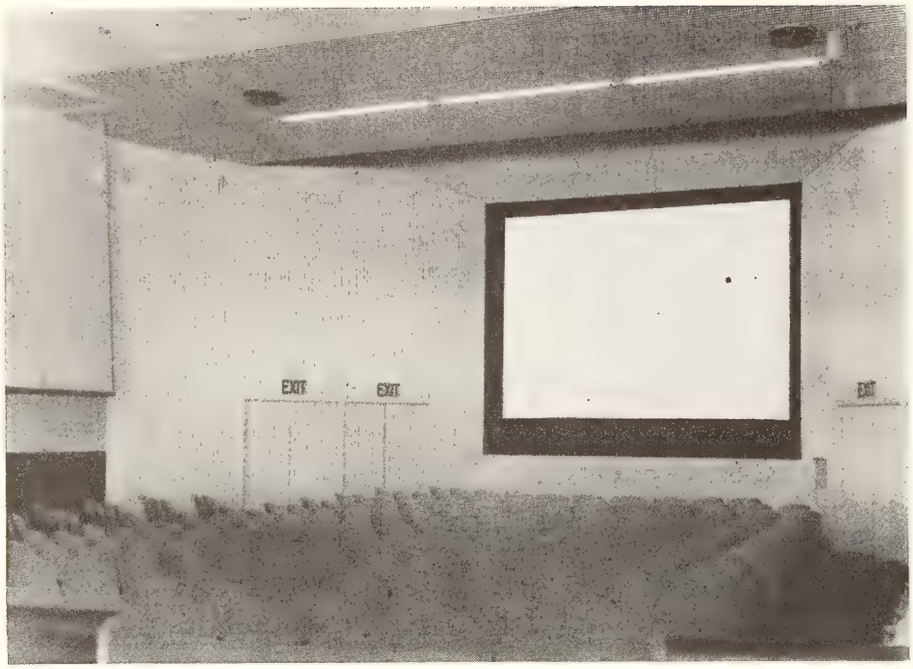
BROADWAY'S FIRST post-war theatre is a tidy little house seating only 575. This theatre, named the Studio and operated by Leo Brecher, replaces one which was part of a commercial structure severely damaged by fire. Located only a mile north of New York's Times Square, it is situated in commercial area of high ground rent where frontage must be given maximum exploitation.

The foyer-auditorium space is therefore reached through a narrow vestibule and lobby, and the auditorium occupies the interior of the plot, which otherwise, in this district, would have little or no economic value. All frontage except for the theatre vestibule is occupied by stores.

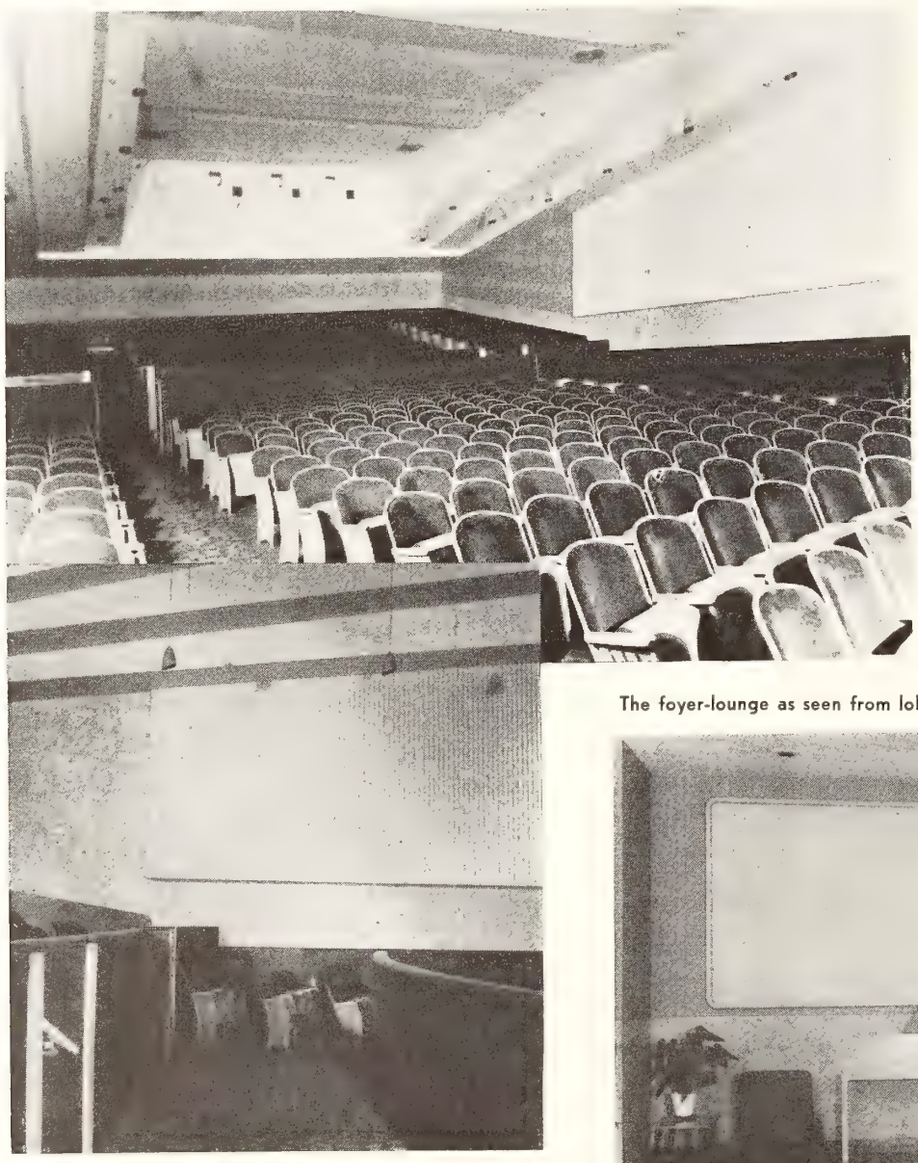
The restrictions on the amount and allocation of space thus imposed on the architects, Ben Schlanger and M. E. Ungarleider, resulted in a floor plan in which traffic is turned through a foyer-lounge into a cross-aisle at the approximate middle of the auditorium, dividing the auditorium into a main floor and a stadium section, which contributes to an intimate atmosphere and provides, in the stadium, a 200-seat section for smoking privileges. The approximate overall dimensions of the auditorium are 43x95 feet, with a mean height of 20 feet.

The open vestibule pierces a building of steel and brick construction and is identified principally by a marquee with Adler silhouette type attraction panels and horizontal channel-letter neon-illuminated name sign. Brilliant entrance area lighting is decoratively provided in the soffit of the marquee and vestibule ceiling, which are continuous in treatment; a surfacing of corrugated galvanized iron mounts rings of white neon and is pierced by recessed 150-watt reflector lamps.

The vestibule walls have the appearance of a bronze corrugated face, achieved by interlocking bronze mouldings. Set flush in these walls, two on each side, are bronze display frames lighted by white fluorescent lamps concealed at the edges all around. The box-office, protruding from one side of the sidewalk, has a plate glass top through which it is illuminated from 4 neon rings and a reflector lamp above. Both vestibule and lobby, which are separated by two sets



The forward portion of the auditorium has walls of fluted hard plaster, while the stadium section (below) has walls covered in decorative paper protected by plastic varnish.



The cross-over aisle, which gives access to all seating, has parapet and rail finished in asphalt tile.

of hollow metal doors of oak-tone baked enamel finish, have terrazzo flooring.

Lobby walls are finished in Armstrong asphalt tile of maroon and grey in a marble pattern. Illumination is by spaced lines of white slimline lamps extending across the ceiling, and filament lamps set in spun metal receptacles above ceiling apertures.

Traffic turns into a full open foyer-lounge where carpeting begins. Here, above an asphalt tile wainscot, the walls are decoratively finished in a coated fabric having a modern linear design predominantly grey-blue, with splashes of yellow. A cosmetic room and anteroom to the men's toilet are similarly finished. Foyer-lounge lighting is by slimline lamps and recessed filament lamps in the ceiling.

AUDITORIUM FINISH PLASTER AND PAPER

The auditorium is finished entirely in plaster except for the walls of the stadium, which are covered in wallpaper in a modern abstract design of reds and yellow on a grey ground. The paper is protected by a coat of clear plastic varnish to make it repeatedly washable.

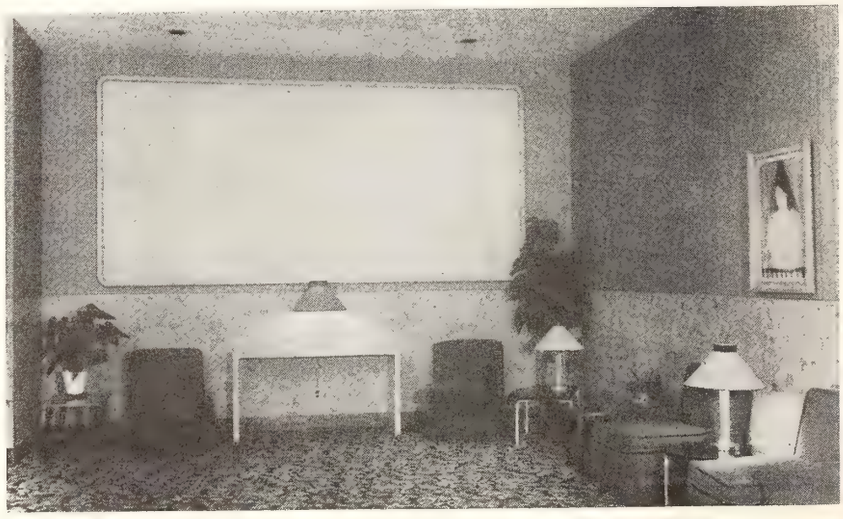
Elsewhere the auditorium walls are of fluted hardplaster above an asphalt tile wainscot. The ceiling is hard plaster painted light grey. Above the stadium the ceiling cornices are broken into three angular sections for acoustical reasons—to reduce cubage and break up sound reflections. All necessary sound absorption has been left to the carpeting, seating and audience clothing.

The only running illumination to augment the screen light is provided by shaded filament lamps suspended on their own wiring above the aisles at a height above the level of vision. House lighting is by white Slimline lamps extending across the ceiling. For illumination of the screen draw curtain, which is woven of fiberglas, several reflector lamps are concealed in the ceiling about 15 feet distant.

Seating in both sections consists in Hey-

(*Continued on page* 26)

The foyer-lounge as seen from lobby. Wall finish is coated fabric above asphalt tile wainscot.



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There's box office, too, in Marlite. Smartness in decoration keeps the crowds coming back. Marlite is ideal for foyer, lobby, powder and smoking rooms, and offices.

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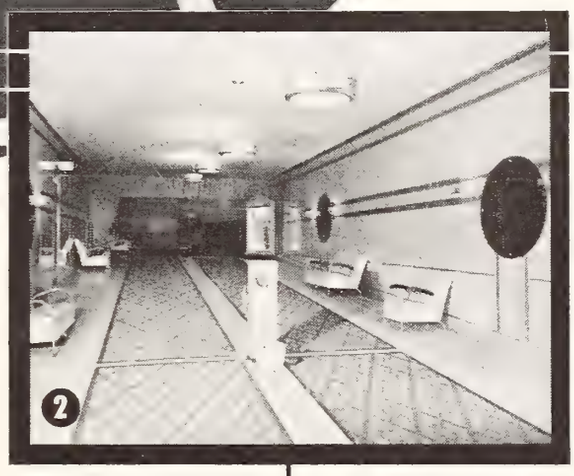

1 *Foyer of Grand Theater, Lancaster, Pa.*

2 *Foyer of Emery Theater, Reading, O.*

3 *Obsolete powder room of Hippodrome Theatre, Marietta, Ohio, was transformed easily and quickly by using Marlite panels in two contrasting colors, Orchid and Black. Now sanitary and sparkling!*

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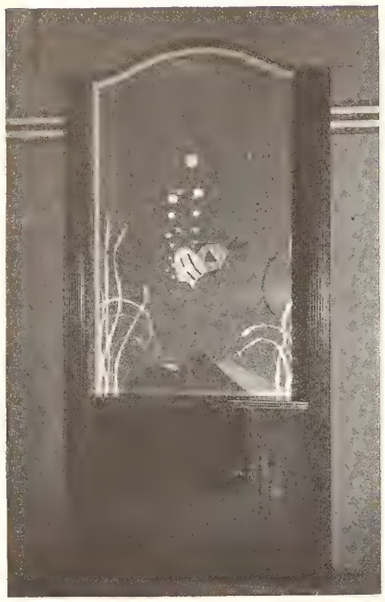


Black light offers a wide variety of spectacular decorative effects—such as those pictured above, for example—a fountain panel with luminous metals set in Formica, a proscenium wall mural in the Farragut theatre, Brooklyn, N. Y., and a modeled figure with luminescent highlights.

BLACK LIGHT

. . . a Tool of Showmanship in Decoration

Setting the Mood of Make-Believe

By E. G. BATTISTI
Noted New York Artist, head of Battisti Studios

TO THE artist concerned with making the interiors of buildings expressive and beautiful, black light has immense possiblites. Its characterstics suggest the theatre, restaurants and such establishments. It is by no means limited to them, however. In fact, I see black light as a means of creating effects of stirring spiritual value in churches. Its application to the theatre may merely be more obvious. This is especially true of motion picture theatres, because their auditoriums are dark most of the time.

So far, black light has been used chiefly for luminescent murals. This use of course gives the auditorium treatment a decorative effect that it otherwise would lose during the performance. There are other parts of the theatre, however, where luminescent designs can interestingly accent interior treatments, with just the sort of effects that the public associates with the theatre.

Foyers and lounges, for example, do not need brilliant lighting, so even here, with the introduction of ceiling coffers, wall niches, etc., luminescent paintings and modeled figures can be used to set the mood of make-believe which is the special objective of theatre interior decoration. Black light effects can impressively relieve the bareness of stair wells. Luminescent backgrounds for drinking fountains, especially when set in niches at the rear of the audtiorium, are very effective.

In the early application of black light to decoration, proper architectural conditions sometimes were not provided. For concealment or screening of the light sources, without sacrificing efficient activation of the paints, the architectural design should incorporate suitable coves and pockets.

Where it is desirable to provide a mural or other decorative feature for visibility under either black light or regular illumination, the problem is one of developing a scheme that can be rendered in both luminescent and ordinary paints.

With imaginative decorators who understand the technical requirements, and with the light sources and pigments now available, black light has innumerable creative possibilities for theatre interiors.

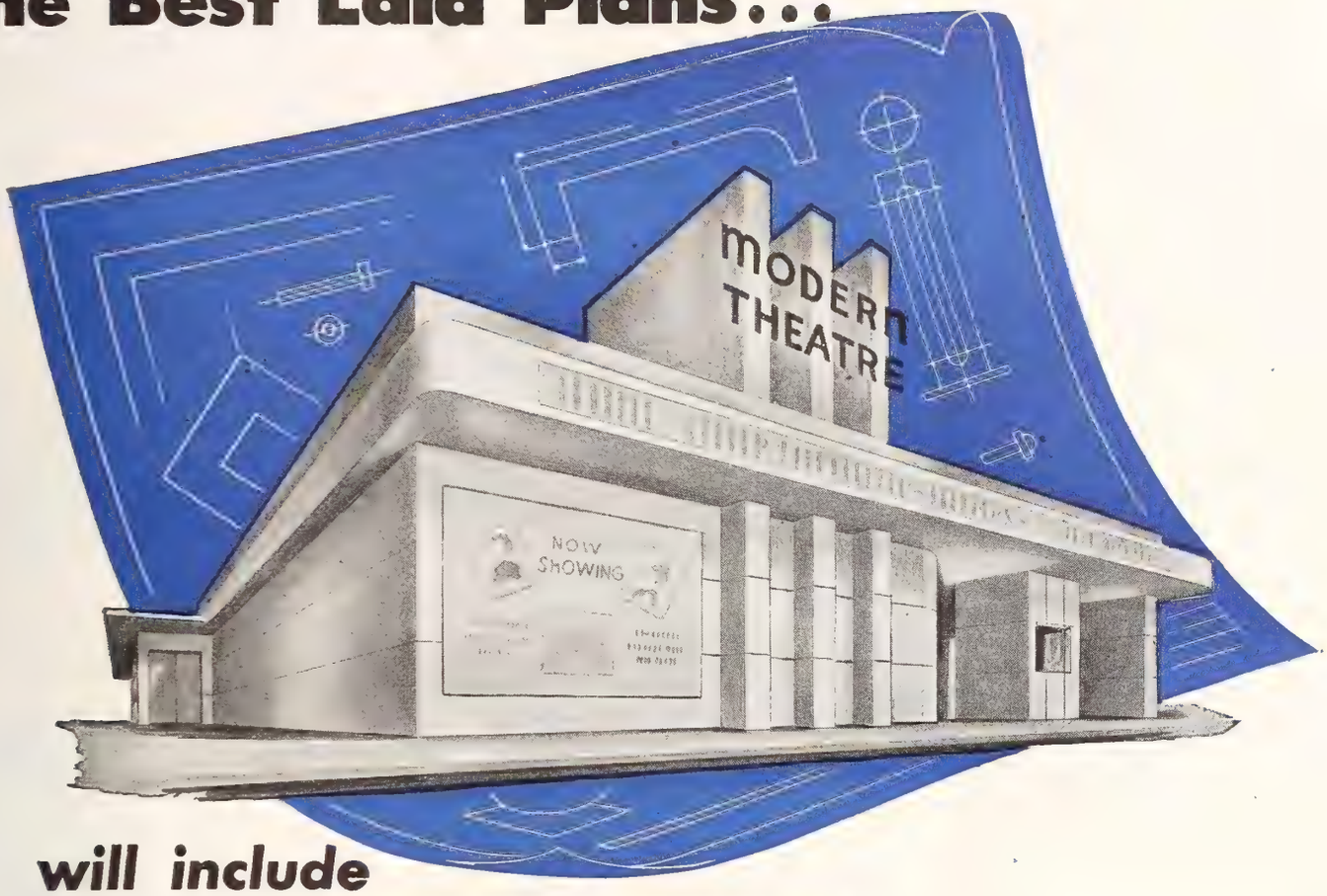
By ROBERT C. SWITZER

[*The following is from a manufacturer of equipment and materials for black light decoration, hence it is a report on developments, partly for the purposes of war, which give the artist better tools in this theatrical new medium.*]

THE APPLICATION of "black light" and fluorescence to theatre decoration was hardly under way when the war stopped it cold. The necessities of the war served, however, to intensify and speed up fluorescent research. Major advances were achieved in the development of improved equipment and new materials and in the effective use of fluorescent media. Many of these achievements have a direct application to the needs of the amusement field, and nowhere more than to theatres.

Moviegoers are acutely sensitive to the "atmosphere" of the houses they patronize. In their own homes, they may be satisfied with the simplest of furnishings, but for the price of a ticket they expect to purchase all the luxurious glitter and glamor of a palace right out of the Arabian Nights. Black light murals and other fluorescent decorations fulfill just such expectations, for here is the magic of glowing, colorful light that has no visible source. The men

The Best Laid Plans...



will include

ANEMOSTAT draftless air-diffusion for successful Air-Conditioning

In the planning stage today, the ultra-modern theatres of tomorrow are being designed to provide the ultimate in relaxation. Incorporating all the newest ideas for patron-comfort, they will add new appeal . . . better box-office!

The best laid plans for new or modernized theatres include *successful* air-conditioning. To get it, more and more theatre architects are specifying Anemostat — the patented air-diffuser — which completes the air-conditioning process by providing scientifically correct distribution of the conditioned air to every seat in the theatre.

The extreme changes proposed in the structural design of theatres, coupled with new ideas for interior decoration, magnify the need for correctly engineered air-distribution as provided by Anemostat. Without it, the air-conditioning system is incomplete! Drafts occur . . . stale air-pockets persist . . . temperature and humidity are unequalized.

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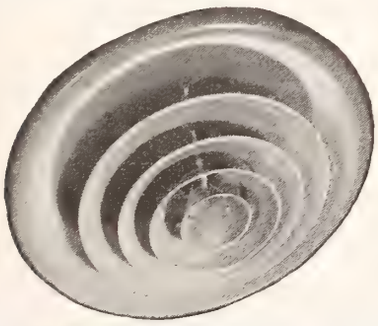

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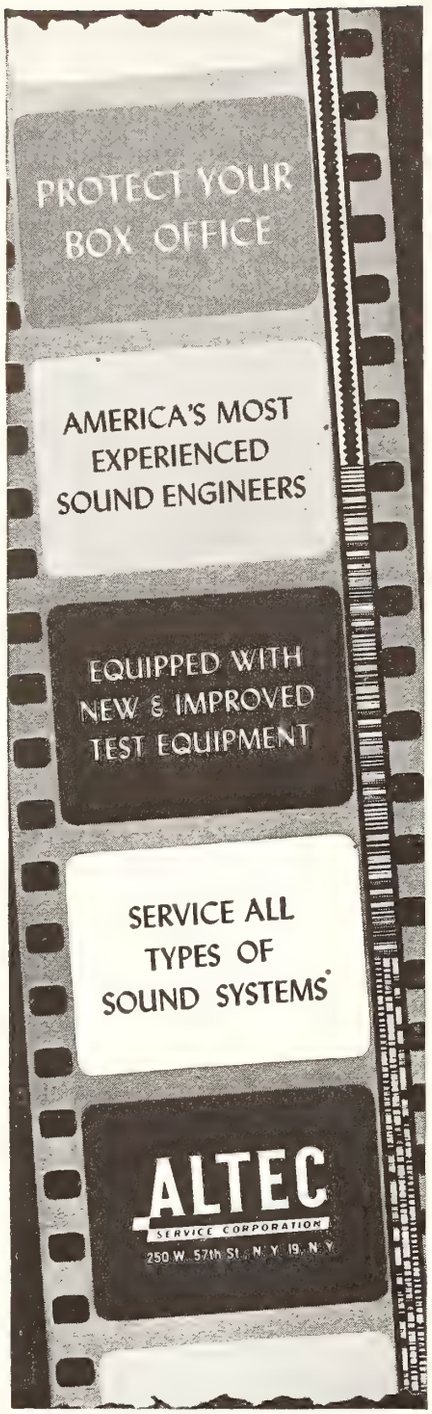


wonder what makes it "work"; the women are content to sit back and enjoy a new kind of beauty that will make wonderful conversation over tomorrow's bridge tables. Even hard-boiled newspaper men are moved to astonishment. Remember the "rave" notices and the front-page stories that greeted every "black light" installation made before the war! Now the new post-war black light is better than ever.

IMPROVEMENTS IN EQUIPMENT

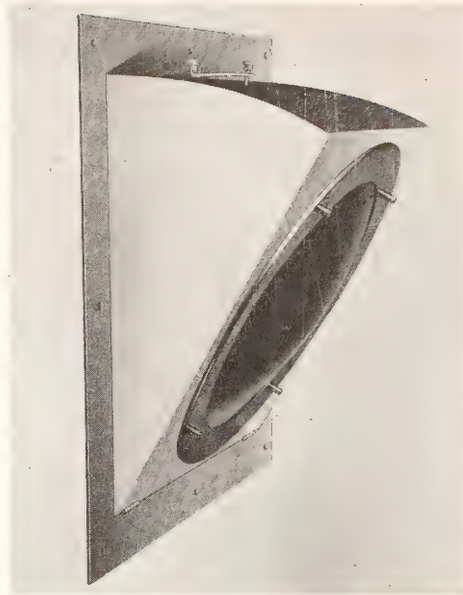
Some of the greatest advances in the use of fluorescence for decoration are directly due to improvements in the sources of black light themselves. These are the near-ultraviolet lamps that emit the invisible radiant energy which makes fluorescent paints or fabrics "light up." In many of the early installations, 100-watt black light lamps were used for this purpose. Nothing better was then available, even though it was recognized that fluorescent decorations should be literally saturated in a flood of black light. These 100-watt installations have now been outmoded by the introduction of powerful 250-watt units, adequate to make any fluorescent surface or material yield its maximum brightness.

Despite their greatly increased effectiveness, these new units operate on regular 110-125 volt, 60-cycle alternating current and have 500 hours of expected life. They are trimly designed for recessed mounting and, best of all, they are available with adapters for angle mounting. This method of installation permits the angle of lighting to be adjusted from 0° to 45°. The center of the beam may thus be directed at the exact point on any fluorescent mural where it will insure the desired results. In general, this point will be approximately one-third the distance from the bottom to the top of a wall mural.

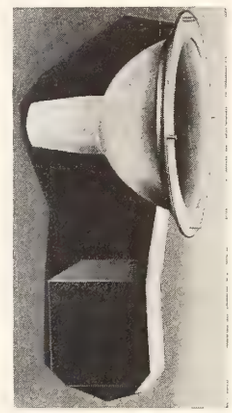
The 250-watt lamp, with adapter, is equally efficient for activating fluorescent ceiling murals from wall positions. The unit is inconspicuous when installed because it can be painted or decorated to match the color or pattern of the design of the surrounding area.

IMPROVED PAINTS

Even more spectacular advances have been scored in the development of fluorescent paints which possess new brightness, are remarkably lightfast and offer greatly improved working qualities. These paints are a brand-new medium, originally created for signal work during World War II. The armed forces demanded colors that would be easily visible to the pilots of combat aircraft flying at great heights and that would retain their effectiveness under the most adverse of atmospheric conditions. This need was met by the perfection of pigments with fluorescent properties which



Available for activation of luminous murals are such black light sources as the 250-watt unit for recess mounting (below) and the adapter for it, pictured above, by Switzer Brothers, Inc., Cleveland. The adapter is adjustable to any angle.



gave them unprecedented brilliance, both in ordinary light and in black light. They were hailed as "the brightest colors in the world"; now they have been adapted to theatre decoration.

The new paints are available as *lacquer-enamels, water colors* and *translucent lacquers,* all of which are brilliantly fluorescent. The lacquer-enamels can be successfully applied over backgrounds of any color. The water colors require a white background, which may be an undercoating of white casein, poster paint or tempera.

The improvement in working qualities is particularly important in the case of the lacquer-enamels. Formerly, the color-constitutents in paints of this type were in the nature of dyes, compelling the use of certain resins which made them difficult to apply. In the new fluorescent lacquer-enamels, dyes have been replaced by stable pigments and the troublesome resins are no longer employed. The improved product is as flexible as a general utility paint.

These new lacquer-enamels will not fade even if exposed for years to the most powerful black lights. They also offer the assurance of maximum brightness and unparalleled color effects when the regular house lights are turned on.

Also as the result of war research, fluorescent satins of matchless color and texture are now available for theatre use. The progressive theatre owner is thus

(*Continued on page* 31)

The Theatre with EYE-APPEAL—inside and out—

brings in more patrons—increases your profits

LOOK TO YOUR FUTURE BY MODERNIZING YOUR THEATRE...NOW!

■ Personality *does* count, especially when conditions become more normal and competition becomes keen. It will be the theatre with the best appearance—inside and out—that will have the most pulling power. Progressive owners and managers realize the value of modern, smart-looking theatres. They make sure that they get the right kind of personality into their establishments by modernizing with Pittsburgh Glass and Pittco Store Front Metal.

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A MODERN THEATRE, like this one in Salt Lake City, Utah, has magnetism. It draws passers-by . . . invites them to enter . . . increases your profits. Follow this example by modernizing your theatre with Pittsburgh Glass and Pittco Store Front Metal. Architects: Ashworth & Markham.

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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

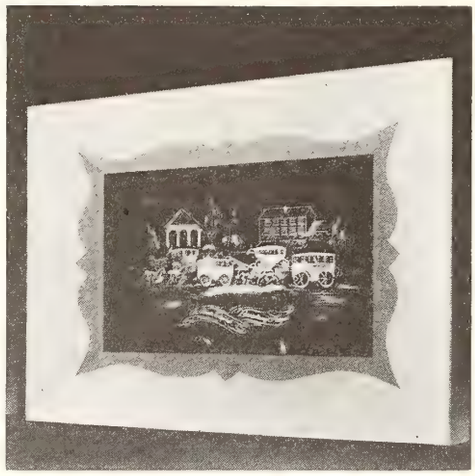
by

BEN SCHLANGER

Theatre Architect & Consultant

PLEXIGLAS MURALS

A NEW beautiful type of illuminated decoration for theatres is now being made of plexiglas, a plastic in sheet form. The sheet is etched or grooved, as well as painted in color in certain areas, on the back face, in accordance with any desired design. The engravings into the surface and the painted areas pick up light from a fluorescent light source placed at the top, or the bottom, or at the sides of the sheet of plastic.



Plexiglas mural in New York's Hotel Sheraton.

The light source is fully concealed, the sheet being edge-lighted. All areas of the sheet not etched or painted remain as dark background. It may be readily termed "painting with light."

•

Now that we have floor levers for flushing urinals, let us go one step further and get the plumbing fixture manufacturers to make a floor control for the water supply into theatre lavatories. It would not be difficut or expensive, and the sanitary feature would be appreciated by theatre patrons.

•

BUYING AN EFFICIENT PLOT

ANOTHER VERY important consideration, in addition to those mentioned last month, for the exhibitor about to purchase land for theatre construction, is to check carefully the shape and size of the plot to determine if the property will lend itself to *efficient* use. It is not enough for the plot to have sufficient area; it must also be of a shape and of a relationship to public thoroughfares that will permit a workable plan.

The exhibitor will save himself considerable later trouble if he has his architect investigate the property before the purchase is made. It may be easier to purchase a small extra amount of land in the early negotiations than it would be after the purchase was made. A preliminary plan study of the property is the only inexpensive insurance in this matter.

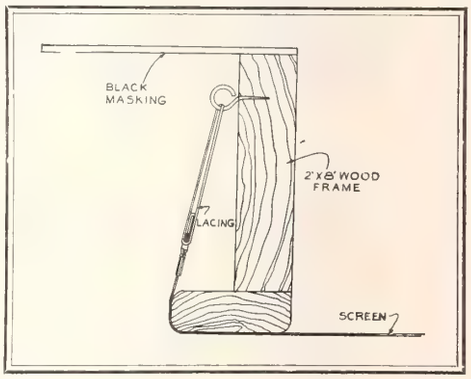
•

REAR SCREEN MASKING WITH UNIFORM MOUNTING

A METHOD for masking the screen that has definite advantages is herewith illustrated. The masking is recessed and made permanent so that the screen may be changed without disturbing the masking. It has been used in the new Studio theatre in New York.

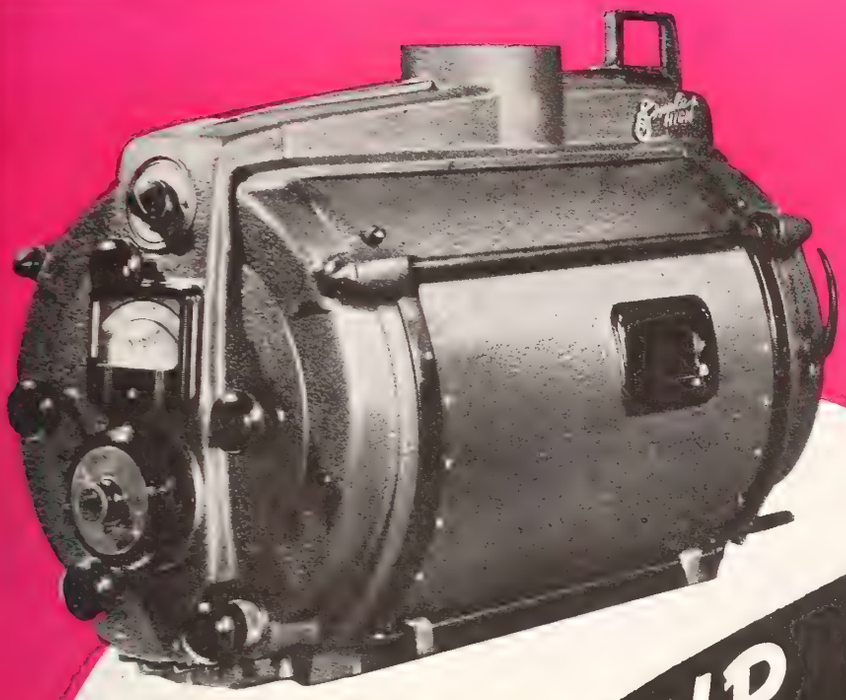
The usual black masking is made of a loose fabric and is placed directly in front of the screen, which makes it difficult for the masking lines framing the picture to be straight, plumb and truly level, which they would have to be to have a clean-cut appearance.

Sometimes this front masking is made up on a stiff wood frame which shows an edge



thickness where it joins the white sheet. The illustrated masking overcomes this objectionable feature also.

Another advantage in this type of masking is that the screen material is pulled tight around a continuous wood frame instead of being pulled at each grommet hole in the



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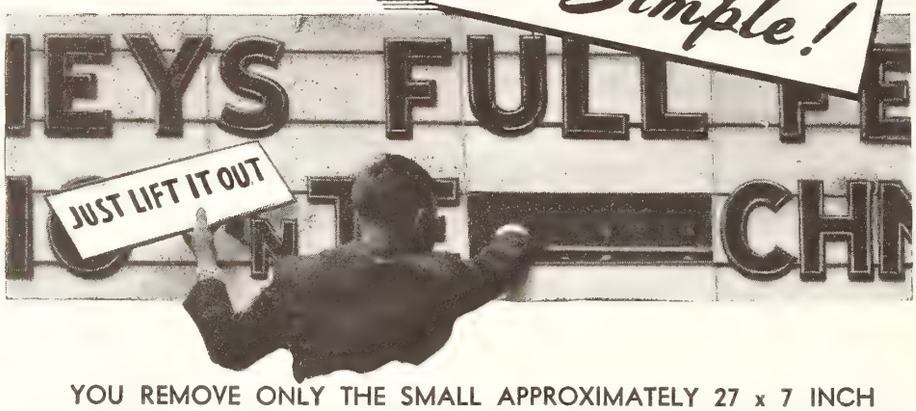

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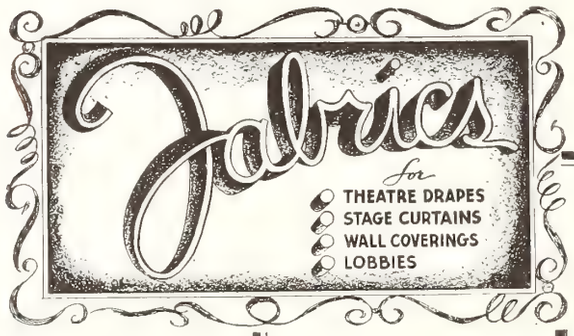

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screen binding. The pull is absolutely uniform at all points, instead of being applied only at the grommets. Note that the lacing is slanted inward to avoid exposing it to view from the auditorium.

An exhibitor might be inclined to change his screen a little sooner if the change could be made easy, as it is with this masking design. A clean, efficient screen is one of the most important factors in an effective motion picture presentation.

•

AUXILIARY RADIATORS

WHEN WARM air is fed into the theatre through a duct system, it is advisable to use radiators in addition to supply a reasonable amount of heat in the building when it is without an audience, if it is costly to run the fans.

These radiators can be of the standard cast iron type if they are placed in out of the way places, like exit passages, and can be of the more attractive built-in type when they are placed in a lobby, foyer or other public spaces.

If a two-pipe steam system is used, the convector type of radiator is most desirable. It is best to avoid radiators, however, in the auditorium proper.

Studio Theatre

(*Continued from page* 18)

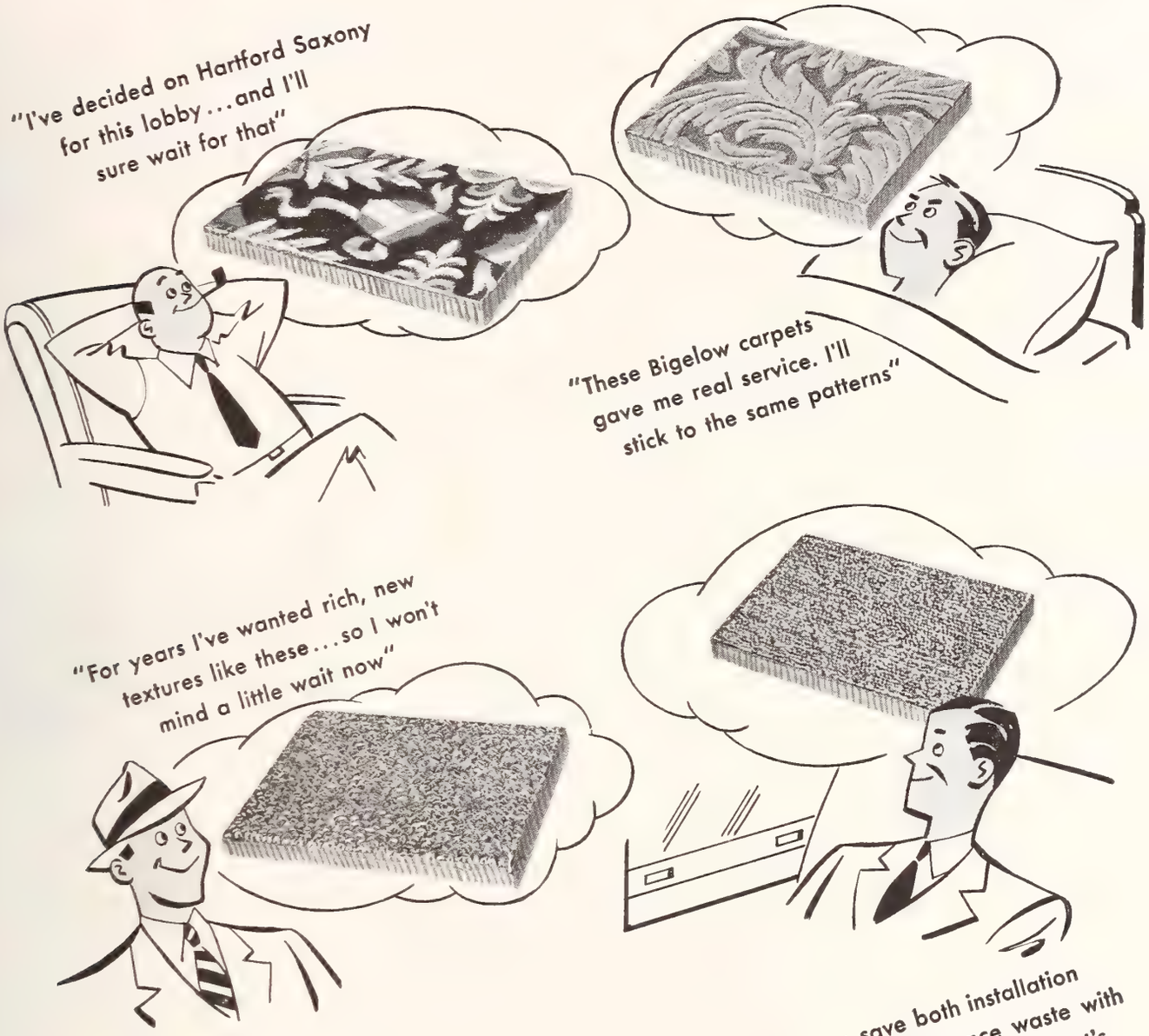
wood-Wakefield chairs spaced 34 inches back-to-back and arranged in a stagger plan with widths varied according to the visual angle of each position. The floor slope, which combines a downward incline with a short span upward toward the screen, has a very slight gradient, which has permitted a stadium of comparably small elevations. The seating has rust coated fabric seats, blue corduroy backs, and cream-colored end standards. All aisle lighting is provided by the suspended lamps.

Both the face and top of the stadium parapet, and of the rail behind the main floor seating, is finished in asphalt tile, the sheets extending continuously from the floor over the rounded top.

With the stadium elevations relatively small, the projection room at the rear is at a level producing a moderate projection angle. Projection provisions include an unconventional method of masking the screen. Actually, the screen edges are not masked, since the masking is behind the screen, where the image, spilling over the edge of the screen, is absorbed by it. This method, which also introduces a kind of mounting that exerts uniform pull upon the screen, is further described in Mr. Schlanger's columns of this issue (*Specs and Speculations, page* 24). Screen size is 12x17.

Air supply at the Studio includes cooling with mechanical refrigeration provided by a 50-ton Carrier compressor.

About those NEW carpets . . .



. . . It's worthwhile waiting

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RUGS & CARPETS BIGELOW WEAVERS Woven on Power Looms in U.S.A.

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

ODOR-ERADICATION AND AIR-FRESHENING EQUIPMENT

Equipment to bring to the theatre the benefits of ozone generation as applied to restaurants, hospitals, industrial plants, etc., has been developed by the Electroaire Corporation of Long Island City, N. Y. These new models are designed specifically for theatre ventilating systems and comparable installations, employing, however, the same processes that are used in the equipment for large industrial applications, with the generator connected to the ventilation system at the intake duct or mixing chamber. Thus all air introduced carries ozone with it for the eradication of odors and freshening of the air within the ventilated areas of the theatre.

Ozone is a natural element of the outdoor atmosphere under certain conditions, such as after an electrical storm, in wooded places, at the seashore, and so on; it is what makes the air at such times and places bracing. Artificial generation of ozone gives indoor air the same quality. At the same time, because ozone is an immediate oxidizer of substances which impart odors to the atmosphere, thus ozone consistently introduced into the air by artificial means, keeps the air free of unpleasant smells.

The theatre equipment is available in capacities to fit atmospheric requirements. The principles of operation are identical for every capacity, however.

HOW OZONE IS INTRODUCED

Measuring, on an average, about 5 feet high and 2 feet square, the equipment consists in a fan driven by a small motor of its own, filters to remove all dust, and a set of generating units which are, basically, electrical condensers. The fan blows sufficient filtered air for ozone generation, through the generating units, which, by electrically charging the air, create "heavy oxygen," which is what ozone really is. By means of a slender, short pipe leading into the fan inlet, the ozone is introduced directly into the stream of air flowing into the theatre.

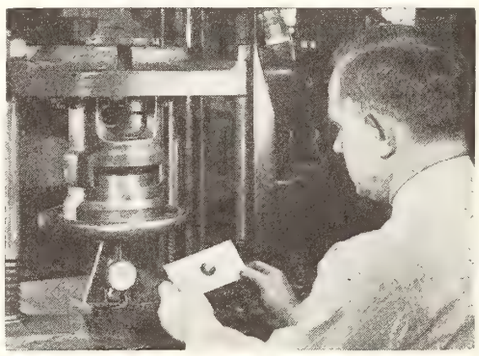
The operating components are mounted on a steel frame and enclosed in a metal casing. Installation consists in connecting the ozone manifold to the fan housing by means of the slender piping through which the ozone passes into the air stream. The motor plugs into a convenient outlet.

The amount of ozone generated may be varied according to conditions of the atmosphere within the theatre, and may be hooked up for remote control from the manager's office or elsewhere, where a meter shows how much ozone is being put into the air. As the house fills, as body odors increase, and as the air becomes dulling from audience respiration, the amount of ozone can be increased merely by adjusting a knob on the control.

REDUCES FRESH AIR LOAD

With introduction of ozone into the air, the amount of fresh air that needs to be handled by the ventilating or air-conditioning system is substantially reduced because of the freshening effect of the ozone itself and its eradication of odors. In theatres having recirculating ducts, a higher percentage of air can be returned, which reduces the heating load in winter and cooling load in summer.

How Strong Is Steel?

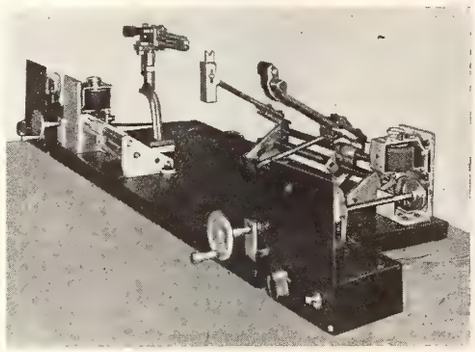


Steel for auditorium chairs must be hard, yet be able to bend, within certain limits, without breaking, so as to be formed in the chair structures. Here is how new stocks of steel are tested at the American Seating Company plant in Grand Rapids. Above, it is tested for its formability on a special machine which presses out bulges until the breaking point is reached. At left the hardness is being applied—the machine makes tiny dents in the surface, the depths of which the machine records.

LAMP WITH ELECTRONIC CONTROL OF CARBON FEED

A new carbon arc projection lamp has been announced by the Forest Manufacturing Corporation of Newark, N. J., which introduces an electronic device for control of the carbon feed. Specifications of the lamp released by the manufacturer deal wholly with the arc control feature.

The control device provides separate mechanisms for the positive and the negative carbon feed, and also separate drives. The positive carbon feeding unit is described by the manufacturer as consisting of two slide rods which support the carbon carrier, and a worm screw attached to the carrier so that when the screw is rotated, the carrier is fed toward the negative carbon. The feed screw protrudes through the end of one of the supports and attached to it is a ratchet gear, which is rotated by a co-acting pawl. This pawl is actuated by a solenoid magnet; each time the plunger of the magnet moves forward, the pawl turns the ratchet gear a certain distance.



Electronic control mechanism of new Forest lamp.

To activate the solenoid coil in proper impulses, the regular 11-volt a. c. supply is electronically converted. The number of impulses may be varied from 20 to 120 per minute by adjustment of a control knob. A graduated dial at the control knob is marked for amperage so that the feeding speed can be set at the exact amount required by the arc current.

The same sort of mechanism is provided for control of negative carbon feed. In either case, should the carbon holders feed to their limit, they stop. Manual control is also provided at the side of the lamp.

Plenty of White Space

An all-luminous marquee achieved by making up the three sides completely with Adler frames. Erected on the marquee of the RKO Grand in Chicago's Loop, this display accommodates six lines of Adler silhouette letters. The copy pictured above employs 16-inch and 10-inch letters, arranged in easily-read pattern, with large unlettered areas to set them off. An Adler two-line panel also extends over the outer doors, while a lobby panel facing inward has also been installed for coming attraction advertising.

ELECTRIC POPCORN WARMER

An electrically heated glass case with stainless steel frame, in which to keep popcorn warm, especially when considerable quantity must be popped in advance to meet peak demands, has been announced by Pronto Pop Corn Sales, Boston, Mass. It

will accommodate 20 pounds of popped corn. The unit needs only to be plugged into a light or service circuit, and sufficient warmth is attained in ten minutes. The desired temperature is maintained by thermostatic control. Pronto warmer is approved by underwriters.

•

FASTER TICKET MACHINE WITH REPLACEABLE UNITS

A new model ticket issuing machine has been developed by the General Register

"Turning them away . . . for the wrong reason?"

S. R. O. is a *good* reason for turning away customers but, "no performance today" because of booth equipment trouble is wrong . . . it could have been avoided! When you sign an RCA Service and Parts Replacement Contract, your sound equipment gets regularly scheduled checkups, and complete needed parts replacements. And it costs very little! Ask your RCA Theatre Supply Dealer about it, or write RCA Service Co., Inc., Dept. 57-J, Camden, N.J.

SEVEN BENEFITS THAT SPELL SERVICE

Scheduled checkups
Emergency service
Regular maintenance
Valuable technical data
Insures peak performance
Complete parts replacement
Emergency sound systems

RCA SERVICE COMPANY, INC.
RADIO CORPORATION of AMERICA
CAMDEN, N. J.

ADVANCED PROJECTION THROUGH SUPERLITE LENSES

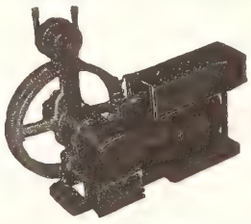
Modern design, precision manufacturing, and unusually critical inspections result in the superlative lens that the most progressive theaters are enthusiastically acclaiming for its true-to-life projection for both color and black and white.

Your patrons appreciate the best—
Insist upon Superlite Lenses!

PROJECTION OPTICS CO. INC.
326 LYELL AVE., ROCHESTER, N.Y. U.S.A.

GOLDBERG ALUMINUM REELS
Sold thru THEATRE SUPPLY DEALERS Exclusively
ASK YOUR DEALER
GOLDBERG BROS. Denver, Colo.

Dependable Action
autodrape
CURTAIN MACHINES

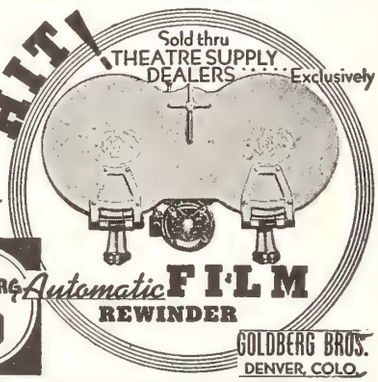


Now, when man and machine are called upon to produce more than average, AUTODRAPE can be relied upon for efficient, dependable service.

AUTOMATIC DEVICES CO.
1033 Linden St. Allentown, Pa.
Export Office:
220 W. 42nd St., New York City
Also Manufacturers of Allentown Steel Curtain Tracks and Curtain Machines

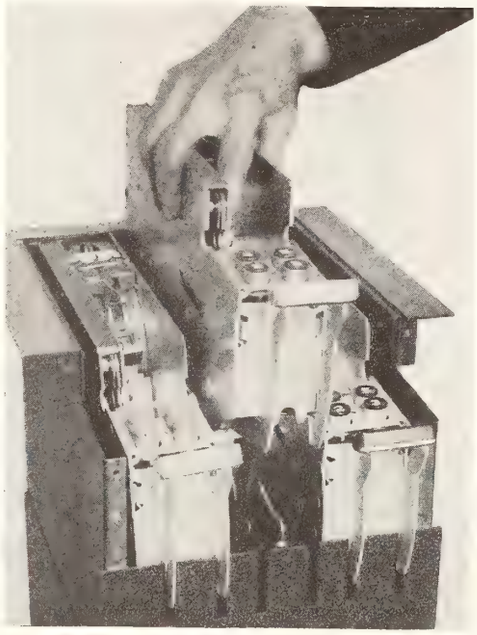
National
TUBE TYPE
RECTIFIERS
for supplying all projection arc power requirements.
EFFICIENT
DEPENDABLE
NATIONAL
THEATRE SUPPLY
Division of National Simplex Blumenfeld, Inc.
"THERE'S A BRANCH NEAR YOU"

A Big HIT!
Sold thru THEATRE SUPPLY DEALERS Exclusively



Ask your Dealer
GOLDBERG Automatic FILM REWINDER
GOLDBERG BROS.
DENVER, COLO.

Corporation, New York, the design of which introduces changes that not only increases the speed with which tickets are issued, but greatly facilitates repair and re-



How the new General Register units are removed is shown above, while below is illustrated the manipulation of all controls in one motion, with ticket issued at the pressure of the lever.

placement. The operating mechanism is of unit design, so that servicing can be accomplished without removal of the machine from the box-office.

With these units, the ticket, or groups of tickets of from two to three, or two to five, are issued with the downward press of the lever, instead of at the rise of the lever. There is a three-unit size, and one for five units. Housing for five units may be installed with only three units, and one or two more can be inserted later should the need for them arise. The deal plate is nickel-silver.

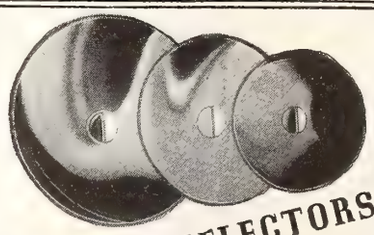
It is the plan to have spare units in the hands of all dealers for instant replacement of any unit that would otherwise need repairing at the factory.

Correct Uniforms Since 1856

FOR 90 years a dependable source of supply for attractive and long wearing uniforms and accessories.

Send for our Folder B.

S. APPEL & CO.
NEW YORK, N. Y.: 18 FULTON ST.
MIAMI, FLA.: 202 N.E. 9TH ST.



STRONG REFLECTORS
—for replacement in all types and makes of projection arc lamps. Sold by most Independent Theatre Supply Dealers.

The STRONG Electric Corp.
87 City Park Avenue
Toledo 2, Ohio

World's Largest Manufacturer of Projection Arcs

PEDESTALS, BASES, MAGAZINES & BRACES

PARTS FOR SIMPLEX, POWERS MOTIOGRAPH, PEERLESS LOW, HI-LOW and MAGNARC LAMPS

Immediate Delivery

EDWARD H. WOLK
1241 S. Wabash Avenue
Chicago 5, Illinois

BLACK LIGHT FOR THEATRE DECORATION

(*Continued from page* 22)

offered the opportunity to utilize fluorescence in a number of forms.

In this present period of vexing shortages in many fields, it is gratifying that all of these new and improved equipments and materials for black light decoration are readily available. All are in full production and have been for some time. New theatre construction is, of course, almost completely blocked by present restrictions on building, but fluorescence and black light, effectively employed, will make even the oldest theatre appear new to the patrons.

In every community, including the largest and most sophisticated cities in the land, there are countless thousands of people who have *yet to see their first black light mural.* The opportunity that thus presents itself will not fail to impress showmen.

Complete black light installations can be made with only the most minor of structural changes and with none which require the use of critical materials. Costs may be fitted to modest budgets, as well as to large ones. The theatre going public is looking for "something new." You can give them black light immediately.

The impressive illuminated display installation of Philadelphia's new Goldman theatre. The name sign, built by the Cutler Advertising Company, has porcelain letters on hinges, permitting them to be swung, for servicing, into the tower on which they are mounted. The marquee attraction frames are Wagner continuous type with Wagner translucent plastic letters. From the marquee roof a ladder extends 75 feet up inside the tower.

1926 NATIONAL THEATRE SUPPLY 1946
CELEBRATES ITS 20th BIRTHDAY!
TWO DECADES OF SERVICE TO THE THEATRE OWNER
EXPERIENCE ABILITY STABILITY ORGANIZATION
WE ARE PROUD TO DISTRIBUTE THE PRODUCTS OF THE WORLD'S LEADING MANUFACTURERS OF MOTION PICTURE EQUIPMENT
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth Inc.

AMBASSADORS of GOOD-WILL

You may not realize it, but the first point of "contact" between your patrons and the theatre is the "House Staff." They are your "Ambassadors of Good-Will." The cashier meets "ticket buyers" before any other member of your staff—then the doorman greets them as they enter your establishment and from there on until they are comfortably located in their seats, another member of your well-trained and neatly attired staff takes over—so, that you, as the owner or manager reflect the comfort, courtesy, and pleasant atmosphere of the auditorium *and* the theatre by the style and smartness of the staff's uniforms. If you choose *Maier-Lavaty* design and materials, the impression is one of dignity and class and your public will feel like your theatre has all of the wholesomeness that they expect in their own home. Yes, it also reflects at the box-office, because people like colorful styles.

Send for our Free Color Catalog full of new styles and designs. Make your Uniform Problem our problem by writing for suggestions today.

QUALITY MFG. UNIFORMS CO. MAKERS CHICAGO

UNIFORMS by Maier-Lavaty

2141 LINCOLN AVENUE CHICAGO, ILLINOIS

CATALOG SERVICE

If you do not find the products in which you are interested described in the advertising columns, we will be glad to arrange for the information to be sent to you. Write BETTER THEATRES CATALOG BUREAU, Quigley Publications, Rockefeller Center, New York 20.

"Built to Excel — IDEAL CHAIRS Not Just To Compete"
IDEAL SEATING COMPANY of GRAND RAPIDS

ARE YOU

a theatre owner . . . a circuit executive . . . a theatre manager . . . a projectionist . . . an architect? If so,

YOU ARE CORDIALLY INVITED TO ATTEND

THE JOINT CONVENTION AND EQUIPMENT EXHIBIT OF THE

Theatre Equipment & Supply Manufacturers Assn., and the Theatre Equipment Dealers Protective Assn., in Toledo, November 8, 9, 10, 11.

LARGEST THEATRE EQUIPMENT EXHIBIT EVER HELD!

Already display space has been taken to fill an entire hotel ballroom. Experts will be in attendance to give you the facts about the post-war equipment market first-hand. The important manufacturing city of Toledo is easy to get to—by rail, highway or plane. Two of Toledo's fine modern hotels—the Secor and the Commodore Perry—will share convention activities, which will include many entertainment features. You are urged to make your room reservations early.

CONVENTION COMMITTEE, TESMA & TEDPA.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Classes of Product and Their Manufacturers

ACOUSTICAL PRODUCTS AND ENGINEERING

THE ENTIRE sound transmission system of the theatre is to be regarded as including the auditorium itself, the acoustical character of which bears directly and fundamentally upon the naturalness as well as audibility of the speaker output.

Acoustic characteristics can be controlled by the architectural design of the auditorium; the designer, however, is often limited by other considerations (even in a new building, notably by site, capacity and desired style), necessitating general or partial recourse to acoustic-correction materials.

Such materials may be divided into two general groups: Materials which are concealed, and those which have decorative qualities of their own. Acoustic treatment properly takes note of the entire range of available sound frequencies, hence the use of more than one type of material is sometimes advisable, since some are more efficient as absorbents of low frequencies than of the high frequencies, while others have contrary characteristics.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too greatly reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn.

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ADVERTISING — See Exploitation Mechanisms and Letters and Frames for Attraction Advertising.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING facilities consist in means of controlling automatically the temperature and relative humidity of the air, and of distributing the air so that it reaches all breathing zones at a temperature, percentage of relative humidity, and rate of motion representing comfortable and healthful atmospheric conditions for normal people. Dust, pollen and other particles suspended in the fresh air should also be filtered out before it is introduced into the distribution system.

All-year air-conditioning of course signifies equipment providing mechanical control of temperature and relative humidity of the distributed air no matter what the condition of the air may be outdoors.

SUMMER AIR-CONDITIONING

For summer air-conditioning, some measure of mechanical refrigeration is usually indicated; however, in areas of low relative humidity, a cooling-tower evaporative system may be employed, while well water (rarely water from city mains) may be used as the cooling agent for coils over which the air is passed, if a sufficient quantity of water at a low enough temperature (maximum 55°) is available.

A method designed to reduce the mechanical refrigeration capacity that would otherwise be necessary, is that of storage refrigeration, by which a relatively small compressor is operated a large part of the day to "build up" the air-cooling agent to a quantity sufficient for the load during performance hours.

The self-contained units of the general type used in stores and similar spaces (filters, mechanical refrigeration plant and fan equipment housed in a cabinet) are adapted to the summer air-conditioning of small auditoriums and several units of suitable capacity can be combined to serve medium-sized auditoriums, though it is commonly found that the distribution requirements of the latter advise other methods.

AIR DISTRIBUTION

Distribution systems for the air-conditioning of theatres practically always consist in ducts with fans of proper capacity, and outlets, or grilles, providing control of air motion.

Fans—those of the multi-blade ("squirrel-cage") type are usually preferable—must be of a capacity and design to move the required amount of air against the resistance of the duct system, with the least expenditure of electric current, and without transmission of noise to the auditorium and other rooms. Air outlets should be of a design to assure thorough mixing of cooled air with room air before it is allowed to descend to the breathing zone.

AIR CLEANSING

Filtering equipment, which is installed as part of an air-conditioning system but which usually needs to be replaced from time to time, is of various types. Some filters use spun-glass fibers, some steel wool, others paper, hogs' hair, wood shavings, etc. The filtering material is held in a frame which is inserted into the duct or intake. Filters of this type are thrown away and replaced with a new one as the accumulation of dirt requires. Also available, however, is a self-cleaning type of air-filtering device, but it is seldom adapted in price to theatre installation. (See also *Air Purification: Electric & Chemical.*)

CONTROL EQUIPMENT

Efficient operation of an air-conditioning plant requires dependable automatic control specifically adapted to the operating characteristics of the plant. Control equipment available ranges from a simple cut-in for a single compressor to a motor-operated monitoring cabinet inter-relating all operating elements of the system, including the heating plant.

Two accessory instruments of value in theatre operation should be cited here. One is the recording thermometer, which provides continuous temperature readings automatically transcribed on paper, thus permitting the development of a "log" for guidance in determining load requirements and other operating factors.

The other is an "Effective Temperature" thermometer (marketed under the trade name of "Therhumiter"), which ingeniously combines re-

sponse to the temperature of the air, moisture in the air, and the motion of the air so as to give a direct reading of their relative and aggregate effect upon the comfort conditions of the air, which reading is that of "Effective Temperature"—that is, the true temperature from the point of view of comfort. It thus eliminates the calculation necessary with dry-bulb and wet-bulb thermometers to determine what the Effective Temperature is, and it also provides a simple means of determining the percentage of relative humidity.

[*The functions of air-conditioning and air distribution equipment and systems, their critical factors and operating considerations, etc., form too broad a subject for comprehensive discussion here; they have been, and are being, constantly dealt with in special and departmental articles in* BETTER THEATRES.]

SIMPLE VENTILATION

Simple ventilation of theatres requires blower equipment of suitable capacity to draw in the fresh air and propel it through ventilators (normally located adjacent to the proscenium arch or screen opening), plus any direct draft exhaust fans and duct contacts with the outside (as from toilet rooms) that the structural plan of the building may require. The blower equipment of course is of importance; it should be of a capacity to ensure the required supply of fresh air, be durably built, and be quiet in operation.

A simple ventilation system may provide air cooling for an auditorium by passing the outside air through a cold-water spray chamber (air washer evaporative cooling). This also cleanses the air.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
B. F. Sturtevant Co. (Division of Westinghouse), Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

COILS

McQuay, Inc., 1600 Broadway, N.E., Minneapolis, Minn.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, 125 Central Avenue, Louisville 8, Ky.
Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 E. 42nd Street, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemps Division, Chrysler Corporation, 1113 Leo Street, Dayton 1, Ohio.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 N. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
B. F. Sturtevant Co., Inc., Div. of Westinghouse Electric Corporation, Hyde Park, Boston 36, Mass.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.
Worthington Pump and Machinery Corporation, 744 Broad Street, Newark, N. J.
York Corporation, York, Pa.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

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AIR PURIFICATION: ELECTRIC AND CHEMICAL

THE MOST effective method of removing dust and bacteria from outside air upon its introduction into the theatre ventilating system is by electrostatic precipitation. This is effected by special equipment consisting, essentially, in an electrical power pact and collector cells of the specific capacity required by the amount of air handled. This method also is highly efficient for the removal of bacteria and irritating substances, and accordingly is relatively expensive.

Unpleasant odors can be prevented throughout the ventilated areas of a theatre by introducing ozone into the circulated air. For this purpose equipment is available that is connected to the ventilating system. It generates ozone ("heavy oxygen," a natural element of bracing outdoor air) by means of electrical condenser units. Ozone allows recirculation of more air, hence reduces cooling and heating load. It also gives the inside air the quality of natural freshness.

For removal or at least reduction of impurities in air that cause odors, a chemical method is available, involving the action of synthetic chlorophyll, the substance of green plants. For application to ventilating duct systems, a forced-evaporation unit is connected through a by-pass. Units are also obtainable for placement in rooms.

American Air Filter Company, Inc., First & Central Avenues, Louisville, Ky. (Electrical).
The Electroaire Corporation, 41-38 37th Street, Long Island City, N. Y. (Ozone Generators).
B. F. Sturtevant Company (Division of Westinghouse), Hyde Park, Boston, Mass. (Electric).
W. H. Wheeler, Inc., 7 E. 47th Street, New York City. (Chemical).

•

AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phono-pickup or microphone, are made strong enough (while maintaining the original current pattern) to operate the loudspeakers. (*See Amplifiers.*)

General Electric Company, 1. River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.

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AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (*see Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields. Modern pre-amplifiers and monitor amplifiers commonly draw this operating power from some other amplifying unit of the sound system.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier arrangements in a small theatre may consist in a single, compact, combination amplifying and power supply unit mounted on the projection room front wall, between projection ports; or alternatively, of such a combination unit plus a small pre-amplifier which receives the initial current from the photo-cell. In larger systems, a number of amplifying network and power supply units are mounted on a steel rack or frame, or in a steel cabinet, which is located at the rear or one end of the projection room, or occasionally built into the wall dividing the projection room from another room of the projection suite. Medium and large-size systems today include a separate monitor amplifier-speaker cabinet, often suspended from the projection room ceiling by steel straps. The monitor amplifier is sometimes self-powered; sometimes, like the photo-cell amplifier it derives its current from the main amplifier.

Volume control and sound changeover equipment is today commonly associated with the photo-cell pre-amplifier.

Modern amplifiers or amplifying racks are often equipped with decibel meters for accurate measurement of sound output and quick servicing. Emergency amplifiers may be exact duplicates of the normal amplifying system, or smaller, less elaborate apparatus, and in some systems the monitor amplifier is utilized to supply sound to the audience in an emergency.

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Elec-Tech, 520 Elm Street, Cincinnati 2, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Earle W. Meredith, 182 Avondale Road, Rochester, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Joe Hornstein, Inc., 630 Ninth Avenue, New York, N. Y.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

PROGRESS IN chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone, brick, ceramic tiles, plaster, etc.

Architectural glass can be had in both facing tiles and structural blocks. The tiles offer a complete selection of colors and a number of patterns (some of them simulating marble). Glass blocks are also available in colors and patterns; they are not only adapted to the construction of architectural features like towers and window effects (admitting light, but assuring privacy), but also to interior partitions.

Translucent glass blocks lend themselves to interesting luminous treatments.

Mirrors, in large panel effects (sectional or otherwise) as well as in smaller sizes of various shapes, are effective decorative elements while at the same time contributing a sense of spaciousness. Glass murals provide a striking embellishment of a wall in color abstract or pictorial designs.

For treatment of doors, pilasters, display case framing, and also ticket booth and vestibule finish, laminated plastic veneer provides a wide choice of colors and texture effects (while also having certain weather-proofing qualities). Such material may be obtained with metal inlays for decorative relief, and also in a fluorescent type permitting luminescent pictorial and abstract patterns under "black light."

Fabric (usually cotton-rayon damask) is frequently used to conceal sound-absorbing blanket. Then there are the tiles, wood veneers, and so on, many of them to be considered for their acoustic values as well as decorative qualities (*see Acoustical Products and Engineering; also refer to Curtains and Drapes*).

Wall papers and coated fabrics (leather-types or in patterns) have become practicable materials for decorating theatre walls. They are available in types that may be washed repeatedly. There are also wall papers that are deeply embossed in pattern and texture effects. Linoleum and asphalt title are also adapted to walls, especially for wainscots.

Lighting today is a principal source of decorative effect, by means of either built-in sources (coves, troughs, etc.) or fixtures, possibly employing several colors (commonly amber, blue, red or green, in addition to white) with circuits controlled to permit gradual mixing (*see Dimmers*). So-called "black light" also permits interesting decorative effects, such as glowing figures in darkened niches, or ornamental patterns picked out in fluorescent paint (*see "Black Light" Materials and Lighting Equipment; also see Lamps, Incandescent for Theatre Lighting, and Lighting, Architectural.*

Statues and bas-reliefs based on classic, patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatres of modern as well as traditional style.

Adams Research Corporation, 15 Park Row, New York 7, N. Y.
Arketex Ceramic Corporation, Brazil, Ind.
Armstrong Cork Company, Lancaster, Pa.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Columbus Coated Fabrics Corporation, Columbus, O.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
Dazians, Inc., 142 West 44th Street, New York City.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Kelly Island Lime & Transport Company, Leader Building, Cleveland, Ohio.
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
Marsh Wall Products, Inc., Dover, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Avenue, Long Island City, N. Y.
Toledo Porcelain Enamel Products Company, 2275 Smead Avenue, Toledo, O.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 55 West 44th Street, New York City.
Varlon, Inc., Div. of United Wallpaper, Inc., Merchandise Mart, Chicago 54, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

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BASES—See Projectors and Accessories

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of "radiant energy" that is not itself visible, to surfaces treated with certain chemicals which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre, and in addition has many utilitarian applications such as in connection with advertising matter, fluorescent carpet, etc.

Luminescent materials are found on the market today in the form of transparent lacquers, opaque lacquer enamels, dyes for carpets and other fabrics, inks, water colors, plastics, liquid solutions, etc. The materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

The radiant energy required for "black light" effects is radiation in the near-ultarviolet region which extends from 3,200 Angstroms to the visible violet. This energy is not harmful to the eyes; it is only radiation shorter than 2,800 Angstroms appearing in quantity from which the eyes must be protected.

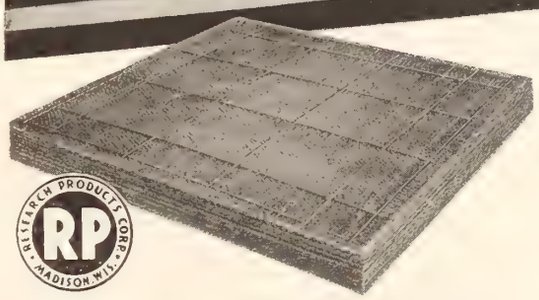
Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp is relatively low.

Fluorescent ultraviolet lamps, called 360 BL

For *Cleaner Air in your Theatre,* install..

RESEARCH AIR FILTERS

Costs You Less To Catch More Dust



No. 200 Series Re-Fil-Able Filter With Self-Sealing Edge

Economical because the filter fabrics can be replaced after they pick up their full dust capacity. Wire grids are permanent equipment and can be used over and over.

Good air conditioning requires good filters . . . filters that will surely catch dirt and dust . . . filters that will not restrict the free flow of air. RESEARCH AIR FILTERS have proven themselves in leading houses all over the country. Write for bulletin No. 926 to see how Research Air Filters will improve your air conditioning and save you money.

RESEARCH PRODUCTS CORPORATION
DEPT. A. MADISON 3, WISCONSIN

lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* light of "black light" for spectacular effects. A relatively dense filter must be used to remove the visible light and to create effective fluorescence.

Special types of lamp equipment for the application of "black light" sources are available in designs adapted to ceiling and wall decoration.

Black Light Products, 67 East Lake Street, Chicago, Ill.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Bros., 321 W. 50th Street, New York City.
Keese Engineering Company (Shannon Luminous Materials), 7380 Santa Monica Boulevard, Los Angeles, Calif.
The Stroblite Company, 35 West 52nd Street, New York City. (Lacquers).
Switzer Brothers, 1220 Huron Road, Cleveland 15, Ohio.

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BOX OFFICES

ISLAND BOX offices, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and extrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications. (Unless otherwise specified, the companies listed below are sources only of material suited to box offices.)

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
The Kawneer Company, Niles, Mich.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box offices).
Universal Corporation, 6710 Denton Drive, Dallas 9, Tex.

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CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

National Carbon Company, Inc., 30 East 42nd Street, New York 17, N. Y.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamphouse, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
L. A. Burbank, 1130 Garland Street, Flint, Mich.
Droll Theatre Supply Company, 925 West Jackson Boulevard, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

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CARPETING

TYPES OF carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought. Dominant colors of the carpet should have a direct relation to the influential tones of the general color scheme of each carpeted division of the theatre. Pattern has similar references to the general decorative scheme, harmonizing with it in style, strengthening it in configuration. Traditional patterns are frequently as well adapted to modern-style interiors as patterns specifically modern (or modernistic); many traditional decorative devices, in fact, have been used in modernized versions to effect carpet patterns adapted to both modern and traditional designs.

Theatres are frequently carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

(Production of carpeting in weaves and grades suited to theatres is below normal chiefly because of the shortage of properly trained workers. This, plus huge demands for carpeting from all fields, has placed severe restrictions on choice of patterns, and on amounts of yardage, available to the theatre market.)

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Firth Carpet Company, 295 Fifth Avenue, New York City.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.
M. J. Whittal Associates, Worcester, Mass.

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CARPET LINING

THEATRE CARPETING should always be laid over pads made for the purpose. Such lining does not merely add to the resilience, therefore the feeling of luxury, of the carpeting; it definitely reduces the wear of the carpet, thus representing a substantial saving in carpeting costs.

There are three general types of carpeting lining: (1) All-jute, or vegetable fibre; (2) hair and jute combined; and (3) All-hair. The latter is made of animal hair, which will not burn (it will singe only), is very durable (a well made all-hair lining will usually outwear the carpeting itself), and does not deteriorate from the effect of moisture. The hair-and-jute type is serviceable according to the amount of hair in it, while the all-jute type is the least desirable in the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 1308 Elston Street, Chicago.

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CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a pourous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted over them.

This material may be moulded to fit any chair

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Glow brilliantly in the dark under U. V. Blacklight. Produce spectacular effects for Theatre Decorations, Lobby Displays, Stage Shows.
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FOR EVERY PURPOSE
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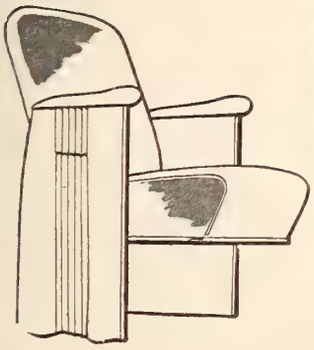
STROBLITE COMPANY
Dept. M, 35 W. 52nd St., New York 19

The world's finest theater chair



KROEHLER *Push-Back*

KROEHLER PUBLIC SEATING DIVISION

666 LAKE SHORE DRIVE, CHICAGO 11, ILLINOIS
2028 S. VERMONT AVENUE, LOS ANGELES 7, CALIFORNIA
206 LEXINGTON AVENUE, NEW YORK 16, NEW YORK

dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
Hewitt Rubber Company, Buffalo, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
General Chair Company, 1308 Elston Street, Chicago, Ill.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Chairs available include models with self-raising seats, and a type having a retracting or push-back seat designed to facilitate passage between rows.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials and Chair Cushions of Foamed Latex.*)

(Production of auditorium chairs is still curtailed owing principally to lagging supplies of metal and textile products, but continued increase of these is expected to permit capacity production early in 1947.)

Adams Research Corporation, Theatre Seating Div., 15 Park Row, New York 7, N. Y.
American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
American Seating Company, 901 Broadway, Grand Rapids, Mich.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
National Manufacturing Company, 3205 East 26th Street, Minneapolis, Minn.

CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.
Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

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CHANGEOVER AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension, and also an indicator not attached to the projection mechanism which operates an alarm bell actuated by a clock mechanism that is preset according to a running time dial. (*See Reel End Alarms.*)

Marking of cue signals on film is not approved of (Standard Release Prints have necessary cues when in proper condition); however, for those emergency occasions when cueing the print is deemed unavoidable, there is a simple marking device that presses small circles into the film with minimum damage.

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City.
Essannay Electric Manufacturing Company, 438 North Clark Street, Chicago, Ill.
Fontaine Manufacturing Corporation, 545 Fifth Avenue, New York City.
Forest Manufacturing Corporation, 60 Park Place, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS THROUGHOUT the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms, Deodorants and Perfumes, and Disinfectants*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

Cleaning implements should include a flexible rod, commonly called a "snake," for opening up clogged toilets, drainpipes, etc. The easiest to use are types in which the rod coils up inside a container with means of turning the rod into the pipe. When the obstruction has been removed, the soiled rod is wound up into the container, causing no mess.

In connection with cleaning compounds, care should be used to assure use of a compound which requires the least amount of time and will not injure the surface.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment. Yet another product for shampooing carpet on the floor is a compound dissolved in a small amount of water and applied principally with a rotary machine and removed with a vacuum cleaner.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
Fuld Brothers, 702-710 South Wolfe Street, Baltimore 31, Md.
Kinner Products Company, East Broad Street, Pataskala, Ohio.
The Korex Company, 523 West Nine Mile Road, Ferndale 20, Mich.
Miller Sewer Rod Company, 4642 North Central Avenue, Chicago 30, Ill.
Mathieson Alkali Works, 60 East 42nd Street, New York 17, N. Y.
F. A. Niemeier Chemical Co., Loveland, Ohio.
O'Brien Manufacturing Company, 5016 N. Austin Avenue, Chicago 30, Ill.
F. V. Von Schrader Manufacturing Company, Racine, Wis.

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CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20

feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pickup. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
National Super Service Company, 1946 North 13th Street, Toledo, Ohio.
Lamson Company, Syracuse, N. Y.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamphouse and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plan-o-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 720 Portland Street, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Also, if penny cup dispensers are used, they provide a source of extra revenue.

Dixie Cup Company, Easton, Pa.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York 17, N. Y.

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CURTAIN CONTROL

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

Equipment consists of electric control mechanism for controlling travel of curtain. A motor and special gear reduction unit are employed to operate curtain at proper speed. Equipment can be furnished so that curtain control unit may "fly" with track and curtain. A special track is now available which operates curtain around a corner having 4½" radius. This permits installation of curtains in front of screens where there is not enough space in which to fold them.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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CURTAINS AND STAGE DRAPES

CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fireproof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velours are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these materials are also excellent sources of drapes for other parts of the theatre.

Dazians, Inc., 142 West 44th Street, New York City.
Flameproof Chemical Company, Inc., 61 West 19th Street, New York City.
Gilbert Chemical Sales Company, 700 Lafayette Street, Utica, N. Y.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
Novelty Scenic Studios, Inc., 3234 West 60th St., New York 19, N. Y.
Owens-Corning Fiberglass Corporation, Nicholas Building, Toledo 1, Ohio.
Thortel Fireproof Fabrics, 101 Park Avenue, New York City.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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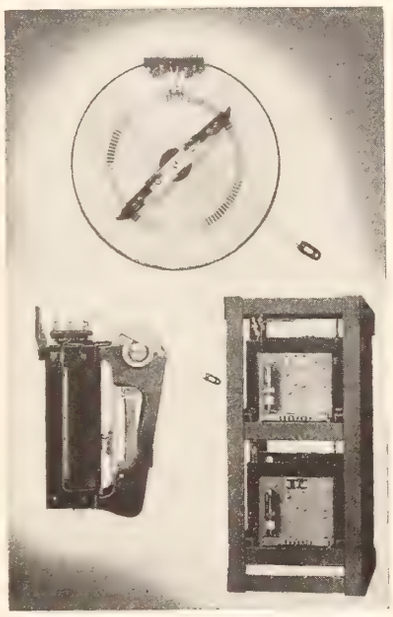
DEODORANTS AND DISINFECTANTS

IN THEATRES not having facilities for contending with sources of disagreeable odors that cannot readily be eradicated, the use of perfumes especially prepared for such conditions is often indicated. Among products of this type available are liquid perfumes to be sprayed before and between performances; powders that may be placed in ornamental wall holders made of por-



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ous material; and also highly aromatic pellets, which are placed in a small receptacle that clasps on an incandescent lamp, the heat from the lamp evaporating the perfume oil in the pellet. All of these deodorants are obtainable in a wide variety of odors.

Compounds to be sprinkled, sprayed or added to cleaning water are obtainable under a number of trade names and in various strengths. They are requisite to the proper cleaning of toilet rooms.

Solvent for scale in urinals and water closet bowls greatly facilitate the thorough cleansing of such equipment. Paradicholorobenzene crystals or cakes are commonly placed in the basin of urinals or in nearby evaporators to minimize the disagreeable odor.

Fort-A-Cide Sales Company, 160 East Illinois Street, Chicago, Ill.
Lyndon Products Corporation, Norwalk, Conn.
Miller Protecto Products Company, Kalamazoo, Mich.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the production of stage lighting effects commonly desired; their chief application to motion picture theatres, however, is gradually to raise or lower auditorium illumination before and after performances.

Dimmers are available in types and capacities varying according to purpose. Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and "slimline" fluorescent) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Culter-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street, New York 19, N. Y.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in plastic, such as Formica.

Recommended lamping is that which is concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the lumiline (*see Lamps, Incandescent for Theatre Lighting*). It is preferable to place them entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Ames Metal Moulding Company, Inc., 225 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Colonial Sales Corporation, 928 Broadway, New York City.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.
Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

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EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

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EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projetcor, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

For quick and easy cutting of patterns out of paper, composition or wooden board, in makink atmospheric lobby displays, etc., electric saws are available designed for such purposes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the user.

American LaFrance & Foamite Industries, 903 Erie, Elmira, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
International Projector Corporation, 88-96 Gold Street, New York City.
Pyrene Manufacturing Company, Newark, N. J.
Red Comet, Inc., Red Comet Building, Littleton, Colo.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

France Manufacturing Company, 10325 Berea Road Cleveland, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Time-O-Matic, Decatur, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of

patterns, or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with Freon-12 refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche. Also available are decorative fountains complete with lighting provisions. Most fountains may also be adapted to photocell actuation (*see Photoelectric Cell Mechanisms for Doors and Fountains*).

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a. c. or d. c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Newman Brothers, Inc., 660 West Fourth Street, Cincinnati, Ohio.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
B. F. Sturtevant Co., Inc., Div. of Westinghouse Electric Corp., Hyde Park, Mass.
Sunroc Refrigeration Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.
Warren McArthur, No. 1 Park Avenue, New York City.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, solicit the patronage of deafened people and help to create goodwill among not only them but their friends and relatives. From five to ten outlets (two seats served by one outlet) are usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Zenith Radio Corporation, 680 North Michigan Avenue, Chicago, Ill.

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HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam or hot water radiators or convection type units, and those circulating masses of warmed air through a ventilating system. The later may of course be part of a complete air conditioning system (*see Air-Conditioning and Ventilating Equipment*).

Oil and gas are preferable as the fuel where automatic control is provided in the system and when their cost is comparable to that of coal. With coal, automatic stokers reduce labor and insure efficient use of fuel.

It is a measure of economy in some theatres having air-conditioning for the auditorium, possibly also for the foyer, or a ventilation system for the auditorium, to use unit heaters for other divisions, such as lounges and toilet rooms, lobby, manager's office, etc.

Unit heaters are obtainable for connection to existing steam systems, or they may be individually heated by gas. Also, they are available for exposed installation as well as for concealed locations.

American Heating & Ventilating Company, 1505 Race Street, Philadelphia, Pa.
American Radiator Company, 40 W. 40th Street, New York City.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa.
Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.
May Oil Burner Corporation, Maryland Avenue and Oliver, Baltimore, Md.
McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn. (heat transfer coils).
Mueller Furnace Company, Milwaukee, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
Westinghouse Electric Corporation, Mansfield, Ohio.

UNIT HEATERS

American Blower Corporation, 6001-09 Russel Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushtor Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, Ohio.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Grinnell Company, Inc., 260 W. Exchange, Providence, R. I.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
McQuay, Incorporated, 1600 Broadway, N. E., Minneapolis, Minn.
Modine Manufacturing Company, Heating Division, Racine, Wis.
Surface Combustion Corporation, Thomas and Dorr Streets, Toledo, Ohio.
The Trane Company, La Crosse, Wis.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 W. 14th Street, New York City.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton-Harker Company, 2337 Gilbert Avenue, Cincinnati, Ohio.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection lighting equipment is available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. Ashcraft Manufacturing Company, 36-38 Steinway & Northern Boulevard, Long Island City, N. Y.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector* types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

The *reflector type* arc, or Simplified High-Intensity Arcs, are adapted to medium-sized theatres and are operated at currents ranging from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7 mm. positive and 6 mm. and 7 mm. negative for from 42 to 45 amperes; 8 mm. positive, 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc with a high-intensity light source in the smaller theatres, the "One-Kilowatt" arc employs a cored negative carbon specifically made to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kilowatt at the arc.

For 16 mm. projection lamps, the high-intensity arcs operate at 30 amperes, 28 volts on 6 mm. positive and 5.5 mm. negative carbons.

The manufacturers listed below make equipment for the application of any of these arcs.

C. S. Ashcraft Manufacturing Company, 36-38 Steinway & Northern Blvd., Long Island City, N. Y.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Forest Manufacturing Corporation, 60 Park Place, Newark, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
National Theatre Supply Division of National Simplex-Bludworth, Inc., 92 Gold Street, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides fair illumination for images up to 16 feet wide at throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are available in clear, inside-frosted and in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches). These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

This new light source operates on different principles than does the familiar incandescent lamp. The luminous element is not a glowing filament, but rather a glowing phosphor, a chemical coated to the inside wall of the glass tube, glowing under the bombardment of short wavelength ultraviolet radiation from the mercury arc discharge. Electric energy is fed into the arc through two electrodes in the form of coated wire filaments. This construction permits lower starting voltages by heating these filaments and thus ionizing the mercury vapor. After starting this filament, heating current is not required, as the filaments are heated by the action of the arc.

The high efficiency of fluorescent lamps in producing colored light has opened entirely new vistas in theatre lighting. The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue, green, red.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the *Slimline* ballasts are offered in two currents, 0.1 and 0.2 amperes; thus giving a choice of two brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently available are:

Length	*Diameter*	*Wattage*	*Ballast Amperage*
42 inches	¾ inch	16	0.1
		25	0.2
64 inches	¾ inch	24	0.1
		39	0.2
72 inches	1 inch	22	0.1
		38	0.2
96 inches	1 inch	29	0.1
		51	0.2

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ inches size tubing are available. 8½ inches and 16 inches are now in development.

The *Projector* lamps are provided with spot and flood lens cover glasses which produce narrow and wide beams respectively. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150, 200, and 300-watt sizes. (*See also Black Light Materials and Lighting Equipment.*)

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Wabash Appliance Corporation, 331-335 Carroll Street, Brooklyn, N. Y.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have

WAGNER DISPLAYS SELL EVERY SHOW!

Your front and marquee are worth money. Cash in on them.

Focus attention on your theatre . . . outsell competition . . . build your business by billing every attraction as a big event.

Sold by theatre supply dealers and sign shops.

FREE!
Write today for copy of new catalog on the entire Wagner line of display equipment.

WAGNER WINDOW-TYPE MARQUEE FRAMES

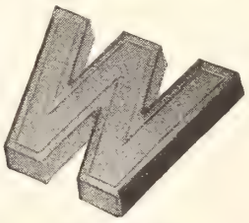
Permit billing space of any height and length. Lamps, neon and glass, removed, cleaned and replaced without removing frames. Most economically maintained frame made.

WAGNER TRANSPARENCIES and FRAMES

Full colored photographic realism for marquee and lobby displays. All stars. Any size.

WAGNER TRANSLUCENT COLORED PLASTIC LETTERS

No others afford such a gorgeous display. 4", 10" and 17". Red, green, blue, amber and opaque black. Colors go all the way through. Cannot chip or scale. Never require painting.

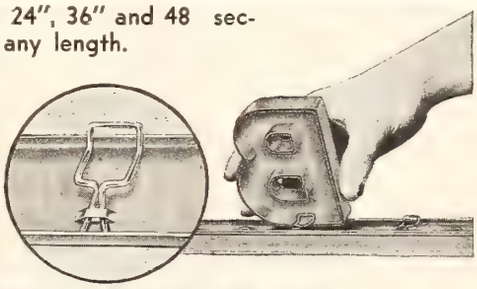


WAGNER LOBBY DISPLAY UNITS

White enameled sheet steel. 24", 36" and 48 sections can be combined for any length.

WAGNER MOUNTING STRIP FOR PLASTIC LETTERS

White enameled sheet steel, drilled for mounting above or below any wood surface. No special wiring necessary.



Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

inner and outer surfaces chemically treated so as to effect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by such coating.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 850 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 850 Hudson Avenue, Rochester, N. Y.

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

FOR ADVERTISING the current program in luminous display on a marquee or adjoining location, changeable letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements. Modern practice predominantly employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays).

Additionally, the opal glass letters (luminous letters on black metallic backgrounds) once generally used for attraction advertising, are still available, largely on special order.

Adler Silhouette Letter Company, 3021 West 36th Street, Chicago 32, Ill.
Continental Signs, Inc., 550 East 170th Street, New York City. (opal glass letters).
Falk Glass Products Company, 5 Union Square, West, New York City.
Theatre Specialties, Inc., 1963 South Vermont Avenue, Los Angeles, Calif.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or lumiline lamps; by creating panels or stripings of light by means of neon or lumiline or regular lamp sources concealed behind architectural structures, and so on to the limit of the ingenuity of the designer.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Both classes of light sources are suited to modern interior treatments; indeed, even though built-in sources be used in the auditorium, or perhaps the foyer as well, fixtures may serve the needs of the lobby, or the lounge more economically. Either method, of course, may well be used throughout the interior, for each embraces a vast array of practicable devices for efficient illumination and effective decoration.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(*For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.*)

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
General Luminescent Corporation, 732 Federal Street, Chicago 5, Ill.
Kliegl Brothers, 321 West 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South Seventh Street, St. Louis, Mo.
Paramount Industries Inc., 111 Broadway, New York City.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

EMERGENCY LIGHTING plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply lighting in event of failure in the normal lighting power.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Carpenter Manufacturing Company, 2 Bradly St., Cambridge, Mass.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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McFADDEN LIGHTING
Will Beautify Your Theatre in Gorgeous Colorful Splendor
See your dealer or write for catalogue
McFADDEN LIGHTING CO., INC.
2311 So. Seventh Blvd. St. Louis, Mo.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

MAGAZINES—See Projectors and Accessories

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
General Electric Company, Schenectady, N. Y.
Golde Manufacturing Company, 1214-22 W. M.adison Street, Chicago, Ill.
Hub Electric Corporation, 2219-29 West Grand Avenue, Chicago 12, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertisers the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by advertising the program.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Ben B. Poblocki & Sons Company, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Texlite, Inc., 2900 Factory Street, Dallas, Texas.
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of

reducing to a minimum the amount of dirt carried into the theatre on the shoes of patrons and of preventing slipping which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recess, flush with the floor.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet. Smooth or pyramid-surface rubber mats are also available in patterns to match any figured carpeting.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal and rubber link mats more rugged than regular lobby mats, are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of sisal fibre, of a canvas-like fabric, of cocoa fibres, etc. Some are available in designs; widths generally run to 12 feet.

Other types of matting applicable to theatre conditions include one of rubber and cord with heavy non-slip tread particularly adapted to areas behind refreshment counters and around popcorn machines; and a plastic friction mat that may be readily trimmed to fit box-offices and other areas of small size or irregular shape.

American Mat Corporation, 2018 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Bird & Son, Inc., East Walpole, Mass.
Deltox Rug Company, Oshkosh, Wis.
Goodyear Tire & Ruber Company, 1144 E. Market Street, Akron, Ohio.
O. W. Jackson & Company, 290 Fifth Avenue, New York.
Lorraine Ruber Engineering Company, 286 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the types of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York.

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MIRROR GUARDS—See Reflectors, Projection.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

CURRENT CONVERSION equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from the "one-kilowatt" arc to combinations of spot and arc lamp and to condenser lamps of super-high-intensity arcs. These generators are built with sufficient capacity to provide current for two lamps simultaneously with no change of output voltage so that one arc is not effected by the operation of the other.

Close-regulation motor-generator sets for large theatres and outdoor drive-in theatres are available up to 750 amperes continuous, or 1125 amperes at 100 volts for 30 minutes.

The type and capacity of motor-generator set indicated for a specific installation depends upon the type of arc and carbon trim, and whether d. c. current is required for effect projectors also. (*See Lamps D.C. Projection Arc.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
J. E. Robin, Inc., 330 West 42nd Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such equipment. (*See Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for tions, have similar application in lobbies of theatres.

General Electric Company, 1 River Road, Schenectady, N. Y.
Stanley Tools, New Britain, Conn.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PROJECTOR REPLACEMENT PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

All replaceable parts of a certain make of projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible

THEATRE LIGHTING

Conventional or special lighting equipment of every description for the stage, auditorium and general illumination of the theatre. Competent service and quality products are assured by our extensive experience of more than half a century in theatrical lighting. Prompt deliveries are made in filling your needs for replacements, remodeling or new construction. Our engineers are prepared to assist you in planning your lighting installation.

SOME OF OUR MANY SPECIALTIES

FOOTLIGHTS
BORDERLIGHTS
FRONTLIGHTS
DOWNLIGHTS
COVE LIGHTS
POSTER LIGHTS
EXIT LIGHTS
AISLE LIGHTS
STEP LIGHTS
SPOTLIGHTS
FLOODLIGHTS
KLIEGLIGHTS

Write us regarding your needs, problems or plans.

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
ESTABLISHED 1896

THEATRICAL · DECORATIVE · SPECTACULAR
LIGHTING

321 WEST 50th STREET
NEW YORK, N.Y.

to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

Century Projector Corporation, 729 Seventh Avenue, New York City.
G-B Kalee, Ltd., 60-66 Wardour Street, London, W.1, England.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
LaVezzi Machine Works, 4635 West Lake Street, Chicago 44, Ill.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
Projection Products Company, 2027 North Major Avenue, Chicago 39, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York 18, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects ,etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chciago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
National Mineral Company, 2638 N. Pulaski Avenue, Chicago, Ill.
Radio Corporation of America, Photophone Division, Camden, N. J.
Valette, Inc., 215 West Ohio, Chicago, Ill.
Victor Animatograph Corporation, Davenport, Ia.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp. The takeup device for the lower magazine is also a separate item (*see Takeups, Film*).

Blue Seal Cine Devices, Inc., 137-72 Northern Boulevard, Flushing, N. Y.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
G-B Kalee, Ltd., 6066 Wardour Street, London, W.1, England.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J. (Pin-hole aperture plate for light testing.)
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office. (*See Speaker and Horns.*)

Altec-Lansing Manufacturing Company, 1511 North Vine Street, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are commonly referred to as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to projection arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest Manufacturing Company, 60 Park Place, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS ARE devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Company, 60 Park Place, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Corporation, 500-2 South St., Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 West 57th Street, New York City
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill.

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REELS AND REEL BANDS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

For protection of film in the handling of full reels, a plastic band is available which, while binding the film so that it does not unroll, prevents the reel flanges from pressing heavily against the film edges. It clips quickly into place.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Projects Corporation, 427 West 42nd Street, New York City.
Pro-Tex Reel Band Company, 9005 Marshall Avenue, Cleveland 4, Ohio.
United Theatre Equipment Company, 2501 Cass Avenue, Detroit, Mich.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting (some types as "spots") and similar uses.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

Glass shields, called mirror guards, are ob-

tainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Fish-Shurman Corporation, 230 East 45th Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J. (metal reflectors).
International Projector Corporation, 88-96 Gold Street, New York City.
Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City (mirror guards).
Motiograph, 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer. rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lakewood Automatic Switch Company, 1298 Hathaway Avenue, Lakewood, Ohio.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods or varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Compco Corporation, 2257 West S. Paul Avenue. Chicago 47, Ill.
GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.

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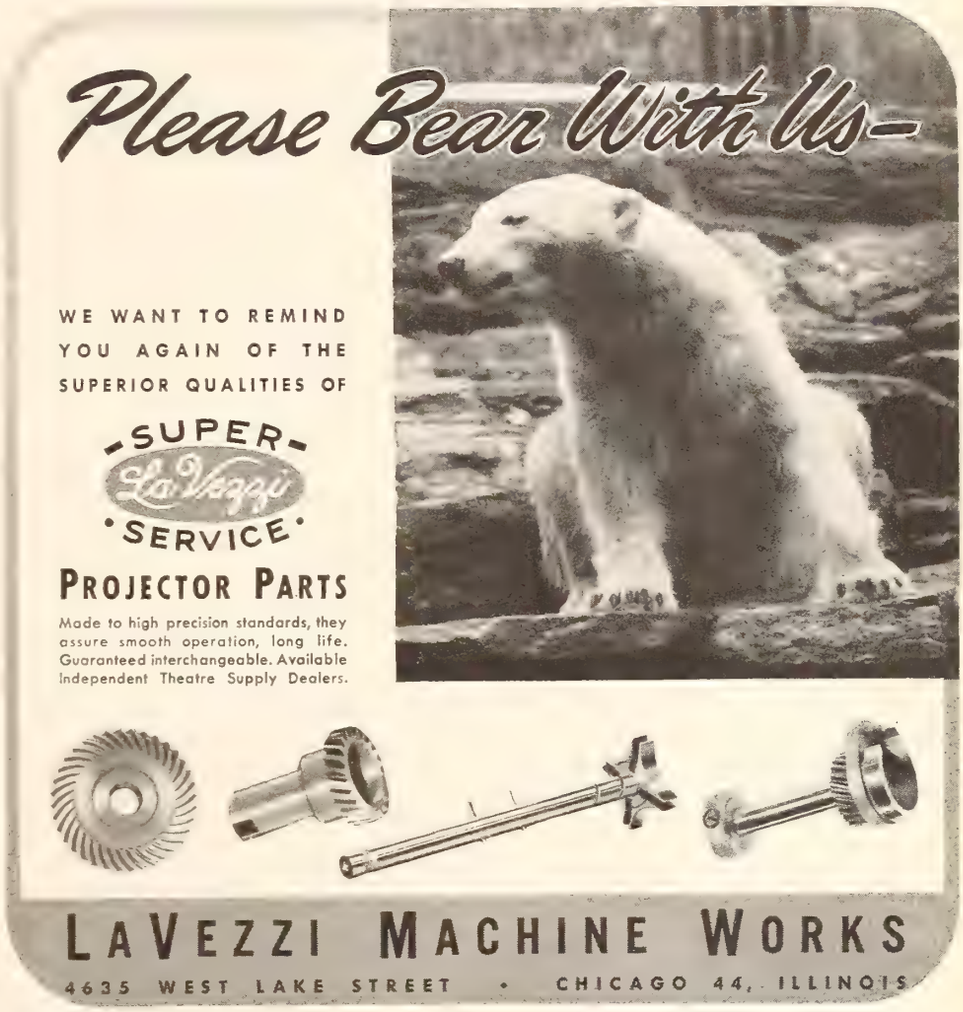
SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound systems, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen, and to its sound transmission characteristics (attenuation factor of the perforations). Although no standards have yet been fixed, it is authoritatively regarded that the width of the image should be not greater than the distance between the first row and the screen, nor less than about one-sixth the distance between the last row and the screen.

Technically, screens are of three general types: *Diffusive*, for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive*, for auditoriums tending toward the narrow; and *Specular*, for auditoriums definitely elongated. Another type is *Translucent*, used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."



A special type of curvilinear screen, constructed with characteristics of curvature according to the visual angles of an auditorium, is also obtainable.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
RCA Victor Division, Radio Corporation of America, Camden, N. J.
Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago 22, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Retiscope Screen Company, 214 West 42nd St., New York 18, N. Y.
Sparks-Withington Company, Lansing, Mich.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.

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SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
C. I. Brink, Inc., 147 W. 4th Street, South Boston 17, Mass.
Everbright Electric Signs, Inc., 1440 North 4th Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Ingram-Richardson Manufacturing Company, Beaver Falls, Pa.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South Street, St. Louis, Mo.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Texlite, Inc., 2900 Factory Street, Dallas 9, Tex.
Twentieth Century Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.

The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Blue Seal Cine Devices, Inc., 137-72 Northern Boulevard, Flushing, N. Y.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Century Projector Corporation, 729 Seventh Avenue, New York 19, N. Y.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Elec-Tech, 520 Elm Street, Cincinnati 2, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety, for motion picture sound reproduction, for public address systems, for projection room monitoring, etc. Regular theatre type motion picture reproducers are horn systems employing a low-frequency horn and high-frequency trumpet speakers, which are integrated to cover the entire available frequency band with proper baffling and directional characteristics.

Sound speakers in general are available in a. c. types, in many more d. c. types, and in permanent magnet types which need no field excitation; and they vary in capacity to meet different volume requirements.

Speaker equipment is included in complete 16-mm. projector-sound systems, some incorporated with the amplification equipment as a unit. Also available for 16-mm. reproduction or general monitoring is a small speaker unit equipped with a photocell which provides visual guidance in volume adjustment.

Altec-Lansing Corporation, 1161 N. Vine Street, Hollywood, Calif.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
International Projector Corporation, 88-96 Gold Street, New York City.
Jensen Radio Manufacturing Company, 6661 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Western Electric Company, 195 Broadway, New York City.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
General Machine Co., 1639 Webster Avenue, Bronx, N. Y.
Jeff Manufacturing Company, Inc., 4421 Jefferson Highway, New Orleans 20, La.
Neumade Products Corporation, 427 West 42nd Street, New York City.
Reeves Instrument Corporation, 215 East 91st Street, New York 28, N. Y.

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights, mercury lamps for "black light," and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 1442 W. Van Buren Street, Chicago 7, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.

Announcing . . . .

The ACE-REEVES FILM SPLICER

A completely revolutionary approach to splicing and patching film. So designed as to eliminate the possibility of human error. The splicer, rather than the operator, makes the splice.

Outstanding features include built-in, pre-positioned serrated dry scraper, retractable guide pins to eliminate tearing of film, finger touch release of upper and lower plattens, and localized heating element for rapid drying of splice.

This new precision splicer is made in several models for use in theaters, studios, and all users of 8 mm., 16 mm. and 35 mm. film.

VISIT OUR DISPLAY AT THE TESMA AND TEDPA CONVENTION IN TOLEDO ON NOVEMBER 8, 9, 10 AND 11.

REEVES INSTRUMENT CORP.

215 East 91st Street — New York 28, N. Y.

C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance. (*Also see Curtains and Stage Drapes, and Curtain Controls.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark Div. of Lamson Corporation, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
I. Weiss & Sons, Inc., 445 West 45th Street, New New York City.

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STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, York City.
Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

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STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

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TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.

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TEST REELS

FOR MEASURING and checking projection and sound reproduction various test reels have been developed. A set of test reels always available in the theatre permit convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc., etc. Prices vary according to purpose and calibration.

Academy of Motion Picture Arts and Science, Taft Building, Holywood, Calif.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

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TESTING INSTRUMENTS

THE NEED for instruments with which to check electrical installations, particularly in projection, sound and lighting, varies from theatre to theatre. Usually there is a need for only two such instruments, a voltmeter and an ammeter. The voltmeter scale should run from zero to 250, that of the ammeter to 150.

The functions of these two instruments are included with others in an electrical analyzer that is capable of giving readings for most any factor in electrical circuits, either a. c. or d. c., as well as for sound tubes. The cost is not too high to make its purchase unfeasible if electrical installations are serviced by the theatre staff to an appreciable degree. The analyzer should be of low- and high-reading type.

In every theatre a test lamp is a handy tool. To reduce the chance of short-circuits, it should have well insulated prongs (something the home-made variety seldom has).

Hickock Electrical Instrument Company, 10527 DuPont Avenue, Cleveland, Ohio.
Hulett-Packard Company, Palo Alto, Calif.
Precision Instrument Manufacturing, Inc., 57-02 Hoffman Drive, Elmhurst, N. Y.
Supreme Instruments Corporation, Greenwood, Miss.
Triplett Electrical Instrument Company, Bluffton, Ohio.
Weston Electrical Instrument Corporation, 628 Frelinghuysen Avenue, Newark 5, N. J.

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TICKET BOXES

ATTRACTIVELY FINISHED, sturdily balanced metal receptacles for disposal of tickets at the entrance are obtainable at prices rendering home-made boxes rarely feasible, even if they are designed as well for the purpose. These boxes are typically of steel construction on an iron base of proper weight, with a hinged top of aluminum or similar non-corroding metal bowled to facilitate placement of tickets into a slot at the center, and having the interior of similar bright, non-corroding finish providing a background against which a ticket may be easily seen. Stock models are usually available in the commoner colors, and other shades may be had on special order.

Ticket boxes with chopping knives are also normally obtainable for situations in which destruction of tickets to prevent re-use is indicated.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago 7, Ill.
Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.
Newman Brothers, Inc., 660-670 West 4th Street, Cincinnati, Ohio.

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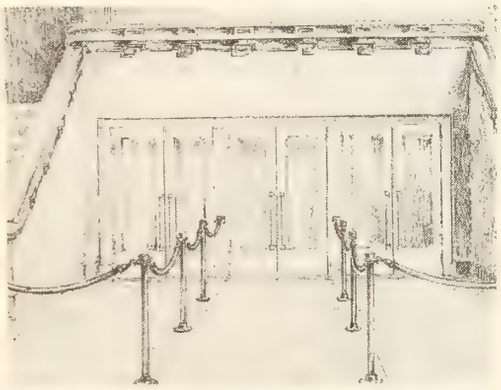
TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the

CROWD CONTROL EQUIPMENT and LOBBY HARDWARE



CROWD CONTROL POSTS and VELOUR ROPES
These posts and ropes mean less personnel are needed to keep crowds moving efficiently.

- Crowd Control Posts
- Velour Covered Ropes
- Rope Ends
- Sand Urns
- Wall Plates
- Dust Pans
- Push Bars
- Kick Plates
- Stair Rails
- Door Holders
- Grilles

We've just turned out a new illustrated brochure displaying a host of post-war theatre equipment items. These products are ready for prompt shipment.

A request on your letterhead will bring our complete brochure immediately.

Write today to:

LAWRENCE METAL PRODUCTS, INC., 434 Broadway, N. Y. 13, N. Y.
Successors to New York Brass and Wire Works Co.

AUTOMATICKET USED WHEREVER TICKETS ARE SOLD THE MARK OF PERFECTION AUTOMATICKET SYSTEMS

TRADE MARK

Cable Address "GENISTER" NEW YORK

GENERAL REGISTER'S ELECTRICALLY OPERATED

"AUTOMATICKET"

THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION
36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself, with anti-collusion provisions.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

General Register Corporation, 3620 33rd Street, Long Island City, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
The Ticket Issuing Machine Company (Timco), 3620 33rd Street, Long Island City, N. Y.

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TOILET ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time).

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
National Paper Products Company, 343 Samson Street, San Francisco, Calif.
Sanaphane, Inc., St. Paul Minn.
Sanymetal Products Company, 1705 Urbana Road, Cleveland, Ohio.
United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

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TRANSFORMERS

THE PRINCIPAL use of transformers in theatres is to increase the voltage of the electric power line supplying neon lighting circuits. They are a regular component of a neon installation, but need occasional replacement.

Mercury lamps used in "black light" installations also require transformers, small one operating on 115 volts and consuming about 20 watts.

Comparable ballast equipment is needed to step up voltage of the current supply for each Slimline fluorescent lamp (*See Lighting, Architectural and for Public Areas*).

Amplifier Company of America, 398 Broadway, New York City.
General Electric Company, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

S. Appel & Company, 18 Fulton Street, New York City.
Brooks Uniform Company, 1140 Avenue of the Americas, New York 19, N. Y.
Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *soft fabrics*, and (2) *simulated leather*.

The soft fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, velour and corduroy, and these are of course available in various grades. Because of the hard usage to which theatre auditorium seating is subjected, and the liability of the theatre management for discoloration of clothes due to unstable dye, the cheaper grades should never be used.

There are two general classes of simulated leather, that having a paroxylin-base, and that with a vinyl-plastic base. Each is available in different grades.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc. Simulated leather is obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Of the soft fabrics, those most often used for lounge and foyer furniture are the cottons and wools, or cotton-rayon mixtures, having a firm texture and minimum of nap. (*See Furniture for Foyers and Lounges.*)

Fabrics are also being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

Athol Manufacturing Company, Athol, Mass.
Chicopee Manufacturing Corporation, 47 Worth Street, New York City (plastic fabric).
Collins & Aikman Coproration, 200 Madison Avenue, New York City.
Cotan Corporation, 331-359 Oliver Street, Newark, N. J.
Dazian's Inc., 142 West 44th Street, New York City.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
Fensin Seating Company, 62 East 13th Street, Chicago.
Firestone Industrial Products Co., Velon Div., Akron, Ohio.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Div., of Atlas Powder Company, Stamford, Conn.

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VACUUM CLEANERS: See Cleaning Mechanisms.

VENDING EQUIPMENT FOR CONFECTIONERY

THE SELLING of candy and popcorn, and also beverages, in the theatre provides both a service to patrons and a source of extra income, and while such sales may be handled on a percentage basis through a concessionaire, many theatre managements are in a good position to operate this end of the business themselves, taking the entire profit, which in the case of candy may run as high as 30-40 per cent, and of popcorn as much as 70 per cent.

Candy vending machines are available in designs especially developed for the theatre, with modern lines and decorative features which, while making the machine noticeable enough, allows it to blend more or less with the surroundings. Theatre candy machines should provide a substantial choice of popular bars, and be of a mechanical quality assuring ease and assurance of operation. The better machines are equipped with a slug-detecting device, and are lighted with fluorescent lamps, which do not generate a level of heat injurious to candy.

Candy counters, for dispensing of a large variety of confectionery by an attendant, are obtainable in many styles and shapes for any location, with open counters or glass-enclosed case. Most types contain storage space for stock

Popcorn machines are available in attractive styles in porcelain enamel and bright metals, with mounting on wheels permitting easy transfer from vestibule or lobby to storage room. Popping equipment (associated with the use of especially prepared cooking oil and seasoning) is practically automatic in action. To keep extra poppings of corn warm, glass cases with stainless steel frames are available with electrical heating equipment built in.

Beverage dispensers operate automatically on insertion of a coin, dispensing in a paper cup.

Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo.
American Popcorn Company, Box 41, Sioux City, Ia.
Columbus Show Case Company, 850 West Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
Farmer Boy Popcorn & Equipment Co., Liberty Avenue at 180th Street, Jamaica, N. Y.
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
National Vendors, Inc., 5055 Natural Bridge Avenue, St. Louis, Mo.
Page Engineering Company, 603 South Sycamore, Los Angeles, Calif.
Pronto Popcorn Sales, 66 Hereford Street, Boston, Mass. Popcorn Warmers.
Popcorn Equipment Company, 458 South Spring, Los Angeles 13, Calif.
Poppers Supply Co., Inc., 60 E. 13th Street, Chicago 5, Ill.
Rowe Manufacturing Company, Inc., Main & Mill Streets, Belleville, N. J.
Star Manufacturing Company, Inc., 6300 St. Louis Avenue, St. Louis, Mo.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.
Vendex, Inc., 701-3 South 2nd Street, Milwaukee, Wis.
Viking Popcorn Machine Co., 1481 West Washington Blvd., Los Angeles, Calif.

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VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
Amplifier Company of America, 398 Broadway, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh. Pa.

TERRITORIAL SUPPLY DEALERS

ALABAMA
Queen Feature Service, Inc., The, 1912½ Morris Avenue, Birmingham.* Miss V Harwell, manager.

ARIZONA
Arizona Film Supply Company, 84 W. Pennington Street, Tucson.

CALIFORNIA
Breck Photoplay Supply Company, 1969 S. Vermont Avenue, Los Angeles.
Filbert Company, John P., 2007 S. Vermont Avenue, Los Angeles.* John P. Filbert, owner.
National Theatre Supply, 255 Golden Gate Avenue, San Francisco.* H. H. Randall, manager.
National Theatre Supply, 1961 S. Vermont Avenue, Los Angeles.* Lloyd C. Ownbey, manager.
Pacific Coast Theatre Supply, 250 Golden Gate Avenue, San Francisco.
Preddey Theatre Supplies, Walter G., 187 Golden Gate Avenue, San Francisco.* Walter G. Preddey, owner.
Projection Equipment & Maintenance Company, 1973 S. Vermont Avenue, Los Angeles.* R. M. Wutke, manager.
Shearer Company, B. F., 1968 S. Vermont Avenue, Los Angeles. Barclay Ardell, mangaer.
Shearer Company, B. F., 243 Golden Gate Avenue, San Francisco. Homer I. Tegtmeier, manager.
Western Theatrical Equipment Company, 222 Golden Gate Avenue, San Francisco.* Harry Sarber, manager.

COLORADO
Graham Brothers Theatre Equipment, 546 Lincoln Street, Denver.* H. Graham, manager.
National Theatre Supply, 2111 Champa Street, Denver,* J. J. Morgan, manager.
Western Service & Supply, 2120 Broadway, Denver. Melvin C. Glatz, manager.

CONNECTICUT
Modern Theatre Equipment Corporation, The, 130 Meadow Street, New Haven. Louis Phillips, manager.
National Theatre Supply, 122 Meadow Street, New Haven.* W. J. Hutchins, manager.

DISTRICT OF COLUMBIA
Brient, Elmer H., & Sons, 802 N. Capitol Street, Washington. E. H. Brient, owner.
Lust, Ben, 1001 New Jersey Avenue, N. W., Washington. Ben Lust, owner.

FLORIDA
Hornstein, Inc., Joe, 1417 N. East Second Avenue, Miami. Hal Hornstein, manager.
Southeastern Theatre Equipment Company, 625 N. Bay Street, Jacksonville. W. E. Woodward, manager.
United Theatre Supply Corporation, 110 Franklin Street, Tampa.* Ray Busler, manager.

GEORGIA
Capital City Supply Company, Inc., 161 Walton Street, N. W., Atlanta.* C. J. Howell, manager.
National Theatre Supply, 187 Walton Street, N. W., Atlanta.* J. C. Brown, manager.
Southeastern Theatre Equipment Company, 201-3 Luckie Street, N. W., Atlanta. J. B. Dumestre, manager.
Southland Theatre Equipment Company, Inc., 183 Walton Street, N. W., Atlanta.
Wil-kin Theatre Supply, Inc., 150-4 Walton Street, N. W., Atlanta.* Nash Weil, executive vice-president.

ILLINOIS
Abbott Theatre Supply Company, 1311 S. Wabash Avenue, Chicago.* H. Abbott, owner.
Chicago Theatre Supply Company, 1255 S. Wabash Avenue, Chicago.* M. Yahr, manager.
Droll Theatre Supply Company, 351 East Ohio Street, Chicago. A. C. Anders.
National Theatre Supply, 1325 S. Wabash Avenue, Chicago.* R. W. Dassow.
Stanley Theatre Supply Co., 1233 S. Wabash Avenue, Chicago.

INDIANA
Ger-ber, Inc., 442 N. Illinois Street, Indianapolis.* B. Hopkins, owner.
National Theatre Supply, 436 N. Illinois Street, Indianapolis.* B. N. Peterson, manager.

IOWA
Des Moines Theatre Supply Company, 1121 High Street, Des Moines.* A. B. Thiele and Rudy G. Faulds, partners.
National Theatre Supply, 1102 High Street, Des Moines.* A. C. Schuyler, manager.

KANSAS
Southwest Theatre Equipment Company, 309 W. Douglas Avenue, Wichita.

KENTUCKY
Falls City Theatre Equipment Company, 427 South Third Street, Louisville.* W. E. Carrell, owner.
Hadden Equipment Company, 423 West Liberty Street, Louisville 2. A. V. Sheckler, manager.

LOUISIANA
Delta Theatre Supply, Inc., 214 South Liberty Street, New Orleans.* J. F. Elsey, manager.
Hodges Theatre Supply Company, Inc., 150 South Liberty Street, New Orleans.* W. A. Hodges, owner.
National Theatre Supply, 220 South Liberty Street, New Orleans.* T. N. Necly, manager.

MARYLAND
Dusman Motion Picture Supplies, J. F., 213 N. Calvert Street, Baltimore. J. F. Dusman, owner.
National Theatre Supply, 417 St. Paul Place, Baltimore.* N. C. Haefele, manager.

MASSACHUSETTS
Capitol Theatre Supply Company, 28 Piedmont Street, Boston.* K. R. Douglas, manager.
Cifre, Inc., Joe, 44 Winchester Street, Boston.* Joe Cifre, owner.
Independent Theatre Supply Company, Inc., 28 Winchester Street, Boston.
Massachusetts Theatre Equipment Company, 20 Piedmont Street, Boston.
National Theatre Supply, 37 Winchester Street, Boston.* H. J. McKinney, manager.
Standard Theatre Supply Company, 78 Broadway, Boston.
Theatre Service & Supply Company, 30 Piedmont Street, Boston.

MICHIGAN
Amusement Supply Company, 208 W. Montcalm, Detroit.
Forbes Theatre Supply Company, Ernie, 214 W. Montcalm Street, Detroit.* Ernie Forbes, owner.
McArthur Theatre Equipment Company, 454 W. Columbia, Detroit.* Geo. McArthur, owner.
National Theatre Supply, 2312-14 Cass Avenue, Detroit.* C. Williamson, manager.
Ringold Theatre Equipment Company, 106 Michigan Street, N. W., Grand Rapids. H. J. Ringold, owner.
United Theatre Equipment Company, 2501 Cass Avenue, Detroit. H. S. Morton, owner.

MINNESOTA
Elliot Theatre Equipment Company, Glenwood Avenue, Minneapolis.
Frosch Theatre Supply Company, 38 Glenwood Avenue, Minneapolis.* M. Frosch, owner.
National Theatre Supply, 56 Glenwood Avenue, Minneapolis.* A. T. Crawmer, manager.
Western Theatre Equipment Exchange, Inc., 45 Glenwood Avenue, Minneapolis.

MISSOURI
Cine Supply Company, 3310 Olive Street, St. Louis.* L. H. Walters, manager.
Exhibitors Supply Company, 3236 Olive Street, St. Louis.* Ray Colvin, owner.
Independent Theatre Supply Company, 115 West 18th Street, Kansas City.
Missouri Theatre Supply Company, 115 West 18th Street, Kansas City.* L. J. Krimbiel, manager.
National Theatre Supply, 3212 Olive Street, St. Louis.* W. C. Earle, manager.
National Theatre Supply, 223 West 18th Street, Kansas City.* A. De Stefano, manager.
Rockenstein Company, L. T., 3142 Olive Street, St. Louis. L. T. Rockenstein, owner.
Shreve Theatre Supply Company, 217 West 18th Street. Kansas City. James W. Shreve, president.
Stebbins Theatre Equipment Company, 1804 Wyandotte Street, Kansas City.* C. Badger, manager.

NEBRASKA
The Ballantyne Company, 1707-11 Davenport Street, Omaha. Robert Ballantyne, owner.
Quality Theatre Supply Corporation, 1511 Davenport Street, Omaha.
Western Theatre Supply Company, 214 N. 15th Street, Omaha.* F. A. Van Husan, and E. N. Epley, partners.

REPAIR SERVICE

All of the dealers listed do equipment repairing unless otherwise indicated.

Also, these dealers handle all classes of theatre equipment unless the listing specifies certain kinds.

Members of the Theatre Equipment Dealers Protective Association are marked with an asterisk.

NEW MEXICO
Eastern New Mexico Theatre Supply Company, Box 1099, Clovis.

NEW YORK
Albany Theatre Supply Company, 1046 Broadway, Albany.
Amusement Supply Company, Inc., 341 W. 44th Street, New York City.* J. Pear, manager.
Auburn Theatre Equipment Company, 5 Court Street, Auburn. Frank M. Spreter, owner.
Becker Theatre Equipment, Inc., 492 Pearl Street, Buffalo. Albert Becker, owner.
Capitol Motion Picture Supply Corporation, 630 Ninth Avenue, New York City.* Ben Perse, and Harry Perse, partners.
Crown Motion Picture Supplies Corporation, 364 West 44th Street, New York City.* Julian Katz, manager.
Empire Theatre Supply Company, Inc., 1003 Broadway, Albany.
Empire Theatre Supply Corporation, 330 West 42nd Street, New York City.
Hornstein, Inc., Joe, 630 Ninth Avenue, New York City.* Joe Hornstein, president.
National Theatre Supply, 498-500 Pearl Street, Buffalo.* V. G. Sandford, manager.
National Theatre Supply, 356 West 44th Street, New York City.* James Frank, Jr., manager.
National Theatre Supply, 962 Broadway, Albany.* D. Nedosko, manager.
Robin, Inc., J. E., 330 West 42nd Street, New York City. Export. J. E. Robin, president.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City. National distribution on mail-order plan. J. A. Tanney, owner.
Star Cinema Supply Company, 442 West 45th Street, New York City. S. Tanney, owner.
United Projector & Film Corporation, 228 Franklin Street, Buffalo. G. W. Linden, manager.

NORTH CAROLINA
Bryant Theatre Supply Company, 227 South Church Street, Charlotte.* M. Bryant, manager.
Dixie Theatre Supply Company, Box 217, Charlotte.* J. B. Erskine, manager.
National Theatre Supply, 304 South Church Street, Charlotte.* W. G. Boling, manager.
Southeastern Theatre Equipment Company, 209 South Poplar Street, Charlotte. C. T. Lawing, manager.
The Standard Theatre Supply Company, 124-128 East Washington Street, Greensboro.* P. Wicker, manager.
Theatre Equipment Company, 261 North Green Street, Greensboro.
Wil-kin Theatre Supply, Inc., 229 South Church Street, Charlotte. Bill White, owner.

NORTH DAKOTA
McCarthy Theatre Supply Company, 55 Fifth Street, Fargo.

OHIO
Akron Theatre Supply Company, 1025 N. Main Street, Akron. H. P. Jones, manager.
American Theatre Equipment Company, 165 N. High Street, Columbus.
American Theatre Supply Company, 439 Dorr Street, Toledo.* Paul Hueter.
Dayton Theatre Supply Company, 111 Volkenand Street, Dayton.
Mid-West Theatre Supply Company, Inc., 1632 Central Parkway, Cincinnati. J. Stallings, manager.
National Theatre Supply, 1637-39 Central Parkway, Cincinnati.* J. H. Kelley, manager.
National Theatre Supply, 2128 Payne Avenue, Cleveland.* F. Masek, manager.
Ohio Theatre Equipment Company, 2108 Payne Avenue, Cleveland. Ben L. Ogron, owner.
Oliver Theatre Supply, Inc., East 23rd & Payne Avenue, Cleveland. M. H. Fritehle, manager.
Standard Theatre Supply Company, 3461 Franklin Street, Bellaire.

OKLAHOMA
Howell Theatre Supplies, 12 South Walker Avenue, Oklahoma City.* W. R. Howell, owner.
National Theatre Supply, 700 West Grand Avenue Oklahoma City.* J. I. Watkins, manager.
Oklahoma Theatre Supply Company, 708 West Grand Avenue, Oklahoma City.* J. Peek, manager.

OREGON
Shearer Company, B. F., 1947 N. W. Kearney Street, Portland. Errol Holland, manager.
Theatre Utilities Service Company, 1935 N. W. Kearney Street, Portland.* H. S. McLeod, manager.
Western Theatre Equipment Company, 1923 N. W. Kearney Street, Portland.

PENNSYLVANIA
Atlas Theatre Supply Company, 425 Van Braam Street, Pittsburgh. Gordon O. Gibson, owner.
Blumberg Bros., Inc., 1305-07 Vine Street, Philadelphia. Harry Blumberg, and Ben Blumberg, partners.

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

Name ..... Theatre .. ..

Address .....

National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh.* W. C. Jervis, manager.
National Theatre Supply, 1225 Vine Street, Philadelphia.* R. W. Pries, manager.
Penn Theatre Equipment Company, 307 N. 13th Street, Philadelphia.
A. & S. Steinberg, Inc., 1713 Blvd. of the Allies, Pittsburgh.*
Superior Motion Picture Supply Company, 84 Van Braam Street, Pittsburgh. Arthur F. Morrone, manager.
Tate Theatre Equipment, Vincent M., 1620 Wyoming Avenue, Forty Fort. Vincent M. Tate, owner.

RHODE ISLAND
Rhode Island Theatre Supply Company, 357 Westminster Street, Providence.

SOUTH DAKOTA
American Theatre Supply Company, 316 South Main Street, Sioux Falls.* A. S. Trotzig, owner.

TENNESSEE
Monarch Theatre Supply Company, 494 South Second Street, Memphis.* N. B. Blount, owner.
National Theatre Supply, 412 South Second Street, Memphis,* R. L. Bostick, manager.
Tri-State Theatre Service, 318 South Second Street, Memphis.* O. L. "Bud" Williams, partner.

TEXAS
Hardin Theatre Supply Company, 714 Hampton Road, Dallas.
Herber Brothers, 408 South Harwood Street, Dallas.* E. Herber, owner.
Modern Theatre Equipment Company, 2009½ Jackson Street, Dallas.* Henry S. Sorenson, owner.
National Theatre Supply, 300 South Harwood Street, Dallas.* R. L. Bostick, manager.
Southwestern Theatre Equipment Company, 1416 Main Street, Houston.* A. Mortenson, manager.
Southwestern Theatre Equipment Company, 2010 Jackson Street, Dallas. J. O. Hill, manager.

UTAH
Intermountain Theatre Supply Company, 142 East First South Street, Salt Lake City.* Phil Gust, manager.
Service Theatre Supply Co., Inc., 256 East First South Street, Salt Lake City.* O. J. Hazen, partner.
Western Sound & Equipment Company, 142 East First South Street, Salt Lake City. P. S. Guss, and Ted Lewis, partners.

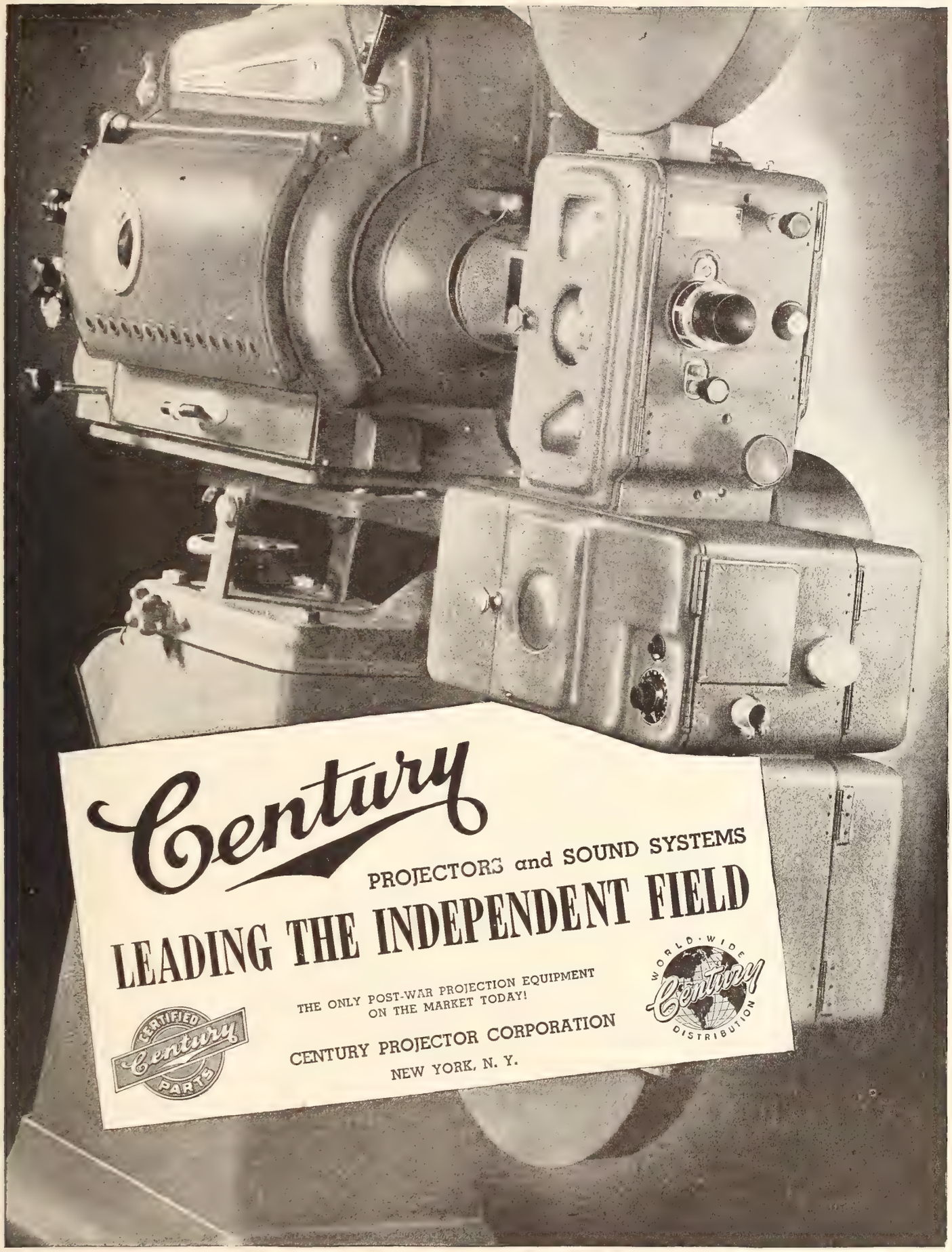
VIRGINIA
Norfolk Theatre Supply Company, 2706 Colley Avenue, Norfolk.* Morris Ornoff, manager.

WASHINGTON
American Theatre Supply Company, Inc., 327 Railway Exchange Building, 2nd Avenue at Cherry, Seattle.
National Theatre Supply, 2319 Second Avenue, Seattle.* O. L. Chiniquy, manager.
Shearer Company, B. F., 2318 Second Avenue, Seattle* T. Shearer, manager.
Western Theatre Equipment Company, 2406 First Avenue, Seattle.

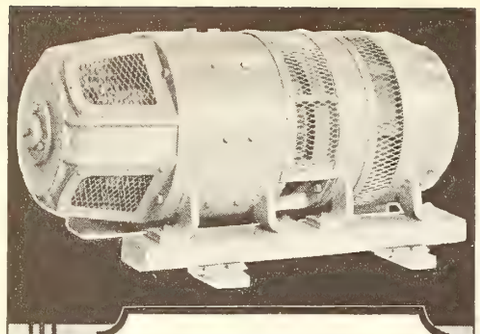
WEST VIRGINIA
Charleston Theatre Supply, 506 Lee Street, Charleston. Ned E. Merhie, owner.

WISCONSIN
National Theatre Supply, 1027 North Eighth Street, Milwaukee.* A. J. Larsen, manager.
Smith, Ray, Company, The, 710 West State Street, Milwaukee.* Ray Smith, owner.
Theatre Equipment & Supply Company, 641 North Seventh Street, Milwaukee.

CANADA
Adamson, M. L., 9921 113th Street, Edmonton, Alta.
Dominion Sound Equipment, Ltd., 1620 Notre Dame Street, W., Montreal, Que.; 114 Bond Street, Toronto, Ont.; 86 Hollis Street, Halifax, Nova Scotia; 65 Rorie Street, Winnipeg, Manitoba; 820 Cambie, Vancouver, B. C.; 709 Eighth Avenue, Calgary, Alta.
Dominion Theatre Equipment Co., Ltd., 847 Davie Street. Vancouver, B.C. D. V. K. Fairleigh, manager.
Empire Agencies, Ltd., 211-215 Bower Building, 543 Granville Street, Vancouver, B. C.
General Theatre Supply Co., Ltd., 104 Bond Street, Toronto, Ontario; 366 Mayor Street, Montreal, Quebec; 963 Granville Street, Vancouver, B.C.; 510 Canada Building, Winnipeg, Manitoba.*
Hutton & Sons, Inc., Charles, 222 Water Street, St. John, Newfoundland.
La Salle Recreations, Ltd., 945 Granville Street, Van-Vancouver, B. C.
Perkins Electric Co., Ltd., 277 Victoria Street, Toronto.
Rice & Co., J. M., 202 Canada Building, Winnipeg.
Sharp & Sons, W. G., Film Exchange Building, Calgary, Alberta.
Thearet Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
The United Electric Co., Ltd., 847 Davie Street, Vancouver, B. C.



CENTURY MANUFACTURES A COMPLETE LINE OF REPLACEMENT PARTS FOR THE CENTURY MODEL "K" PROJECTOR MECHANISMS. INCLUDED ARE INTERMITTENT MOVEMENTS, HARDENED AND GROUND SPROCKETS AND STARWHEELS, PRECISION GEARS AND SHAFTS — ALL EQUIPMENT WHICH HAS BEEN PROVEN BEST BY ACTUAL TEST. **CENTURY CERTIFIED PARTS ARE SOLD THROUGH ALL THEATRE SUPPLY DEALERS — USED BY RECOGNIZED REPAIRMEN THE WORLD OVER.**



Avoid ARC Power Failures and Refunds

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Stedypower

Designed specifically for projection lamp service. Not just a motor-generator, but a guarantee of service—a power plant with 56 years' electrical know-how and 40 years' theatre experience "built-in".

See your Independent Theatre Supply Dealer or write for literature.

J. E. ROBIN, INC.
330 W. 42nd St., New York 18, N. Y.
Motor-Generators and Motors for Every Requirement

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY
Division of National-Simplex-Bludworth, Inc.

"There's a Branch Near You"

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

His Patrons Liked Being Shown "Secrets" of Theatre

Paul Ricketts, owner of the Charm theatre in Hollyrood, Kans., in submitting a question that is handled in the "Trouble Shooting" section of this department, agrees with us that to show patrons the workings of a theatre does not make the screen play less enjoyable to them. He comments:

"Some time back your column carried pro and con arguments about taking the patrons to the projection room and letting them see what makes the show go on. I have had some experience with this and I am definitely on your side in feeling that there is considerable value in this to the small town exhibitor. The old equipment which I removed was a pretty sorry mess and over the years had given considerable trouble and a lot of people had it in their minds that it was just old stuff. Nevertheless we enjoyed a nice business. When I replaced the equipment with what I consider the very best, I gave it considerable publicity.

"The Altec man finished his adjusting on Sunday and stayed over that evening long enough for us to do a little ballyhooing and run his test reel for a nice audience. Then I had a special trailer made which I ran for two or three weeks.

"I talked equipment at every opportunity and took everyone that I could get to walk up the stairs to the projection room and showed them the equipment in operation. Please note that I took them *personally,* rather than telling them to go and take a look. I gave them a short summary of the workings of sound projectors, the quality of this equipment, and whenever possible had them watch a changeover.

"I was amazed how little the average person knows about the workings of such equipment. So many people wondered why we had two machines, and 90% commented that they didn't realize that there was so much equipment required. The folks seemed to enjoy the visit very much—most of them thanking me, while I assured them that I was so proud of it that I was more than glad to show it.

"I consider that I have created an untold amount of goodwill that will mean money in my pocket for a long time to come. I have had numerous people ask to see the equipment, as their neighbor or someone had told them about seeing it. I have had several families bring small boys who wanted to see it, and I have taken just as much time with them as with the adults. I plan to contact the school officials with an offer to have groups down for inspections if they care to do this.

"I don't believe there is any disillusionment, as spoken of by one of the contributors to your column. On the contrary I think the small town exhibitor gains immeasurably by folks appreciating his efforts to bring them the best. Also, I believe the people who see the equipment work will realize the exhibitor's position and be much

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

You'll fill More . . .

with

HIGH INTENSITY PROJECTION!

MOVIE-GOERS come back more often to the theatre, large or small, that has High Intensity Projection! Because they appreciate the brighter screen...the sharper black-and-white images . . . the richer color scenes.

This has been the experience of theatre managers throughout the country. In fact, so effective is this type of projection in boosting admissions that no theatre can afford to be without it.

For example, consider what One-Kilowatt High Intensity Projection means to even the smallest theatre! It means prestige . . . admissions . . . profits. Its cost? Even if it fills but a few extra seats a day, High Intensity Projection will pay for itself.

Start your modernization program with Simplified High Intensity lamps. Get in touch today with your supply house.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation
The word "National" is a registered trade-mark of National Carbon Company, Inc.

UCC

30 E. 42nd St., New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

more tolerant those few times that you do have trouble.

"Frankly, I think an exhibitor is foolish to spend the kind of dough it takes to buy this stuff today and then not tell people about it in such a way that they will appreciate it.

"Thanks in advance for your services. I enjoy your column and look forward to each issue."

Enclosed with Mr. Ricketts' letter were some of his program cards, with an entire month's bookings on each card in the form of a calendar. On the backs of the cards were well written publicity and cuts concerning the equipment, policy and other features of his theatre.

Electronic Control Of Carbon Arc Feed

A RADICAL departure from the conventional arc carbon feed devices in common use today appears in the new lamp being manufactured by the Forest Manufacturing Corporation. The new feed works on an electrical rather than a mechanical principle, has no motor and eliminates reduction gears, clutches and fast moving parts.

The heart of the device, known as the "Forest electronic arc control," is a solenoid magnet which, by means of a co-acting pawl, operates a ratchet gear fastened directly to a feed screw not unlike those found in conventional arc control units. There is an entirely separate mechanism for the positive and negative carbons, allowing separate control of the driving speeds for each carbon. Slight fluctuations in the current are not registered on this electrical type of control.

The a.c. current is electronically converted into periodic impulses which are fed to a solenoid coil; this electrical impulse generator has a control knob by which the frequency of the impulses may be changed at will over a range of from 20 to 120 per minute. Inasmuch as each impulse is harnessed in such a manner that it moves the carbon slightly, it can readily be seen that turning the knob will vary the speed at which the carbon controlled by that unit is.

Since with two of these units there is no electrical or mechanical tie-up between the negative and positive feeds, the adjustment of each carbon is entirely independent of the other, permitting the use of any combination of carbon sizes.

Warm Up Tungar Bulbs

Longer life of Tungar tubes may be achieved, according to the experience of Wilbur Flaherty, member of Local 389, Fort Dodge, Ia., by giving them a chance to get warmed before taking current from the rectifier. He writes:

"In the September issue of BETTER THEATRES you gave some good hints on Tungar tube rectifiers. With your permission I would like to add one more hint which will often result in longer life. It is this:

"Always give the Tungar bulbs at least 15 to 20 seconds to warm up before striking the arc. If the projector switch is in the a.c. side of the rectifier, this means closing the projector switch and allowing the Tungar bulb filaments to warm up 15 to 20 seconds before striking the arc. This procedure takes a little more time, but it will result in increased bulb life."

NEW EQUIPMENT ADVISORY SERVICE

O. K. LEONARD of O. K. Enterprises, Bayard, N. M., submits some interesting conditions in the following letter:

"I enjoy reading your articles in BETTER THEATRES and get a lot of good ideas from them. Now I am in need of some help from your 'New Equipment Advisory Service.'

"We have just secured some Army sur-

FOREST *Announces* A NEW DEVELOPMENT

ELECTRONIC CONTROL PROJECTION *Arc* LAMP

that will make other lamps obsolete

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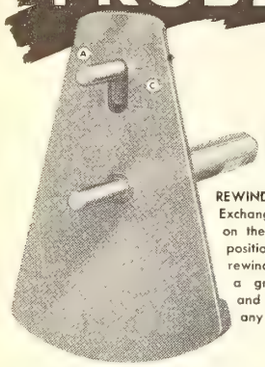

Simple pressure of the thumb applied to the pin (a) adjusts the STRONG UNIVERSAL REWIND "MULE" for 4", 5" or Exchange Reels, as indicated on the plate. Dot (c) is the position for Exchange Reel rewinding. "Mule" comes with a ground one-piece shaft and can be furnished for any type of enclosed rewind.

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plus machines with high-intensity lamps and not being acquainted with them technically, would like to know what trim carbons we should use, and what taps on the rectifiers to use in order to get the most economical operation from them in return for the most satisfactory amount of light on the screen.

"Our throw is approximately 60 feet with a picture 12x16 feet. We have Super Cinephor coated lenses, speed f:2, focus 3.25; the machines are Simplex E-7, the lamps Peerless Magnarc Type F marked d.c., arc volts 28-42, d.c., arc amps 32-75. The rectifiers are Baldor Rect-O-Lite Type 60-T; a.c. side is 230 volts, 3-phase, 60-cycle and is marked d.c. volts 36-55, d.c. amps 60-40."

If you could get a working distance (from the front edge of the center hole in the reflector to the aperture) of 33⅜", you would have an optical system of the speed f:2.2. With the E-7 heads you will probably be able to get 34 to 34½" as a working distance, and this will make your system f:2.3.

At a throw of 60 feet your picture should be 15′ 2″ wide. If your picture is 16′ wide, your throw must be about 63 feet.

You should use 6mm by 9-inch negative carbons, and 7mm by 14-inch positive carbons, at about 42 amps and 33 volts.

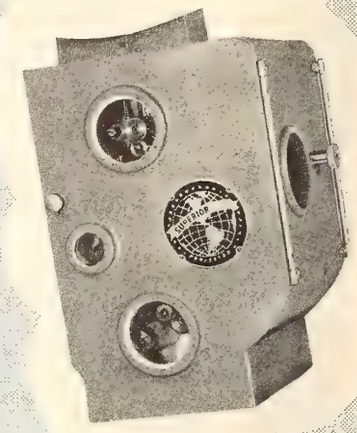
This will give you about 5,600 screen lumens without shutter running, or about 30 foot-candles of light, average, across your 16-foot screen, *without* your shutter running, and about 15 foot-candles, average, *with* your shutter running. We recommend from 10 to 20 foot-candles average across the screen. This amperage will probably be delivered by the lowest tap on your rectifier.

SETTING OPTICAL ALIGNMENT

In order to get the best light possible we suggest that when setting up these lamps, you open the back door. You will find at the uppermost part of the reflector holder a thumb screw, and at the bottom is an adjustment bolt. Loosen the top thumb screw, strike the arc and see that the carbons show at the correct place on the image card, then turn the bottom adjustment bolt, which will move the entire reflector backward and forward. You will see that moving it in one direction will make your light on the screen blue, and the other direction will make it brown. The brown is the reflection of the glow of the positive carbon. Just as you start to see the brown begin to appear, reverse the adjustment until you get a pure white light.

For checking optical alignment you can make the "pin-hole test," which we explained in the May 4th issue of BETTER THEATRES. A ready-made plate for making this test was mentioned in the August 24th issue.

The NEW Superior PROJECTOR Model "A"



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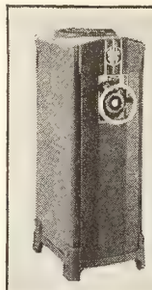

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TROUBLE-SHOOTING

PAUL RICKETTS, Charm theatre, Holyrood, Kans., asks for help on the following problem:

"We seem to be getting pretty good light, although I notice some flicker in the light backgrounds or in light scenes. One of my heads was just recently overhauled and I notice a little more flicker in it than in the other one. I would like to remedy this slight flicker if possible as it is quite noticeable in real light scenes."

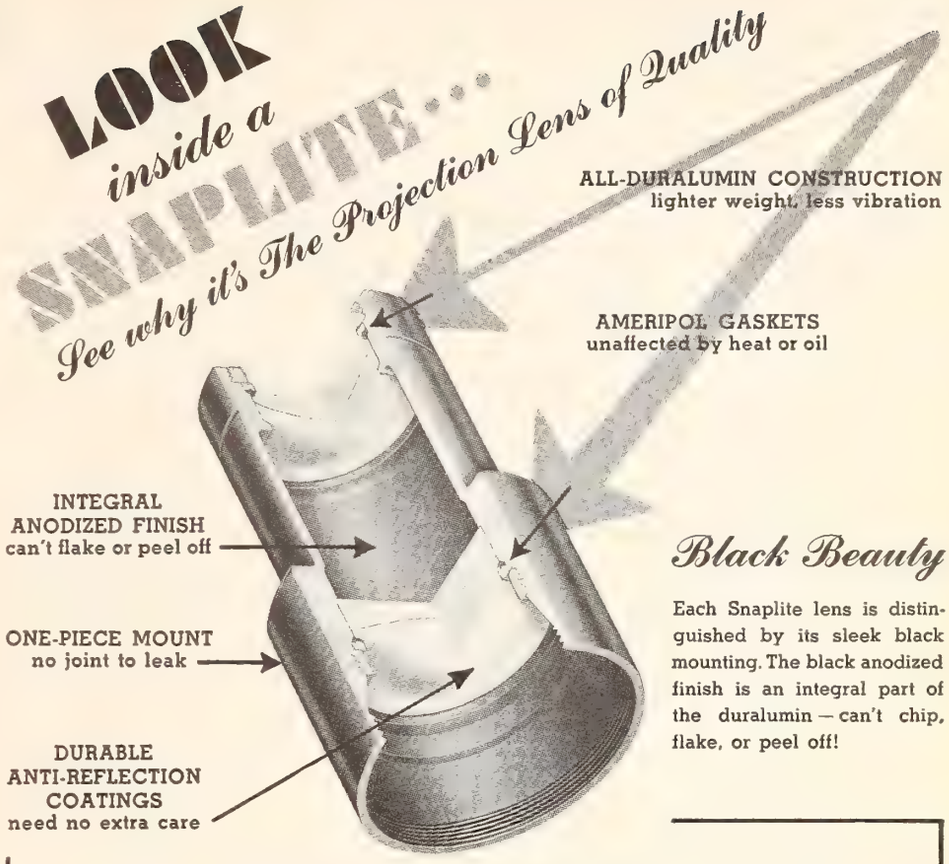
We wrote to Mr. Ricketts, giving him the following suggestions. If one projects the light on the screen without film, from any projector, there will always be a noticeable flicker. In very light scenes this also occurs, and the more light one has on the screen (the brighter the picture is) the more the flicker becomes evident. If there is more flicker with one machine than with the other, you are getting more light from the projector with the most flicker.

We assumed that in Mr. Ricketts' case it was a steady flicker. If the flicker is intermittent, however, so that it appears for a few seconds and then stops for a few seconds, the fault is probably with current rectification, and it is well to check the rectifiers (Mr. Ricketts has Tungar tube rectifiers), using suggestions on this subject in these columns of last month.

Later, Mr. Ricketts wrote again and informed us that he had installed new one-kilowatt equipment to replace his low-intensity lamps, and new projectors. With the new equipment he also gets the flicker in the light scenes. We recommend from 10 to 20 foot-candles of light, average across the screen, and from a description of the new equipment we figure he is getting at least 25 foot-candles. This tends to confirm our original thought that the amount of light is causing this flicker.

A good way to use such extra light to good advantage is to make the picture larger. Mr. Ricketts' present picture is 13 feet wide. If the picture were 13½ feet wide, the light would be reduced to around 22 foot-candles average across the screen.

LOOK inside a SNAPLITE... See why it's The Projection Lens of Quality



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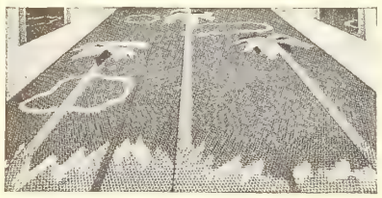

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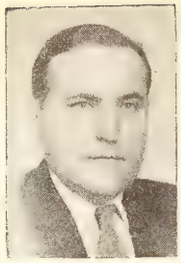


John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

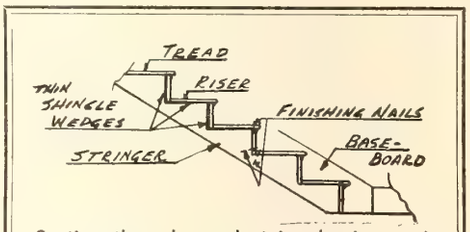
If You Have Creaky Wood Stairs, Here's How to Silence Them

THERE ARE still many theatres with wood stairs, especially in small towns, and sooner or later they are likely to develop creaks. Sometimes creaking stairs are easy to silence—and sometimes not. We've known cases in which more than one attempt by a local carpenter has been necessary to make them finally silent.

Wood stairs consist of three chief parts—the stringers that carry the load, the risers forming the upright part of the step, and the tread on which the foot is stepped upon. If any of the three work loose, creaks arise. Some theatres have what are called plain stairs, in which the stringers, risers and treads are simply nailed together; others have *grooved* or *channeled* stairs, in which the risers and treads are set in place in grooves cut into the stringers. The risers and treads in channeled stairs are held tightly in place by driving wedges into the channels and alongside the treads and risers. When cracks develop in channeled stairs it means that the glue holding the wedges has dried out, permitting the riser and treads to work loose every time a person is walking upon them. In such a case the best thing to do is to get new wedges and force them into the channels alongside the treads and risers, then new glue can be applied. But in old stairs this is not so reliable, and to be on the safe side, two or three nails should be driven through the lower edge of each riser and into the rear end of the tread.

When the back of the stairs is closed up and inaccessible, the repair work to eliminate the creaking must be done from the front. In such a case several 3-inch finishing nails should be driven through the tread and into the riser it rests on. The nails must slant in opposite directions to hold properly. After this, the stairs should be walked upon to see if the creaking is gone; if it is, all nails should be countersunk with a nail set, the holes filled up with plastic wood filler, and the exposed sections of the stairs be refinished. With some channeled stairs where the creaking is bad, quite a bit of trial driving of nails or wedges will have to be done before the trouble is eliminated.

When the creaking is in plain stairs, the moulding that is nailed on under the nosing or the edge that extends over the top of the riser, should be taken off of the defective tread by prying it loose with a good



Section through wood stairs showing parts that need repairing when squeaks develop.

chisel or screwdriver. When a crack is found between the top of the riser and the bottom of the tread, a thin wood shingle should be pushed gently into the crack until it fits snugly. Then the rest of the shingle should be trimmed off flush with the face of the riser. After this is done, replace the moulding, and if need be, drive a couple of 2-inch finishing nails down through the tread, making sure that they go straight down into the shingle-wedge and the riser. Then use a nail set to drive down the nails slightly below the level of the tread. In this way there will be no chance for the tread to work up and down from the riser, causing creaking again.

Where the treads, risers or stringers are badly split, rotted or warped, the best thing to do is to replace the defective ones with new wood, as trying to repair stairs in bad condition will be an endless job. As a rule all creaking in stairs can be got rid of by simply following the methods outlined above providing the stairs are in otherwise good condition and plenty of time and perseverance are used in tracing down the trouble.

Where wood floors develop creaks, repair is a matter of tightening loose nails.

However, as the nails are driven in just above the tongue of each floor board, it is quite hard to get at them to drive them in farther. In such a case other means will have to be tried, providing the floor is not split, rotted or warped (in which case new boards will have to be laid). First, the exact spot must be found where the squeaking or creaking occurs, by having one person walk or stamp on the floor while another listens for the noises. When the spot giving trouble is discovered, a thin wedge should be driven between the boards and then trimmed off level with the rest of the floor.

If this does not stop the noise, drive several long finishing nails into the board at the point giving trouble; these nails should go in at opposite angles.

When the boards have warped or sprung badly, use long screws instead of nails. First bore a hole about 3/8-inch deep at the spot giving trouble, then put a little soap or grease on the threads of the screw, and turn the screw down a little below the level of the floor, then filling the depression with good filler.

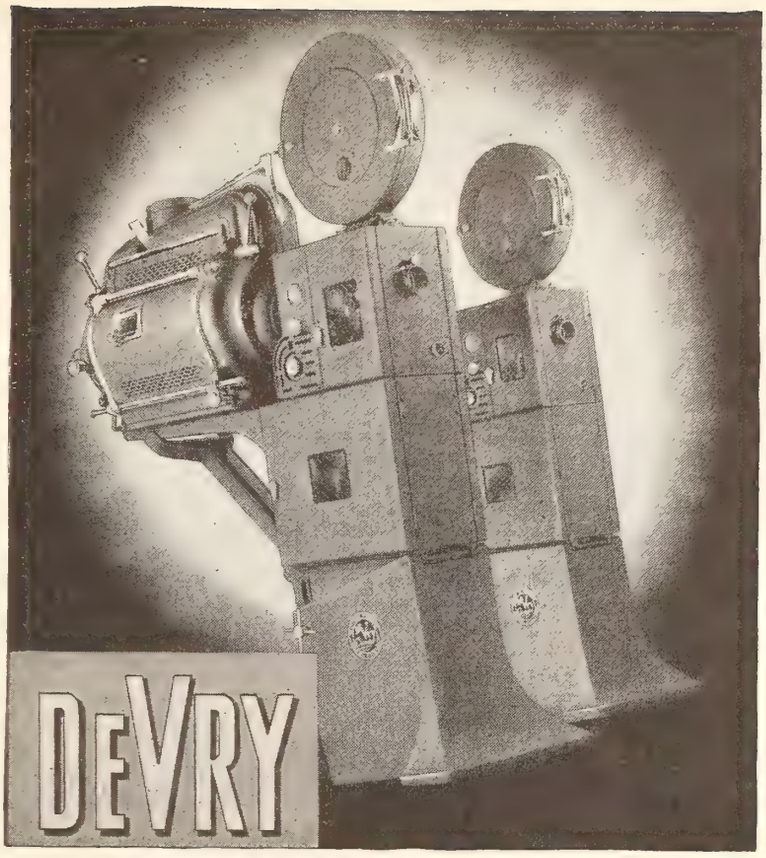
WOOD AUDITORIUM FLOORS

More than a few theatres are still around with wood auditorium floors, and here seating aggravates the problem of loose boards. Flooring that is square-edged will sometimes crack to varying widths as they swell and shrink with changes in the weather, or if there is heavy dampness underneath them. In such cases, the cracks in the floor cannot be blamed on the chair installation men. Be that as it may, if the cracks in the floor are narrow, they should be cleaned out, made smooth and then be filled in tightly with plastic wood filler. If the crack is fairly wide, it should be filled with a strip of wood planed off to fit the crack snugly and glued in place.

In cases where the floor boards are in good condition and only the holes around the chair fastening screws are chewed away, the screws should be backed off and strong wood plugs driven into these holes before re-screwing the chairs to the floor. In every case where screws are to be used in wood floors, they should never be driven in forcibly with a hammer, but always be started and tightened with a screwdriver.

Installing Standee Blinds

VENETIAN BLINDS over a standee rail is a pretty good solution of the problem of invading light in small theatres that have direct entrance from a lobby into a shallow standee space—that is, they serve



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the purpose without being an eyesore and a nuisance if they are installed properly. That, unfortunately, is not always the case.

When these blinds are to be erected over a wood standee in a theatre with a wood floor, make sure that the corner posts at the head of the aisles are sturdy and properly tied-in with the floor supports. If the standee rail framing is of 2x4 studs, then either two such 2x4's should be nailed together and set in place at the ends where the aisles begin, or else 4x4 posts can be used, extending 3 feet above the top of the rail, with the lower section going straight through the floor and fastened solidly to the floor joists.

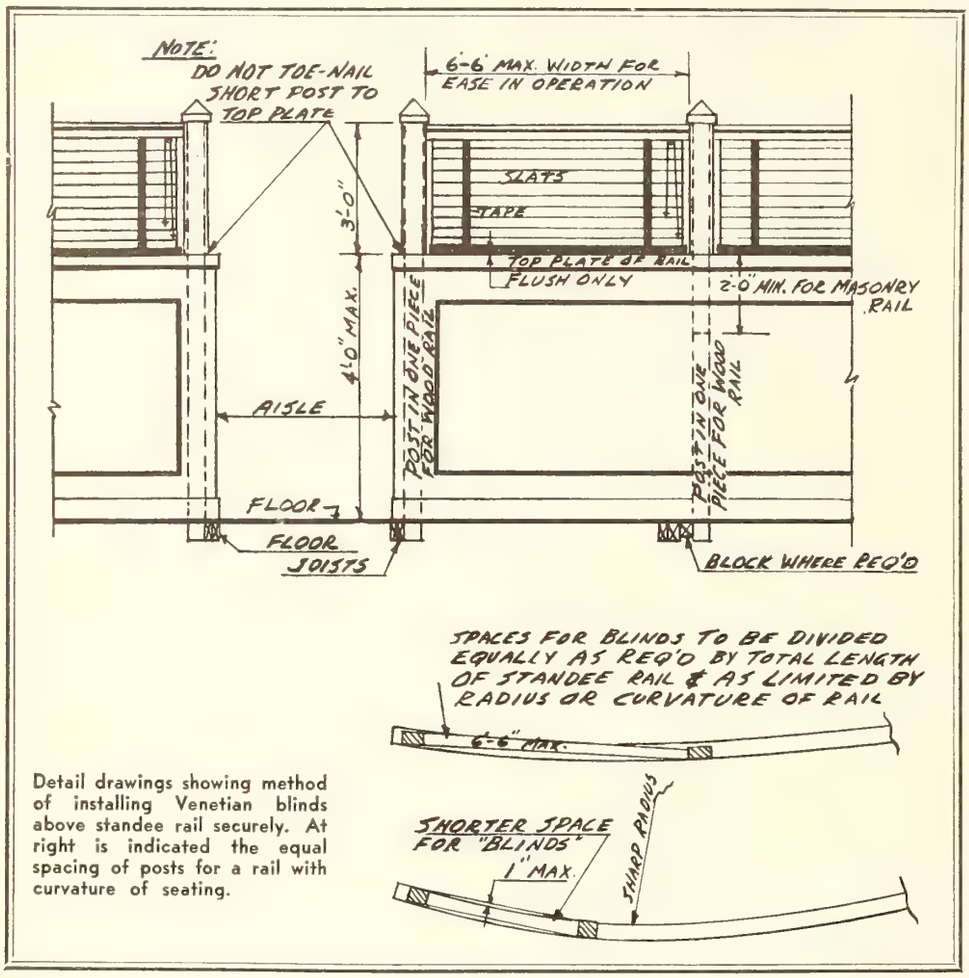
Splices put into these posts, or short 3-foot pieces toe-nailed into the top plate of the rail, will not hold rigidly in place and if they become loose they can be a hazard. At the head of the aisle, and especially at the ends of the rail, is where the most pressure is exerted by patrons going to their seats; also, there is quite a strain put on the framing when the blinds are raised or lowered.

Where the standee rail is of hollow tile, terra cotta block, etc., these posts for supporting the blinds should go down at least 2 feet inside the core or center of the rail from the top of the rail; then the openings around the posts should be filled solid with cement so that there will be no chance of looseness developing after the blinds are put in place.

In spacing the posts for the blinds, no section should be over 6½ feet in length, even though the standee rail is laid out on a straight line. It should be remembered that short sections of blinds are much easier to manipulate for adjustment and are better for repair and maintenance work than long ones. When the standee rail has a sharp or deep curve, the posts should always be spaced very carefully and in such center-to-center dimensions that the sides of the blinds will not project more than an inch beyond either the inside or outside face of the rail. In other words, these sections should be shorter in length to conform as closely as possible to the curvature of the standee rail. When there is a larger extension of the blinds, not only will there be bad appearance, but patrons will brush or snag their clothing on the extension, thus causing the slats to rattle—and in time the slats will work loose from their fasten-

In any case, the sections or length of the blinds should be figured so that they will fill in the entire length of the standee rail in so many equal parts. By so doing, not only will the blinds make a smooth appearance, but there will be fewer special lengths to be made up than would be the case if three or four long sections, and then two or three short sections were used.

In ordering the sections of blinds, make sure that ½-inch clearances are allowed between the ends of the slats and the supporting posts. Also, the height should be figured so that when the blinds are let down the bottom pick-up slat just barely touches the top plate of the standee rail. In this way there will be no scraping and banging of the slats as they are raised or lowered, and there will be less strain on the operating lines.



Detail drawings showing method of installing Venetian blinds above standee rail securely. At right is indicated the equal spacing of posts for a rail with curvature of seating.

KEEPING BLINDS FIT

A thorough checkup should be made after the blinds are installed to be certain that the top feed pulley is taking the lines smoothly and evenly and that all slats fold or open uniformly without any binding. When the blinds are operated over a period of time, with the slats catching or scraping, the finish can be chipped and the slats bent; also, the strain on the lines can stretch them out of alignment and weaken them so that they may pull loose.

When the blinds are of the type that have a hinged metal plate with teeth to hold the operating lines, it should be made certain that this plate moves freely away once the lines are released. If this plate sticks or must be forced out of position with the lines, the teeth will scrape or dig into the cord and shred it in a very short time. Once the lines tear away from the blinds it is quite a job to repair them or to insert new lines.

Blinds need periodical cleaning to keep them in good operating condition. Regular dusting, and cleaning twice a year with a chamois wrung almost dry in clear water, will keep the blinds new in appearance for a long time. In dusting work a brush of lamb's wool, or a brush having soft bristles divided into fingers, should be used to make it easy to dust several slats at a time without scratching. These brushes should be of the type that can be washed readily after using.

Tapes holding the slats in place should be dusted with a soft handbrush or can be cleaned with the brush attachment of the vacuum cleaner, providing the work is done carefully so as not to mar the finish. Before the cleaning, the slats should be tilted so that the edges facing the front slope down, exposing the front and top of every slat. Then with the brush or a soft cloth, the slats should be wiped downward, thus removing dust from the front half of the top of every slat in the blind. Then the slats should be tilted the other way to clean the rear of the top of every slat. When the slats become heavily soiled they can be washed with a soft cloth rung out in warm water having soap suds. They may also

be cleaned with a good grade of paint cleaner. But whatever method is used, the flats should be always wiped dry with a soft cloth. When the tapes are soiled and their color is fast, they may be shampooed with dry suds; however, the tapes should be thoroughly dry before they are rolled up.

Tips on Curing Wet Basements

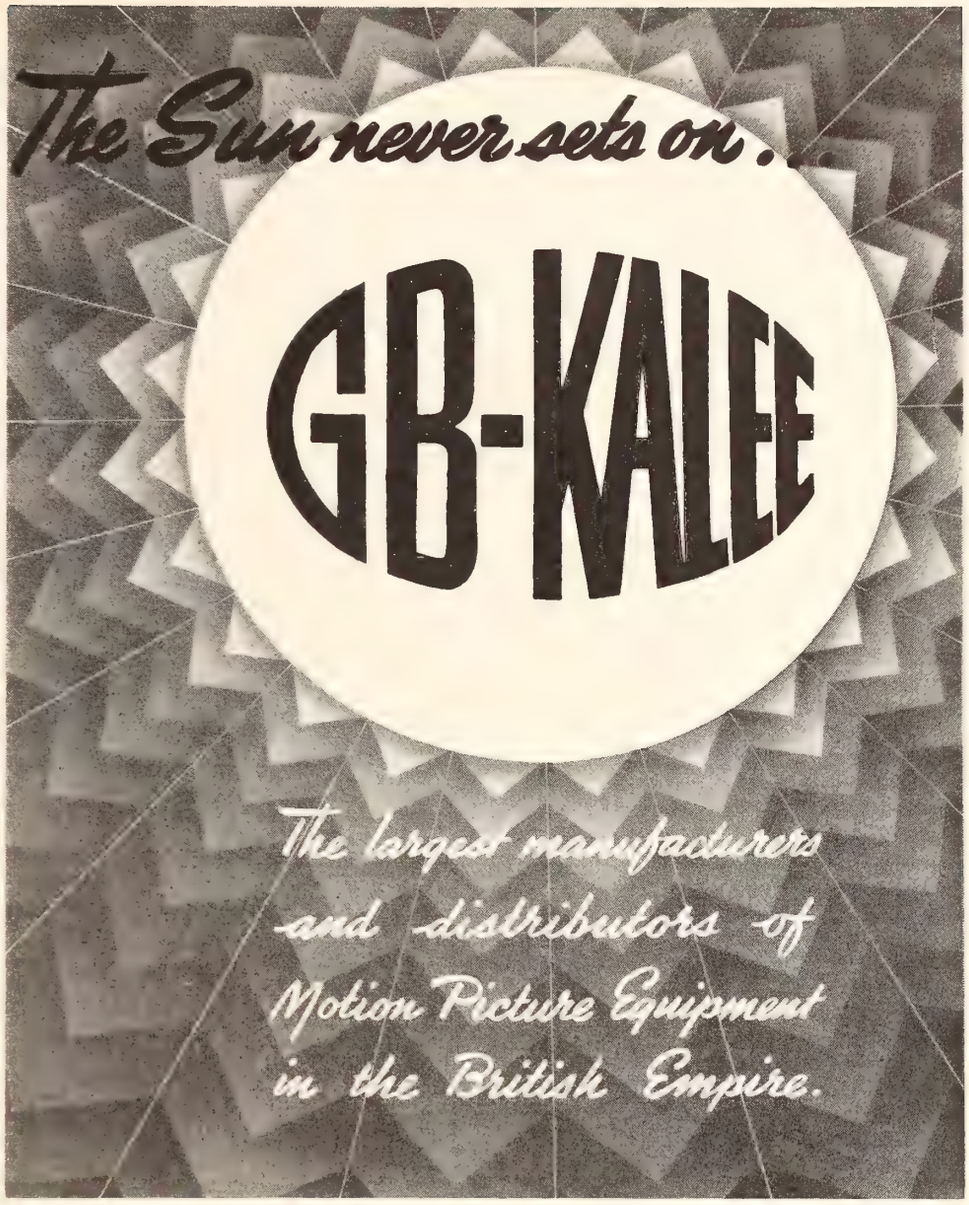
SOMETIMES WHEN we ponder over the kind of suggestions that we could make in this department that might be of help to theatre management we have to smile at how far showbusiness can get from the glamour with which it usually is associated. For example, this piece, which is about water seepage in basements. That's a long way from the personalities and stories of today's screen program. But selling those personalities and stories do take buildings, and, unfortunately, theatres do have basements, and more unfortunately, theatre basements are just as susceptible to water seepage as other buildings. And water seepage is destructive, highly so, and destruction means repairs, and repairs mean less profit from the Hollywood personalities and stories. Which is where we came in.

Preventing and correcting conditions that cause water seepage in basements can make quite a long story; however, our purpose here is merely to give some idea of what should be avoided, and what can be done about seepage when it happens, so that repair service can be bought and supervised to good advantage.

It has been found that the most frequent cause of wet and damp basements is the collection of surface water alongside the outside walls of the theatre building. In most cases this is rain water that has overflowed the roof gutters due to the leaders being clogged, rusted through or not connected properly to the sewer drain. If a condition of this sort is not corrected the rain water will seep through around the walls until it can find a weak portion to enter the basement. On one job where a basement restroom had walls of glazed tile, and the toilets had walls of plain masonry, two coats of a good grade of cement paint were applied on the masonry surface to eliminate the dampness.

In selecting damp-proofing paint care should be taken that it is the right kind for the job, as some waterproofing paints require a special prime coat, while others are to be used only on unpainted masonry surfaces. In the job referred to, the tile walls did sweat, but not so much because

(*Continued on page* 66)



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ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	OR P
1. Hydrant									
2. Entrance Doors									
3. Interior Walls									
4. Exit Passageways									
5. Floor Grilles									
6. Electrical System									
7. Draperies									
8. Ventilating System									
9. Heating System									
10. Fire Extinguisher									
11. Automatic Sprinkler									
12. Roofing									
13. Projection Room									

THEATRE _____ MANAGER _____

LOCATION _____ INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	

Tips on Curing Wet Basements

(Continued from page 63)

of the dampness leaking through as because the moisture in the air was trapped in the basement.

The main fault in this case was that the finish walls of the restrooms were built tight against the foundation. What should have been done in the first place was to fur out a false wall from the foundation, treat it with waterproofing cement, and then erect the finish masonry walls of the rooms. In this way, an air space would have been provided between the foundation and the masonry walls in which water and dampness would dissipate without affecting the finish surfaces.

On another job where the water seeped through the walls, a mixture was prepared containing pulverized iron filings with Portland cement and water. Then several coats of this mixture was brushed on the affected walls. What happens with the use of such a coating is that the iron expands with oxidation, thus filling the holes left by the water as it evaporates.

After this coating was applied, a waterproof joint was made all along the floor line at the walls. This joint was made by going along the walls where they meet the floor and chipping a narrow V-shaped groove from about 1½ inches to 2 inches deep, with the widest part at the bottom. This groove was filled up solid with a hot mixture of tar and fine, clean sand. In this way, an effective seal was made against dampness and water seepage, which always seems to find tiny entrances at the point where the walls meet the floor.

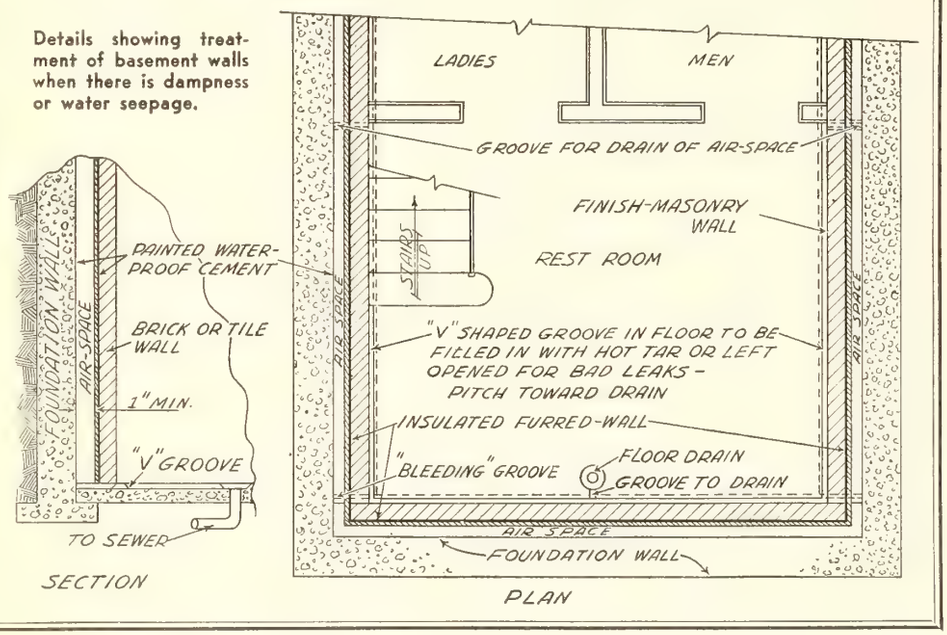
It should be remembered that this overflowing drain water exerts great pressure, especially when it collects at a higher level than the basement floor.

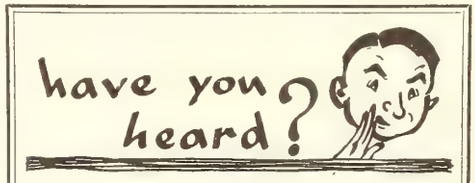
On still other jobs, where the water cannot be stopped completely from entering the basement floor at the wall line, an inverted A-shaped groove was cut, as explained above, but instead of filling it with hot tar it was left open throughout. Such an open groove should be connected with the floor drain to carry off the water as fast as it enters the basement. The groove doesn't look too well, but it is the next best thing that can be done in a situation where the basement was not planned right, with no serious thought given to probable water seepage.

On jobs where the basement floor has cracked or bellied-up due to the force of water underneath (but not so much that a new floor has to be laid), the only thing left to do is to cut out these cracks wider and fill them in solid with cement.

Bad smelling air in basements can be corrected somewhat, if the water seepage is not too great, by spraying a weak formaldehyde solution. This has been tried in one particular theatre with fairly good results. This spray is made up by mixing about a pound of formaldehyde with about 1½ gallons of water. It is applied with an ordinary spray pump or sprinkler can.

Details showing treatment of basement walls when there is dampness or water seepage.





that glue stains on fabrics, draperies, etc., can be removed by soaking in warm clean water, or by rubbing the stain with a cloth dipped in hot water? Stains caused by casein glue should be soaked in hot water, or if stubborn should be boiled off the fabric.

that crayon marks on walls can be removed by using an art gum eraser sold at all stationery stores? Use light glancing strokes.

that when the lacquer finish dulls on an electric light fixture exposed to the weather, the dullness be removed with denatured alcohol and then the fixture be refinished with transparent metal lacquer?

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PRODUCT DIGEST

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THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Margie

20th Century-Fox—Flapper-Age Comedy-Melodrama

Walter Morosco's production of "Margie" is a gay, nostalgic journey back to the period of the Roaring Twenties when flaming youth in rolled stockings, racoon coats and brightly painted jalopies caused much eye-brow raising among the older folks.

It is a journey that will be enjoyed by audiences of the three contemporary generations from today's crop of jitterbugs who will delight in comparing their current crazes and activities with those of their parents; for the parents who will be reminded of their youth, and for the grandfolks who will smile with fond memory at the concern held for their sons and daughters of the flapper-age.

Heading a cast of characters that might well have come from the pen of cartoonist John Held, Jr., is Jeanne Crain, who enacts to perfection the role of a high school girl in pigtails whose quiet charm is overwhelmed by her boisterous flapper friends, and in supporting roles Glenn Langen, a high school teacher, Lynn Bari, the school's librarian, Alan Young, a comedian of radio fame who portrays the poetry-loving youth, and Barbara Lawrence and Conrad Janis, who typify the flapper-age with considerable skill.

Under the skillful direction of Henry King and further enhanced by Technicolor, "Margie" is also a vehicle for presenting the hit tunes of 1928—tunes which will bring reminiscences for the more mature audiences and many of which are currently being reochestrated by music publishers and record manufacturers. Included in these are the title number, "Margie," "Avalon," "My Time Is Your Time," for which Rudy Vallee made a special recording, "Button Up Your Overcoat," "I'll See You in My Dreams," "Three O'Clock in the Morning," "April Showers," "Charleston," "Diane" and "Ain't She Sweet."

Adapted to the screen by F. Hugh Herbert from stories by Ruth McKenney and Richard Bransten, Miss Crain, in her role as a member of the debating team, presents a somewhat lengthy discourse on the subject, "Take the Marines Out of Nicaragua," a subject which in the light of current international developments, might be construed by some as in direct opposition to the present foreign policy of the United States. Though this topic is brought up numerous times in the picture as part of the theme, the rest of the story unfolds with ease and charm.

"Margie" is the type of picture that exhibitors look forward to as its exploitation possibilities are many. It is also a picture that may be presented to any audience. It is designed for the family trade and fills that bill with conspicuous success.

Previewed at the 20th Century-Fox production room in New York at a screening for magazine and trade press reviewers. Reviewer's Rating: Excellent.—George H. Spires.

Release date. November, 1946. Running time, 94 min. PCA No. 11494. General audience classification.
Margie .....Jeanne Crain
Prof. Fontayne.....Glenn Langan
Miss Palmer.....Lynn Bari
Roy Hornsdale.....Alan Young
Marybelle .....Barbara Lawrence
Johnny .....Conrad Janis
Esther Dale, Robert Cavanaugh, Ann Todd, Hattie McDaniel, Don Hayden, Hazel Dawn, Vanessa Brown, Diana Herbert, Milton Parsons, Margaret Wells, Warren Mills, Richard Kelton, Tom Stevenson, Cecil Weston.

Nocturne

RKO Radio — Murder Melodrama

Producer Joan Harrison supplies here a murder melodrama in the modern manner that is tight with entertainment from beginning to end and straight as a string in its telling of a tale more plausible than most of those encountered in this type of film. With George Raft and Lynn Bari as its principal name values, the attraction figures to grow from opening day as word of its all-around merit spreads throughout the community.

The setting is Hollywood and the time the present. Jonathan Latimer's screenplay opens powerfully with the murder of a rich song writer by one of his many sweethearts, all of whom he has christened Dolores, and Raft portrays a detective who sets out to discover which one of the gals did it, although the police department has written it off as suicide. His zeal costs him his job, but he gets it back after a tremendous display of diligence in tracking down the killer. The ending is soundly arrived at and powerfully dramatic.

The title derives from a song which the murdered man has not quite completed writing when he is killed, and there are two other compositions performed in the course of the picture without interrupting the flow of the story.

Direction by Edwin L. Marin is of the best, steady and purposeful at all times, and the film was made under supervision of executive producer Jack J. Gross.

Previewed at the Pantages theatre, Hollywood, where it was enthusiastically received. Reviewer's rating: Excellent.—William R. Weaver.

Releate date, October 15, 1946. Running time, 87 min. PCA No. 11680. General audience classification.
Joe Warne .....George Raft
Frances Ransom .....Lynn Bari
Virginia Huston, Joseph Pevney, Myrna Dell, Edward Ashley, Walter Sande, Mabel Paige, Bernard Hoffman, Queenie Smith, Mack Gray

Deception

Warners—Davis with Music

Bette Davis' mastery of intense emotion is given full and extended play here in a drama which moves as tragically and inexorably as a Greek tragedy to the bitter end. Besides Miss Davis' art, the box office value of which is known to exhibitors, the picture has an important asset in a deftly finished background score and special music which is the key of the plot, composed by Erich Wolfgang Korngold.

The story moves directly and without frills from the first easy and expedient deceit told by the star to her husband, through the web she weaves to the climax. Miss Davis, a music lover and student, accidentally meets a young cellist whom she had known and loved in pre-war Europe. She marries him, concealing from him her relationship with an immensely wealthy and capricious composer. To his continuing doubts she insists that the relationship, in spite of the composer's lavish gifts, including a secluded penthouse, was purely that of teacher and pupil. The story requires that the audience not be deceived and the dialogue specifically, though delicately, explains the deceit.

The composer taunts the wife with her deception and finally, desperate for fear he will tell her husband, she kills him.

The production by Henry Blanke, and direction by Irving Rapper sustain the dark mood of the story with expert touches including, in addition to the magnificent musical background, incessant rain and consistently low-key lighting. The tragedy remains unrelieved.

Claude Rains as the rich and epicurean composer contributes a finished and believable performance. Paul Henreid, as a master cellist and the deceived husband, is restrained and convincing.

Seen in a projection room. Reviewer's Rating: Good.—James D. Ivers.

Release date, October 26, 1946. Running time, 112 min. PCA No. 11772. Adult audience classification.
Christine Radcliffe .....Bette Davis
Karel Novak .....Paul Henreid
Alexander Hellenius .....Claude Rains
John Abbott and Benson Fong

The Overlanders

Ealing-G.F.D. — Australian Western

Here comes a Western—but a Western with a difference. When the Japs threatened Australia with invasion in 1942 the authorities up in the country's Northern Territory ordered the destruction of the vast herds of cattle ranging across the plains rather than let them fall to the hands of the hated Sons of Nippon. But the drovers had other notions. They elected to "overland" the herds across 2,000 miles of desolate, often waterless, country into the fertile sanctuary of Queensland. It was this world's greatest mass migration of bullocks; certainly the most hazardous.

"Overlanders" is the odyssey of one of the

herds, a thousand strong. It was made by Harry Watt—Britain's ace documentarian and producer of "Target for Tonight"—who went to Australia for the purpose. Watt adopted his "Target" technique; which is to say that he lets the epic story tell itself. His actors are amateurs, or, at the best, near-professional. His dialogue is spare. There are no fal-lals of fancy riding boots and jingling spurs; no bedizened dancing gals flaunting their gaudy charms in noisy honky-tonks.

Instead, a glorious account of valour, determination, unwearying doggedness, unfolds itself against a background which Arizona cannot rival. The picture affects the spectator like a great gust of clean wind. You feel that you are riding the ranges rather than looking at a manufactured film.

Harry Watt, abetted by cameraman Osmond Borradaile, has made a memorable motion picture. He opens up an entrancing, challenging, vista of Australian films. (There'll be other Australian films now as sure as fate.) He brings to the screen new notabilities in the persons of those "amateur" actors of his, particularly Chips Rafferty and Daphne Campbell. Audiences will be comparing Rafferty with Gary Cooper. He has the same gangling, loping air. But Rafferty shouldn't mind the comparison. On this one showing, he is a new star of the first magnitude.

"Overlanders" is something else. It's another of those British throwings-down of the gauntlet to Hollywood. It will cause a stir not only in American audiences but among America's filmmakers.

Seen at the Leicester Square Theatre opening, London, where a packed audience gave it mighty applause. Reviewer's rating: Excellent. —PETER BURNUP.

Release date, not set. Running time, 91 min. General audience classification.
Dan McAlpine ..... Chips Rafferty
Bill Parsons ..... John Nugent Hayward
Mary Parsons ..... Daphne Campbell
Mrs Parsons ..... Jean Blue
Helen Parsons ..... Helen Grieve
Corky ..... John Fernside
Sailor ("Sinbad") ..... Peter Pagan
Frank Ramsome, Stan Tolhurst, Marshall Crosby, John Fegan, Clyde Combo, Henry Murdoch

The Chase

UA-Nebenzal—Melodrama

With the names of Robert Cummings, Peter Lorre and Michele Morgan to attract a substantial opening attendance, Seymour Nebenzal's accounting of the melodramatic adventures of a veteran suffering from shock promises to build business as it runs and word of its special characteristics filter through the community. These include, in ample measure, suspense of a kind not often accomplished, plus just about the right portion of mystery. It's a trim job, expertly written by Philip Yordan and powerfully directed by Arthur D. Ripley.

Cummings, an honest veteran, finds a wallet and returns it to its owner, who turns out to be a racketeer (Miami variety, incidentally), whose wife, played by Miss Morgan, wants to run away to Havana. Cummings accepts a job as chauffeur and is on the point of spiriting the lady away when a lot of bewildering things happen to him which make him wish he hadn't agreed to do so. There's a dream switch in the narrative at mid-picture which makes it a little confusing for a time, but then the audience is let in on the fact that the chauffeur is a shock case, and has been dreaming a dream inside of a dream, but the whole tangle untangles in a satisfactory manner ultimately, a plenitude of violence having taken place the while.

Steve Cochran plays the racketeer with neatness and conviction, and Lorre is at his best as his first assistant.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 86 min. PCA No. 12019. Adult audience classification.
Chuck Scott ..... Robert Cummings
Lorna ..... Michele Morgan
Gino ..... Peter Lorre
Steve Cochran, Lloyd Corrigan, Jack Holt, Alexis Minotis, Don Wilson, Jimmy Ames

Bringing Up Father

Monogram—Cartoon in the Flesh

Showmen have here a property with which to make a direct and firm exploitation bid for the attention and attendance of the millions—and there must be millions—of citizens who've been following the adventures of Maggie and Jiggs in George McManus' indestructible comic supplement feature since they were tots so high. It's among the best flesh-and-blood versions of a pen-and-ink fiction to date, and, although subject to the natural limitations of the transfer, a highly satisfactory offering under the title it bears.

Joe Yule, as Jiggs, and Renie Riano, as Maggie, personify McManus' characters strikingly, and McManus himself roams the picture, unidentified until its close, most interestingly and most usefully from the exploitation point of view.

Producer Barney Gerard, director Eddie Cline, who is completely at home with this type of material, and scenarist Jerry Warner rate much credit for successful execution of a difficult assignment.

Previewed at the Campus theatre, Hollywood, where it played very well. Reviewer's Rating: Good.—W. R. W.

Release date, November 2, 1946. Running time, 68 min. PCA No. 11863. General audience classification.
Jiggs ..... Joe Yule
Maggie ..... Renie Riano
George McManus ..... Himself
Tim Ryan, June Harrison, Wallace Caldwell, Tom Kennedy, Laura Treadwell, William Frambes, Pat Goldin, Jack Norton, Ferris Taylor, Tom Dugan, Joe Devlin.

Child of Divorce

RKO Radio—Exploitation Picture

There are strong commercial possibilities in Lillie Hayward's production of her screen adaptation of the Leopold Atlas play, "Wednesday's Child." It's a family picture, and should register well with the tender-hearted. Eight-year-old Sharyn Moffett gives an appealing performance, and adds to her stature as an actress.

As the child of parents who have agreed to disagree, little Sharyn, psychologically shocked by the abrupt dissolution of her home, is unable to adjust herself to the changed situation. Aware of the fact that her mother's love for another man has divided the family, and forced to witness an ugly scene between her mother and her father, the child thereafter grows resentful of them both, and when each remarries, she is doubly resentful of her step-parents. The only solution possible is the one finally adopted. Her parents send her to a boarding school, there to face life on her own, without the background and protection of a normal family life.

Outstanding in the supporting cast are Regis Toomey and Madge Meredith, as the child's parents, and Walter Reed as the stepfather. Richard O. Fleischer's direction takes full advantage of the emotional qualities of the story.

Previewed at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, October 15, 1946. Running time, 62 min. PCA No. 11818.
Bobby ..... Sharyn Moffett
Ray ..... Regis Toomey
Joan ..... Madge Meredith
Walter Reed, Una O'Connor, Doris Merrick, Harry Cheshire, Selmer Jackson, Lillian Randolph, Pat Prest, Gregory Muradian

The Magic Bow

Gainsborough: G. F. D.—Fiddler

One hundred and fifty years ago Napoleon and his armies were sprawling over Europe, Bonaparte being then regarded as the world's greatest soldier. At the same time, an obscure Genoese — Nicolo Paganini — was becoming known as the world's greatest violinist.

That, roughly, is the theme of this film. It's a pity that neither circumstance is suitably revealed and that the picture—susceptible of thrilling greatness—develops into just another film.

The picture—last submission from the Gainsborough factory while Maurice Ostrer was in charge—presents a highly romanticized version of the known facts of the fiddler's life. Paganini—according to the piece—has no end of an affair with a young lady aristocrat from France, whose father chances to be imprisoned in Genoa and must needs—as it seems—remain immured there until Napoleon's army comes to his release. Young lady prevails upon Paganini to scrape away on his fiddle, what time father saws his way through the prison bars; noise of papa's sawing being drowned in the jailer's ears by Paganini's sawings on the fiddle strings. Pleasant fancies of a like sort persist throughout the picture, whose climax comes during a violin recital in the Vatican—at the command, be it understood, of His Holiness—in the course of which events occur which may well be calculated to disturb the devout.

Accent on romance has been the order of the day in the recent singularly successful string of successes from Gainsborough. But it's a dismal sort of romance that's here depicted. Reflection reveals that the reason therefor is that Mr. Stewart Granger (the Paganini of the piece) is only permitted to reveal such portions of his well-known and (in feminine coteries) well adored torso as is allowed in the collar of a discreet Byronic shirt.

It is Mr. Granger's misfortune on this occasion that he should be called upon to match his talents against those of an accomplished actor, Mr. Cecil Parker.

Mr. Parker's performance is a delight with which that of Mr. Yehudi Menuhin (who, surprisingly, "doubles" backstage for Mr. Granger when violin music is demanded) redeem the film from mediocrity.

Disconcerting comment on the whole affair is that you want to shut your eyes and listen to Yehudi's music; which is to say that the unduly romantical—whether here or America—may accept the picture on account of the name of Stewart Granger, but not otherwise.

Seen at the Marble Arch Odeon press view. Reviewer's Rating: Fair.—P. B.

Release date, not set. Running time, 106 min. General audience classification.
Paganini ..... Stewart Granger
Jeanne ..... Phyllis Calvert
Bianchi ..... Jean Kent
Paul de la Rochelle ..... Dennis Price
Germi ..... Cecil Parker
Marie Lohr, Henry Edwards, Frank Cellier, Mary Jerrold, Betty Warren, Anthony Holles, David Horne, Robert Speaight, Felix Aylmer, Charles Victor, Eliot Makeham, O. B. Clarence, with Violin Solos by Yehudi Menuhin

SHORT SUBJECTS

G. I. WANNA HOME (Col.)

All Star Comedy (8401)

In the guise of ex-GIs, the three stooges take unto themselves wives in order to have a place to live. The idea backfires, however, when the girls are dispossessed.

Release date, September 5, 1946 15½ *minutes*

GOAL RUSH (Paramount)

Noveltoons (P5-5)

Canine College and Alley Cat College football teams in the annual game in Milk Bowl are at tie score, due to a run down the field by a dashhound from Canine and an aerial pass by the Cats. Famous football choruses feature the intermission and, in the second half, the Canines upset the Alley Cats by use of mechanical mice and a backfield shift that converts the team into a steamroller and victory. In Technicolor.

Release date, September 27, 1946 6 *minutes*

RURAL RHAPSODY (Universal)

A Person-Oddity (1375)

Paul Whiteman, noted band leader, is owner and manager of Walking Horse Farm, 700-acre tract at Rosemont, N. J. George Carnes, old sourdough, still gets a sizeable poke of gold prospecting at Mountain Ranch, Calif. The

(*Continued on opposite page*)

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152, issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
....	Secret of the Whistler	Nov. 7,'46
....	Lone Star Moonlight	Nov. 14,'46
...	Terror Trail	Nov. 21,'46
....	Betty Co-ed	Nov. 28,'46

MGM

BLOCK 17

Prod. No.	Title	Tradeshow or Release Date
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46
....	The Show-Off	(T) Aug. 12,'46
....	Captains Courageous (R)	(T) Aug. 21,'46
....	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	(T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
....	Undercurrent	(T) Sept. 30,'46
....	Holiday in Mexico	Sept.,'46
....	The Cockeyed Miracle	Oct.,'46
....	No Leave, No Love	Oct.,'46
....	Rage in Heaven (R)	Oct.,'46
....	Mighty McGurk	(T) Nov. 18,'46
....	My Brother Talks to Horses	(T) Nov. 18,'46

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Oct. 19,'46
531	Beauty and the Bandit	Oct. 26,'46
604	Bringing Up Father	Nov. 2,'46
563	Silver Range	Nov. 2,'46
....	Mr. Hex	Nov. 9,'46
....	Sweetheart of Sigma Chi	Nov. 16,'46
681	Song of the Sierras	Nov. 23,'46

PARAMOUNT

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
4532	Monsieur Beaucaire	Aug. 30,'46

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
....	Two Years Before the Mast	Nov. 22,'46
....	Blue Skies	Dec. 27,'46

PRC PICTURES

Prod. No.	Title	Tradeshow or Release Date
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 14,'46
....	Don Ricardo Returns	Oct. 21,'46
....	Lady Chaser	Oct. 21,'46
....	Tumbleweed Trails	Oct. 28,'46
....	Wild West	Nov. 1,'46
....	Lighthouse	Nov. 11,'46
....	Stars Over Texas	Nov. 18,'46

RKO

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
761	Notorious	Sept. 6,'46
....	Fantasia (R)	Sept. 28,'46
....	Song of the South	Nov. 20,'46
....	It's a Wonderful Life	(T) Dec.,'46

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
705	Step by Step	Aug. 30,'46
701	Sister Kenney	Oct. 10,'46
704	Sunset Pass	Oct. 1,'46
702	Lady uck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
....	Child of Divorce	Oct. 15,'46
....	Nocturne	Oct. 15,'46
....	Criminal Court	Oct. 20,'46
....	Genius at Work	Oct. 20,'46
....	Deadlier Than the Male	Nov. 10,'46

REPUBLIC

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
....	I've Always Loved You	(T) Aug. 27,'46
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Bride	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
....	Last Frontier Uprising	Oct. 22,'46
5542	Home in Oklahoma	Nov. 8,'46

SCREEN GUILD

Prod. No.	Title	Tradeshow or Release Date
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4608	Scared to Death	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46

20TH-FOX

Prod. No.	Title	Tradeshow or Release Date
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R.)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R.)	Oct.,'46
643	Strange Journey	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughter	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Devil's Playround	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Sin of Harold Diddlebock	Dec. 6,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
1065	They Were Sisters (Brit.)	Sept. 20,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
1066	Notorious Gentleman	Nov. 1,'46

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46

Bachant triplets, whose father was killed in action four months after they were born, are now New York models. Mrs. Noble Blakey's pet steer does tricks at Sherman, Tex. Commentator, Douglas Browning.
Release date, August 26, 1946 — 9 *minutes*

SKATING LADY (RKO Radio)

Sportscope (74,301)

The subject features Gretchen Merill, ladies' amateur skating champion of the United States, who gives an interesting demonstration of what it takes to be a figure skating champion.
Release date, September 20, 1946 — 9 *minutes*

ARTIST'S ANTICS (Universal)

A Person-Oddity (1371)

Clifford McBride uses original models for his comic drawings at Pasadena, Cal. The world's largest swap shop is run by Ocie Nelms at Dallas, Tex. Charles Howard provides a life of ease and luxury for some of the world's most famous race horses at Willits, Cal. The world's largest collection of fishing tackle belongs to Charlie Seaman of Elkhart, Ind. James Malvern Benjamin, Jr., has modernistic puppets at Philadelphia, Pa.
Release date, June 24, 1946 — 9 *minutes*

BIRDS MAKE SPORT (Paramount)

Sportlight (R5-9)

With John Kieran, noted sports writer and ornithologist, as narator, rare motion pictures of the tiny hummingbird are introduced after highlights of the ostrich, biggest bird in the world. The camera moves to the mighty golden eagle with its seven-foot wingspread which it uses as a break similar to the flap action of the modern airplane's wings. Pelicans are shown flying to their tree top in close formation. Canadian geese are viewed in v-flight. The camera pictures coots taking off from the water. The concluding sequence introduces Jimmy the Raven, a Hollywood character, as postman, typist and buyer of candy for the neighborhood kids.
Release date, June 21, 1946 — 9 *minutes*

DESI ARNAZ & BAND (WB)

Melody Master Band (3601)

Rhumbas, congas and sambas are played for you by Desi Arnaz and his orchestra. Opener is "Pin Marin." Then Amanda Lee, Desi's vocalist, comes in for "Easy Street." For the finale, Desi sings and plays the tom-toms for "Babalu."
Release date, October 12, 1946 — 10 *minutes*

WACKY WORM (WB)

Blue Ribbon Hit Parade (3302)

A hungry crow, responding to the siren-like voice (Jerry Colonna) of a worm, is baffled by its retreat inside an apple. This trick recurs frequently and the crow, determined to get the worm, eats as many apples as possible until he's green. The worm is saved when a woodpecker shakes apples down on the crow.
Release date, October 12, 1946 — 7 *minutes*

DON'T BE A SUCKER (Paramount)

Two-Reel Special (T5-2)

A young, healthy American Free Mason is misled by a soap box orator asserting that all good jobs in this country are being taken by the so-called minorities, domestic and foreign. He falls into conversation with a refugee professor who describes to him the pattern of events which brought Hitler to power in Germany and how Germany's anti-democratic group split the country into helpless minorities, each hating the other. The professor concludes that America is composed of many minorities, but all united as Americans. Paul Lucas and Felix Bressart are featured with commentary by Lloyd Nolan.
Release date, July 4, 1946 — 18 *minutes*

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3265.

Angel on My Shoulder (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 28, p. 53; October 12, p. 66.

Badman's Territory (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.8%
Round Table Exploitation—June 15, p. 61; June 22, p. 48; July 13, pp. 45, 47; August 17, pp. 55, 58, 60; September 21, pp. 55, 60.

Boys' Ranch (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 1, p. 43; August 10, p. 47; August 17, p. 60; August 31, p. 53; Septebmer 21, p. 57; October 5, p. 54; October 12, pp. 68, 69.

Caesar and Cleopatra (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.7%
Round Table Exploitation—August 24, p. 61; August 31, p. 50; September 7, p. 54; September 14, p. 55; September 21, pp. 57, 59; September 28, pp. 56, 57; October 5, p. 53; October 12, p. 69.

Canyon Passage (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.8%
Round Table Exploitation—August 3, p. 110; September 21, p. 58.

Centennial Summer (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—105.3%
Round Table Exploitation—July 20, p. 60; August 24, p. 62; September 28, pp. 53, 58.

Claudia and David (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 31, p. 52; September 21, p. 55; September 28, p. 53.

Courage of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108; September 14, p. 50; September 21, p. 55; October 5, p. 55; October 12, p. 70.

Down Missouri Way (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 21, p. 59; September 28, pp. 52, 56.

Easy to Wed (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—112.7%
Round Table Exploitation—May 18, p. 58; August 24, p. 63; September 7, p. 54; September 28, p. 56; October 5, p. 54; October 12, p. 65.

From This Day Forward (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.7%
Round Table Exploitation—May 4, p. 52; May 18, p. 58; June 8, pp. 50, 51; June 15, pp. 60, 63, 64; June 22, p. 51; July 27, p. 51; August 3, p. 51; August 24, p. 65; September 28, p. 57.

Gallant Bess (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 21, p. 56; October 5, p. 50.

Gilda (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—110.6%
Round Table Exploitation—April 27, p. 54; May 11, pp. 62, 65; May 18, p. 56; May 25, pp. 56, 60; June 15, p. 60; July 13, p. 45; July 20, p. 64; July 27, pp. 51, 54; August 3, p. 109; August 10, p. 47; September 28, p. 58.

God's Country (Screen Guild)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 14, p. 51; September 28, p. 58.

Her Kind of Man (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 11, p. 60; June 8, p. 52; August 3, p. 111; August 17, pp. 55, 60; September 14, p. 50.

If I'm Lucky (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 5, p. 55; October 12, p. 66.

Make Mine Music (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, p. 58; July 27, p. 51; August 17, p. 58; August 31, p. 55; September 7, p. 55; September 14, p. 56; September 21, p. 54; September 28, p. 57.

Mr. Ace (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—October 5, p. 55.

Monsieur Beaucaire (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.4%
Round Table Exploitation—September 14, pp. 54, 55; September 21, p. 54; October 5, p. 50.

A Night in Casablanca (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—May 4, p. 62; June 15, p. 62; July 13, pp. 45, 47; July 20, pp. 59, 64; August 3, p. 105; August 10, pp. 43, 46; August 24, p. 60; August 31, p. 51; September 7, p. 55; October 12, p. 67.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Night Train to Memphis (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 7, p. 57; September 28, p. 57; October 5, p. 55.

Our Hearts Were Growing Up (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 31, p. 51; September 21, p. 57.

The Searching Wind (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 21, p. 57.

Sister Kenny (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 5, p. 52.

Smoky (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—September 14, p. 50; September 28, p. 53; October 5, pp. 53, 55.

The Strange Love of Martha Ivers (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—107.5%
Round Table Exploitation—September 14, p. 54; September 28, p. 52.

Three Little Girls in Blue (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 5, p. 52.

Thrill of Brazil (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 28, p. 53.

Till the End of Time (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 28, p. 52.

Two Guys from Milwaukee (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—104.6%
Round Table Exploitation—August 3, p. 104; September 21, p. 55; September 28, p. 52; October 12, p. 65.

Two Sisters from Boston (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—118.3%
Round Table Exploitation—May 11, p. 60; June 8, p. 50; June 15, pp. 60, 63; June 29, p. 52; July 13, pp. 45, 48; July 20, p. 59; July 27, pp. 53, 54; August 3, pp. 105, 108; August 17, pp. 55, 58, 61; August 24, p. 61; September 28, p. 58.

Young Widow (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, p. 63; July 6, p. 68; August 10, p. 47; August 24, p. 62; September 7, p. 54; October 5, p. 53.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3251-3252, issue of October 12, 1946.

Feature product listed by Company on page 3263, issue of October 12, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3264
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3228
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3228
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3264
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Oct. 26,'46	....	.....	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Betty Co-ed	Col.	....	Jean Porter-William Mason	Nov. 28,'46	....	.....	....	....	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m.	Aug. 24,'46	3162	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3264
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 2,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Oct. 1,'46	68m	Oct. 19,'46	3263	3186	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3264
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3264
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3264
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3264
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Oct. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Nov. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	....
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	...
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Oct. 21,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3264
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3264
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	...
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKQ	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	...
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Not Set	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	...
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'45	98m	Sept. 7,'46	3185	2778	3264
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3228
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	...
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 14,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	...	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	...
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bell-(Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
Dow Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	....	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3228
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3228
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3228
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Oct. 21,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnett	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Nov. 11,'46	....	.....	....	....	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
London Town (Brit.) (col.)	Eagle-Lion	....	Sid Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
Lone Star Moonlight	Col.	....	Ken Curtis-Joan Barton	Nov. 14,'46	....	.....	....	....	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Dijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two World (Br.) (Color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	....	.....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3264
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Nov. 9,'46	....	.....	....	3240	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3264
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	....	.....	....	3031	...
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'45	97m	.....	....	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3264
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3264
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	....
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 15,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3228
Notorious Gentleman	Univ.	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	....	.....	....	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty- John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	...

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec.25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (Brit.)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	.....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3264
Secret of the Whistler	Col.	....	Richard Dix-Leslie Brooks	Nov. 7,'46	....	.....	....	....	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 2,'46	....	.....	....	3240	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Dec. 6,'46	....	.....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
ister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3264
ix Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3264
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Nov. 23,'46	....	.....	....	3240	....
Song of the South (Spcl.) (Col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	....	.....	....	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	....	....
Step By Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Oct. 27,'46	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3264
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
† Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Oct. 25,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Nov. 16,'46	....	.....	....	3240	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	....	Charles Starrett-Smiley Burnette	Nov. 21,'46	....	.....	....	....	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Texas Jamboree	Col.	7227	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (Color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3264
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....

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Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3228
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	...
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	...
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3264
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	....	.....	....	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3264
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31, 46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	(T) Sept. 30,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	....	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 3,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Eliott-Bobby Blake	Dec. 21,'45	55m	Jan.19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit).	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'46	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Oct. 19,'46	....	.....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Honor (formerly Short Happy Life of Frances Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23, '46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

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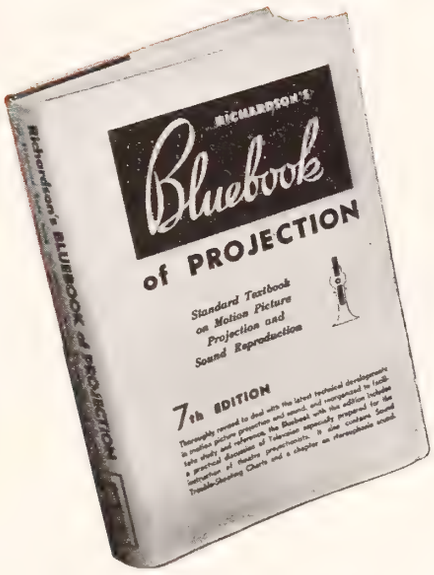

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest

Never Say Goodbye

Notorious Gentleman

Spring Song

The Brute Man

Wife Wanted

The Girl and the Devil

AMICI CURIAE POUR ARGUMENTS INTO DECREE SUIT HOPPER

Industry Research Must Not Falter, Byron Price Tells SMPE Convention

Majors Push Forward in Overseas Campaign of 16mm Release Operation

VOL. 165, NO. 4; OCTOBER 26, 1946

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M-G-M presents The Top Mystery Romance of the Year!

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Jack L. Warner
Executive Producer

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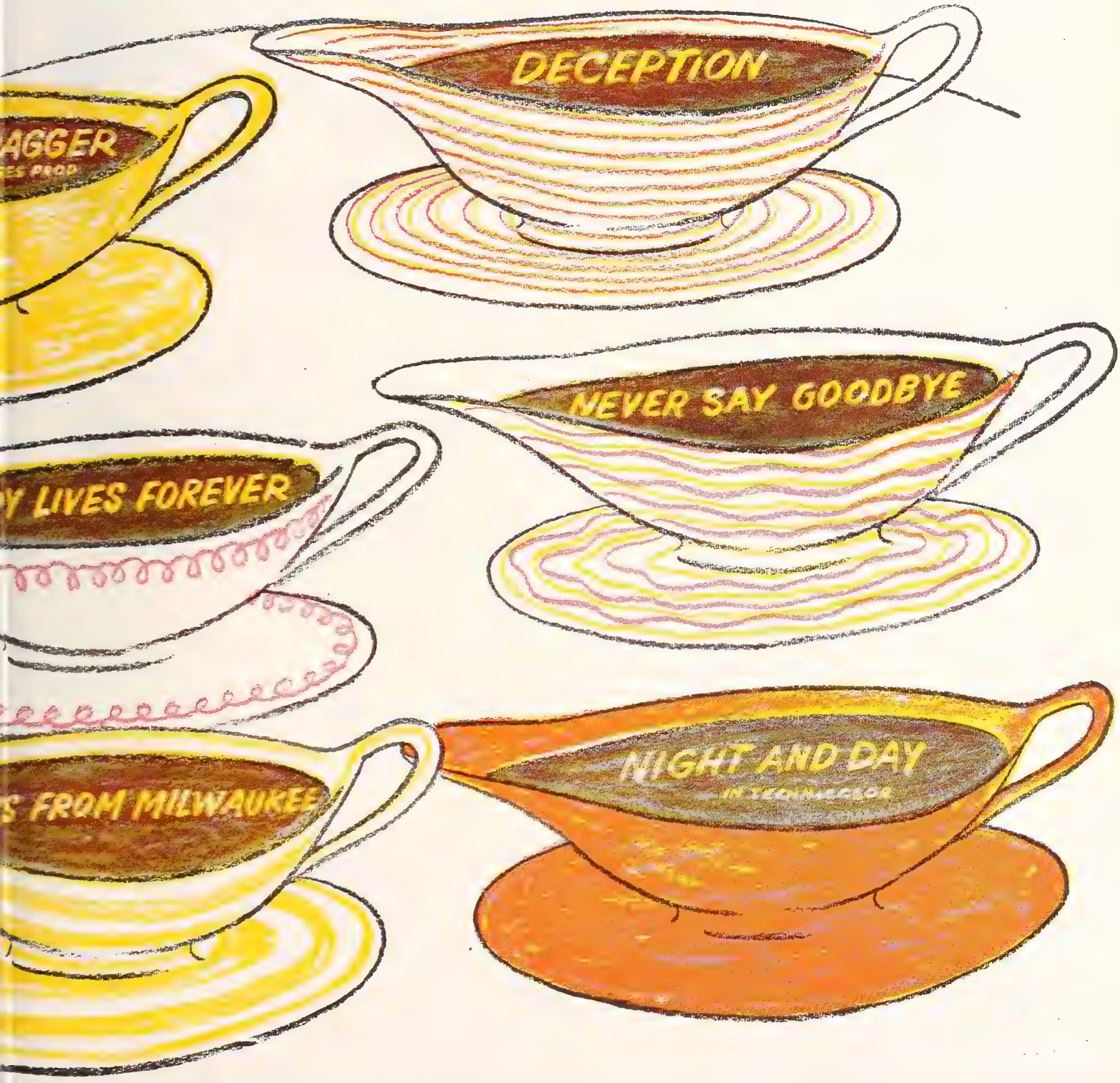
DECEPTION
AGGER
NEVER SAY GOODBYE
Y LIVES FOREVER
NIGHT AND DAY
IN TECHNICOLOR
S FROM MILWAUKEE

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"AN ACHIEVEMENT! THE VERY PINNACLE!"
—Film Daily

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—M. P. Herald

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *Terry Ramsaye, Editor*

Vol. 165, No. 4 — October 26, 1946

SO MANY FRIENDS

THE decree hearings in that Government suit down at the courthouse in Foley Square this week became the biggest trade practice conference in the long, controversial and complex career of the industry. The issue legally would seem to be between the Department of Justice and a list of defendant corporations, on issues pertaining to the trust laws and the distribution of pictures. But with the developments of the day everybody seems to be in court and intent upon getting into the decree writing—that is, everybody except the box office customers who, after all, might be considered the real parties at interest.

The public's seats in the courtroom have been filled with motion picture personages from near and far. The case has now, after these years, developed some real drawing power of its own.

A real touch of whimsy arrived with the appearance through counsel of the auctioneering firm of Joseph P. Day, which seems to have got in on the contention that it is expert in auctioneering and thinks it could sell pictures, too.

Presentations from *amici curiae* have been coming in like a flutter of arriving pigeons. There is an amazing number of those *amici*. In fact, there are more of those helpfully minded "friends of the court" than there are litigants. And everyone of them is a friend of the industry, too. The courthouse is a house of many friends.

This much is clear: There are several concerns which desire to sell some motion pictures. There are some thousands of theatres that want to buy them. A law case in which many of these persons and interests are aligned with neither the plaintiff nor the defendant is seeking a decree which must affect them all.

■ ■ ■

GOOD-BYE, JOE FINN

LAST week, in Chicago, Mr. Joseph H. Finn, journalist and advertising expert extraordinary, passed to his reward at the age of 70. He was importantly one of the very first of his craft to exert influence upon the industry of the motion picture.

After abundant and sometimes exciting experience in the dynamics of Chicago newspapering, Joe, in the remote year of 1908, went into advertising. He discovered the art of public relations before there was a name for it. As the advertising advisor of the *Chicago Tribune* he made first contact with the screen in the promotion of "The Million Dollar Mystery", a serial presented for revenue in the theatre and for circulation purposes in the pages of the paper. The picture paid the investors in the Syndicate Film Corporation 700 per cent and jumped the *Tribune's* circulation about 20 per cent, a terrific gain in those distant days.

It should be recorded for history that the distribution of "The Million Dollar Mystery", distributed by the Mutual Film Corporation, was the first actually professional job of merchandising done in this industry. The advertising and promotion, and even the allocation of prints, were decided on the Finn plan. He was a voice of authority and full of statistics when there were none. Many the year later he explained and admitted.

"The fact was," said Joe, "nobody knew anything. I decided that any good popular product would be a better guide than guessing. So we based our campaign and plans on the known performance of Snyder's Catsup, where we could count the bottles."

It was Joe's idea, back in the autumn of 1915, when George K. Spoor was making Charles Chaplin inaccessible, that J. Casey Cairns, Finn agent, should make up as a cowboy extra and ride into the Essanay Studio at Niles to present Mutual's offer. Casey did and Mutual won. History came out of that.

Also it was Joe Finn who, having lured Terry Ramsaye from *The Tribune* to cinema and the post of advertising manager of the Mutual Film Corporation, walking down Broadway one night, in 1915, observed: "That little paper out in Chicago, Martin Quigley's *Exhibitor's Herald*, is going to get along; better keep it on the schedule."

Somehow, things worked out the way that Joe said they would. He always knew where he was going.

■ ■ ■

CHICKEN and EGG

A DECIDED authority of experience is behind that expression of Mr. M. H. Aylesworth before the Television Conference the other day, when he insisted that the new medium would be finding its way when it is really available. Reasoning out of his years of radio development he observed: "I have always believed and believe now that as soon as you are able to produce and distribute television sets the programs will necessarily follow."

That assuredly was the case in radio, which fumbled about as a gadget of appeal mainly to profound gadgeteers a long time before it got enough distribution to let the automatic creative forces of an audience get to work on the art.

You have to have chickens to get eggs, you have to have eggs to get chickens. That is the receiver-set-and-program problem. The start is inevitably tedious. It has been so in all the mass arts.

■ ■ ■

A PART of Hollywood's studious pursuit of public acceptance of material is to be recorded in the exceptional number of current and coming productions based on books which have enjoyed wide readership, including some which already have been processed by the stage.

Thirty-four titles are listed in an incomplete compilation by the Public Information Committee of the Motion Picture Industry. They start with "A" and "Anna and the King of Siam" and run to "Y" and "The Yearling" by Marjorie Kinnan Rawlings.

The range of subject and treatment is notably diverse, including history, adventure, sheer romance and considerations of assorted eccentricities of human types and conduct. The span of time in authorship runs from de Maupassant to today's Niven Busch. It is a rich array, a pageant of lives and living. There's box office in it.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Sailors

Eric Johnston is on his way to Europe at last. The president of the Motion Picture Association was to have sailed on the *Queen Elizabeth* Friday on the first leg of his long protracted tour of Europe. Aboard with him were his assistant, Joyce O'Hara; Gerald Mayer of the MPA International department, and Irving Maas, general manager of the Motion Picture Export Association.

And still more industry representatives were to sail: Adolph Zukor, Paramount board chairman; George Weltner, president of Paramount International; James Perkins, managing director in Great Britain for Paramount, and a delegation which will be presented to the King and Queen of England at a command performance November 1. The delegation includes: Ray Milland, Pat O'Brien, and Walter Wanger and his wife, Joan Bennett.

Mr. Johnston is expected to appoint a British representative for the Production Code Administration while in London.

AMICUS Curiae proposals flood court at Decree hearings Page 13

ON THE MARCH—Red Kann in comment on industry affairs Page 24

SMPE expands research plans at Hollywood convention Page 25

CANADIAN Odeon circuit to add 64 new houses in four years Page 28

MAJORS push release plans for 16mm product in overseas market Page 33

Court sustains circuit ban on "Outlaw" dates in New York Page 36

DEPINET, back from Europe, sees no reason for gloomy outlook Page 41

NATIONAL SPOTLIGHT—Notes on personnel across the country Page 44

KUYKENDALL, MPTOA leader many years, dies at age of 59 Page 50

ARMY acquires product for showing in various occupied zones Page 53

SERVICE DEPARTMENTS

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Hollywood Scene Page 42

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Picture Grosses Page 65

Short Product at First Runs Page 56

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Advance Synopses Page 3274

Short Subjects Page 3274

Short Subjects Chart Page 3275

The Release Chart Page 3277

Trucolor

REPUBLIC'S exclusive color process, Trucolor, will be printed on safety film. To do this, the company will spend $1,600,000, expanding its Fort Lee, New Jersey, and Hollywood laboratories. The use of safety film will allow greater latitude in handling and protecting Trucolor, Herbert J. Yates, Republic president, pointed out. Trucolor will be protected by patents for which applications are now being made in all countries where American copyright is recognized, he added. He said also that at least 18 features and six short subjects in the company's 1946-47 program will be in Trucolor.

Shows and Taxes

THE TREASURY Department made public in Washington this week a report showing that 2,897 motion picture corporations paid $44,000,000 in income taxes and $103,000,000 in excess profits taxes for 1943. The report listed motion pictures as one of the country's leading industries in both corporate income and excess profits tax.

Anniversary

THE PARAMOUNT theatre in the heart of Times Square will celebrate its twentieth anniversary next month while it is playing Paramount's "Blue Skies."

The Paramount opened in November, 1926, with "God Gave Me Twenty Cents" and a stage show.

The land on which the Paramount stands was owned for 416 years by that well-known family of land owners, the Astors. It was sold in 1919 by Vincent Astor. In 1922 Adolph Zukor bought the property and in November, 1925, the drills began boring into the rock for the foundation of the building and the theatre.

When the theatre first opened it was run on a policy of screen attractions combined with stage presentations according to the Radio City Music Hall idea. Then big-name entertainers were brought in. Maurice Chevalier played the Paramount for $15,000 a week. Now the theatre operates on a screen and band show policy under the direction of Robert M. Weitman.

Czech Western

FROM PRAGUE comes a report of a Western which was produced to discourage people from reading Westerns, but which is enjoying a Western's traditional popularity. The picture is a story about South American gauchos. It was produced in 1945 during the German occupation and was titled "Pancho Gets Married." Designed to poo-poo the cowboy and gaucho element in literature, the feature opens with a closeup of a magazine in which the film's original story supposedly appears and closes with a scene of that magazine being burned. There were long discussions over whether the film should be released or not. Recently it was released in three first-run theatres and attracted very good box office. The public may regard it as a strange sort of Western, but most Westerns are popular in Czechoslovakia.

Abuse

WILLIAM S. PALEY, chairman of the board of the Columbia Broadcasting System, turned on the hand that feeds him and in a speech delivered in Chicago Tuesday charged that radio broadcasting was filled with "advertising excesses" and "too high a percentage of commercial copy or material which is irritating, offensive, or in bad taste when projected into the homes of America." Speaking at the 24th annual convention of the National Association of Broadcasters, Mr. Paley said "competition for economic survival" does not excuse questionable advertising practices which are "not the advertiser's fault, but the broadcaster's." He urged an industry-wide code of standards, supported and publicized by the broadcasters, to control "these questionable practices." Mr. Paley said that "the growing volubility of our critics cannot be disposed of simply by our deciding in the privacy of our offices that they don't know what they are talking about. . . . The fact of the matter is that a medium which gives most of the people what they want is being widely attacked."

Writing Actor

DAVID NIVEN, one of Mr. Samuel Goldwyn's British stars, has turned Hollywood columnist and has joined the staff of the London *Express* as Hollywood correspondent at the invitation of Lord Beaverbrook. A fixed policy of the actor's chatter column, according to Mr. Goldwyn's press agent, will be "never knock another actor."

Allied Gift

PROCEEDS from the Allied Presidential Inaugural Dinner, given by the motion picture industry in Chicago last May in honor of Jack Kirsch, elected to the national presidency of Allied States Association, have been distributed to six charitable organizations. A sum of $2,000 has been divided among: Greek War Relief, B'nai B'rith Leo N. Levi Memorial Hospital, LaRabida Sanitarium, Shriners' Hospital for Crippled Children, Catholic Charities of Chicago and Visual Education Department of the Sinai Religious School.

Riot Call

THE HELP still is inclined to talk back. A projectionist in a San Francisco neighborhood theatre was awakened by angry voices from the audience, complaining that his nap had caused a mixup on the screen. The projectionist stuck his head out of the booth and yelled at the audience. The audience responded in kind, some patrons threatening to take place apart. Police, 11 carloads of them, answered a riot call and found the customers demanding a refund. The police restored order. Henry Pincus, the manager, got the show going again—with a new projectionist.

Commuter

A THEATRE management student enrolled in New York University's Motion Picture Theatre Management course is commuting to his class from Washington by plane each week. The student is Earl Layton, 22-year-old treasurer of the Earle theatre in Washington, D. C. Each Thursday afternoon he leaves the city on an American Airlines plane for New York City. After his class, he hurries to LaGuardia airfield and flies back to Washington. He estimates his fare will amount to about 10 times his tuition fee.

Reds: Continued

WHO is Hans Berger? Hans Berger, according to Communist spokesmen, is a *nom de plume*. Hans Berger, according to others, is one Gerhard Eisler, a German refugee living now against his will in a New York walk-up flat. He is also, according to Louis F. Budenz, former *Daily Worker* editor, and now Fordham economics professor and anti-Communist crusader, the power behind the Communist scene.

The whole affair, which broke as Eisler was preparing to board a Russian ship in New York harbor, was thoroughly aired in metropolitan papers, and will receive more publicity when Mr. Budenz substantiates his charges before a Congressional un-Americanism committee.

It also dragged in Holiywood. Eisler has a brother, Hanns. Hanns is a "successful" writer of music for movies. He scored recently the Cary Grant-Ethel Barrymore vehicle, "None But the Lonely Heart." He also wrote songs such as "The Comintern," a sample of whose verse is:

"We're coming with Lenin for
Bolshevik work
"From London, Havana, Berlin
and New York."

In Moscow, meanwhile, Sergei Eisenstein, no longer the Soviet's great producer, admitted forgetting himself in recent years. Said he: "We artists temporarily forget those sublime ideas to whose service our art is dedicated."

Credit

RECOGNIZING the work of the American Humane Association in supervising film sequences in which animals are employed, Warner Bros. will hereafter give screen credit to the organization, Jack L. Warner, production head of the studios, has announced in Hollywood.

Mr. Warner said that it is not only important "that animals be given humane treatment, but the public should have the assurance that animals used in motion pictures are receiving proper handling." Toward this end, forthcoming Warner Bros. releases, such as "Stallion Road," a story of California horsebreeding, will carry the credit line. "Produced with the cooperation of the American Humane Association."

Richard C. Craven, Hollywood director of the AHA, expressed delight with Mr. Warners proposed plan.

Free Speech

LOEW'S INTERNATIONAL has decided to play school teacher and is offering to its employees free classes in all foreign languages. Participation is voluntary, but the pupil will be dropped following two successive unexplained absences. No grade cards will be kept. Lessons will be given after office hours twice a week and at company expense. The majority of employees have chosen to study Spanish. French, Portuguese and German have also been selected. But the biggest surprise, says Loew's, is the number of pupils who wish to study English.

PEOPLE

SPYROS SKOURAS, president of Twentieth Century-Fox, has resigned from the presidency of the Greek War Relief Association, it was announced at the annual meeting of that group in Chicago, Sunday. Mr. Skouras served for six years.

S. L. SEIDELMAN, chief of PRC's foreign department, left New York last weekend for Hollywood en route to the Far East to investigate film conditions there.

FRANK CAPRA, Hollywood director, this week is celebrating his 20th anniversary as a director.

ALAN E. FREEDMAN, president of the De Luxe Laboratories, New York, received the War Department Certificate of Appreciation Monday for his services during the war.

JACK VOTION, head of RKO Radio production activities in Europe, last Thursday arrived in Paris from London to confer with Rene Clair on RKO and Pathe film production.

GEORGE PABST, with the 20th Century-Fox exchange in New Orleans for 14 years, has resigned to join Screen Guild Productions there.

PAT WALLACE, daughter of the late EDGAR WALLACE, arrived in New York Sunday from London to conduct a talent search for the J. Arthur Rank Organization.

H. M. ADDISON, formerly with Loew's Theatres and the Schine circuit, has been appointed exploitation chief of PRC in the Atlanta territory.

JOHN BALABAN, head of Balaban & Katz in Chicago, has been appointed co-chairman of the South Side Division of the Jewish Welfare Drive.

ABE TEITEL, owner of the World Playhouse in Chicago, was host to 100 members of the press at a luncheon last week at the Congress Hotel in celebration of the theatre's 13th anniversary.

J. E. LOVELETT, film salesman who left the Minneapolis Monogram staff several months ago after three years with the company, has been named northern Minnesota sales representative for the Minneapolis Columbia branch.

C. CLARK STOVER, JR., has resigned from the legal department of the American Broadcasting Company in New York to accept a partnership in the law firm of Spier and Kerbeck.

MORT BRAMSON, formerly with Universal in Washington, has joined Film Classics as a traveling auditor.

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THIS WEEK the Camera reports

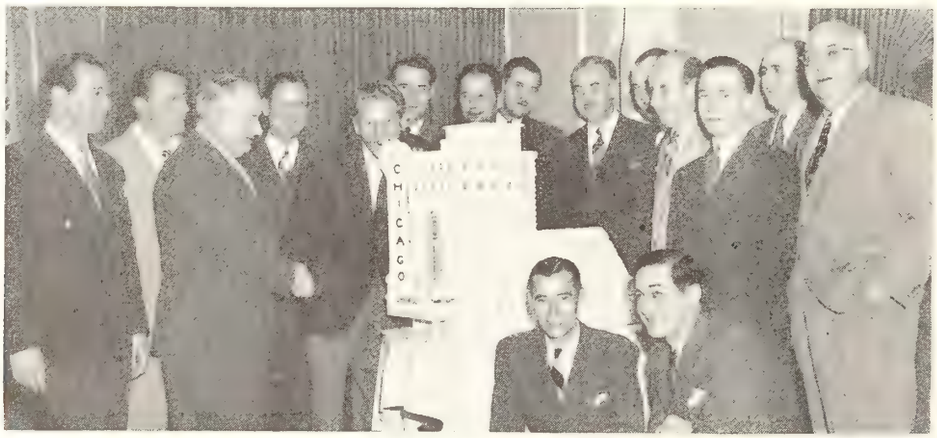
Metropolitan Photo

ANNOUNCEMENT, of the new Opera Film Company, in New York, last week. Above, Ludwig Berger, producer-director, and Alexander Kipnis, president.

UNIVERSAL'S NEW HOME in New York City, left. On Park Avenue, it will be 21 stories high, air conditioned, and ready by May.

By the Herald

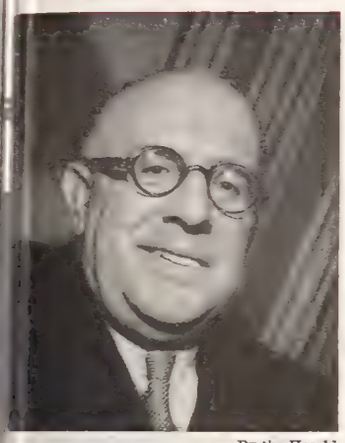
SIR ARTHUR JARRATT, managing director of British Lion, arrived in New York, Monday, on the *Queen Elizabeth*. He reports production booming in England. See page 34.



Philip Weinstein

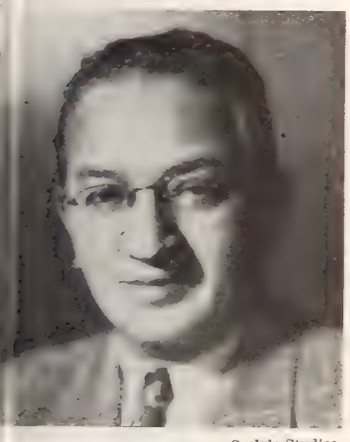
CELEBRATING 25 years of the Chicago Theatre, John Balaban gave a cocktail party last week at the Ambassador East Polo Room. Above, grouped around a model of the house, are Balaban & Katz men who served on the old staff. They are Charles Nesbett, now co-manager; William Holden, now a district supervisor; Ed O'Donnell, now manager of the Marbro; McNeill Smith, managing the Gateway; Danny Kaye, a guest; Dean Jones, United Artists manager; Ray Thompson, Chicago Theatre co-manager; Bill Studdert, Southtown assistant manager; Ambrose Conroy, Apollo manager; Ray Thomson, Northtown manager; Mr. Balaban; George Brandt, Tivoli manager; William Methe, Roosevelt manager; Walter Immerman, B. & K. general manager; James Cassin, Maryland manager, and Ted Boisumeau, Belmont manager.

SIGNING, in Hollywood, for music. Harry Warren, left, signs the deal whereby Harry Warren Music, Inc., joins Loew's, Inc., family of music publishers. Louis B. Mayer, MGM studio head, is in center and Charles C. Moskowitz, Loew's, Inc., treasurer, is at right.



By the Herald

RNEST FREDMAN, publisher-
ditor of the *Daily Film Renter*,
nother *Queen Elizabeth*
rrival from London. A vaca-
ion, it's his first to be en-
oyed in 14 years.



Carlyle Studios

David Miller.

Carlyle Studios

DAVID MILLER, top, and
Lester Zucker, above, will be
onored at dinner, October 28,
y the Cleveland Variety Club.
Mr. Miller has been transferred
o the Universal Buffalo-
Albany-New Haven district
nanagership. Mr. Zucker has
ecome J. Arthur Rank field
epresentative.

By the Herald

BALDWIN BAMBRIDGE,
Tahitian exhibitor and importer,
has been a New York visitor.
He owns the Bald-
win Theatre, Papeete.

WITH HIS FIELD MEN, William R. Ferguson, head of table, discusses plans for the tour of Bess, "horse with the human mind", who is the star of "Gallant Bess". Seated in clockwise order, and excepting Mr. Ferguson, are Bert McKenzie, Boston; James Ashcraft and Ed. Gallner, Philadelphia; Tom Baldridge, Washington; Floyd Fitzsimmons, Albany; Elliott Foreman, New York and New Jersey; Bryan Lee and C. B. Carrier, home office, and Howard Herty, Los Angeles, Bess's advance man.

JERRY I. ZIGMOND has been given an executive post in Paramount's theatre department. He will assist Edward L. Hyman, northern operations liaison. Mr. Zigmond for many years has been in the field for the company.

By the Herald

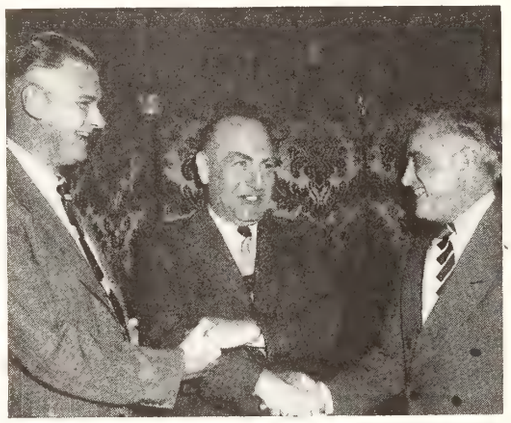
COCKTAILS IN NEW YORK, as
William Dozier, Universal-International production executive, introduced eastern story editor, James Poling, and assistant, Florence Odets. Left to right, Robert Benjamin, Mr. Dozier, Mr. Poling and Miss Odets.

By the Herald

AND MORE COCKTAILS, as
Monogram introduced to the press
Renie Riano, the "Maggie" of its
"Bringing Up Father". Above,
Miss Riano, right, displays her rolling pin
to writer Thyra Samter Winslow.

WARNER CLUB annual meeting, in New York. Stuart Aarons, second from right, seated, is the new president. At the right, seated, is Robert McGuire, new vice-president; others seated are Harry Mayer, vice-president in charge of social activities, and Ruth Weisberg, welfare vice-president. Standing are Fred Stengl, claims vice-president; Theodore Kupferman, secretary; Robert Salomons, treasurer; Bernard Rosenzweig, membership vice-president, and Sam Wolowitz, assistant treasurer. Robert McGuire, vice-president, is not pictured.

HERBERT J. BENNIN, right, who has been with MGM for 18½ years, has been appointed St. Louis manager. John J. Maloney, central sales manager, turns the office over to Mr. Bennin. He succeeded Frank Willingham, on leave of absence for illness.

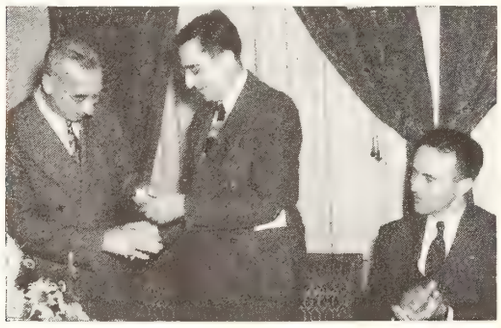


North Shore Photographers

IN CHICAGO, John Bannan, left, assuming managership of Universal's Chicago exchange, and Manie Gottlieb, Chicago district manager, right, bid success to Edward Heiber, who goes to Kansas City as district manager for Universal Midwest exchanges. The occasion was a farewell dinner to Mr. Heiber at the Drake Hotel.

By the Herald

JOSE GUSTAVO PALACIOS, Venezuelan circuit general manager, is a New York visitor these days. With his wife, he is on vacation. His circuit, in Caracas, is the Cine Unidos.



Colonial Studios

IN RICHMOND, at Neighborhood Theatres, Inc., 20th anniversary celebration, president Morton Thalhimer, left, presents Sam Bendheim, Jr., vice-president, with the first 20-year service pin. At right is Arthur Deekens, home office accountant.

Albert Grivel

GOING PLACES. Those perambulating executives, Ned E. Depinet, RKO Radio Pictures vice-president; Phil Reisman, foreign sales vice-president, and Sam Dembow, Jr., Golden Productions president, on the mark, at Geneva, Switzerland. Mr. Depinet and Mr. Reisman arrived in New York late last week. See page 41.

Benjamin Kaplan and Morris Ernst, SIMPP counsel, and Thurman Anold, ATA counsel. [All photos by the Herald]

Abram F. Myers, CIEA - Allied general counsel.

Donald Nelson, president of the SIMPP.

Jesse Stern, who represented the CIEA.

Harold Eskin, independent circuit owner.

Fred Wehrenberg, MPTOA president, and Herman Levy, general counsel.

AMICUS CURIAE PLEAS FLOOD COURT AT DECREE HEARINGS

Judges Hear Argument on Auction Selling; Majors Submit Alternate Plan

by RAY LANNING

In its ninth year of false starts and uneasy truces, the Government's anti-trust suit against Paramount *et al* got off to another grudging and grumbling start Monday as briefs and brief cases, lawyers and judges, poured into New York's Foley Square to converge on the sedate temple that is the U. S. Court House and there attempt to forge a final decree out of a hundred proposals, a hundred objections.

By midweek it was evident that there were as many various areas of violent disagreement as there were back in July, 1938, when the Government first filed its suit—a suit based on an investigation going back as far as October, 1929, when the Thacher decision held that the standard contract arbitration clause was illegal.

Since then the case has been snow-balling, principally because of the competitive bidding order in the proposed decree handed down by the court last June. The enormous proportions which the case has attained was illustrated Monday when counsel for five country-wide independent organizations and counsel for large groups of independent producers joined as *amici curiae* with the tablesful of lawyers representing the five majors, the three minors and the Department of Justice.

The three presiding judges, Augustus N. Hand, Henry W. Goddard and John Bright, were outnumbered ten to one.

Competitive Bidding Chief Point of Argument

Principal reason for the impressive array of expensive legal talent was the competitive, or auction, bidding order of the court. The Justice Department said it did not want it. The defendants said they would tolerate it, but pointed out it was cumbersome, expensive and tedious. And the exhibitor emphatically said: take it out of the decree.

The exhibitors flooded the court with petitions to intervene in the case on that issue. The American Theatres Association, Southern California Theatre Owners Association and Confederacy of Southern Associations asked for permission to intervene actively on the issue. The Conference of Independent Exhibitors and the Motion Picture Theatre Owners of America asked to come into the case *amici curiae* so they could advise against auction selling. Only Radio Center, Inc., operating the Mosque theatre in Newark, N. J., thought the practice was all right and wanted in as *amicus curiae*.

Independent Producers Also Seek Court Status

For other reasons, the independent producers—Vanguard and the Society of Independent Motion Picture Producers—wanted in as *amici curiae* and an auctioneering company, John P. Day, appeared, too, for friend of the court standing to offer its plan for auctioning film through auctioneers in 31 cities. Everyone had suggestions. Few agreed with the court.

At mid-week it was indicated that the court would deny the petitions of CSA, ATA, and SCTOA for intervention but would permit these organizations, as well as the others, to appear *amici curiae*.

So telling was the opposition to competitive bidding that Judge Hand admitted from the bench Tuesday that "without committing ourselves . . . we have been moved by the large attack on a competitive bidding system."

The judge prefers "competitivve bidding." I never, he remarked, said anything about "auction block."

Other indications that the judges might modify their original order stating "each license shall be offered and taken theatre by theatre and picture by picture," were noted when the bench indicated it might listen to an alternative proposal of the majors and when the judges directly addressed CSA's counsel to ask: "Do you have an alternative to suggest to competitive bidding."

In its first sessions, the judges also indicated they might favor competitive bidding on a flat rental basis ("Wouldn't that cure many of the ills you find in competitive bidding?" Judge Hand asked) and that they were opposed to a ban on cross-licensing of features to back up competitive bidding as asked—and demanded—by Robert Wright of the Department of Justice.

Further, Judge Hand said that he felt that under the order it would be possible for the distributors to sell a year's program in advance with the proviso that the sale of one feature was not conditioned upon the sale of another, not withstanding the Government's wishes to the contrary.

The criticism of the bench in regards to competitive bidding was so strong and from so many different quarters that when Mr. Wright told the court he had no objections to a certain minor proposal of the defendants, Judge Bright observed wryly that that remark was the first kind remark to be passed on the judge's decision all day.

Tuesday Discussion Centered Upon Decree Proposals

With the briefs for intervention out of the way Monday, the court turned its attention Tuesday to a discussion of the decree proposals, covering approximately one-third of those contained in a foot-long, four-columned document prepared by the defendants for comparison of the court's, the Department's and the majors' proposals.

Highlight of Tuesday's session was a proposal that auction selling might possibly be replaced by an injunction against arbitrary refusal to grant run. According to Whitney North Seymour, who outlined the plan, disputes arising from such a provision, if written into the final decree, could be settled through "continuation and expansion" of the arbitration system.

Judge Hand suggested the defendants discuss that proposal with counsel for the intervening exhibitor groups to see if they could find some area of agreement. He indicated the court might consider the idea if the independents found it acceptable.

Majors' Attorneys Fight Cross Licensing Ban

Biggest arguments of the day were over the question of a ban on cross licensing and over a suggestion, advanced by Joseph Proskauer for the majors, that the defendants should be permitted to ask bidders what ad-

(*Continued on following page*)

THE HEARING

(*Continued from preceding page*)

mission prices they were prepared to charge. Then opined Mr. Proskauer: "The decree should provide that we may ask the bidder to state the admission price he will charge. . . . The distributor must know this for evaluating the bids he receives."

Mr. Wright was up on his feet fast after that remark and reported the Department of Justice would rather have no prohibition against price fixing (there is one and a definite one in the proposed decree) than have the one proposed by Mr. Proskauer. This reflects Mr. Wright's earlier statement that he would rather move for dismissal than accept the defendant's proposed decree.

Judge Suggests Flat Rentals To End Bidding Problems

But if Mr. Wright was not satisfied with the suggestion, neither was Judge Bright who said from the bench: That request implies that an exhibitor had better charge a certain admission or he won't get the film.

Then Mr. Proskauer confessed. Everybody, he said, knows what everybody else is charging. What's the argument?

At this point Judge Hand interjected his remark about ridding competitive bidding of its problems by conducting it on a flat rental system—something the Department of Justice would like to see.

Mr. Proskauer was aghast at this suggestion. Yes, he said, that would rid us of the problem and so would putting a torch to our theatres and jumping in the river.

Mr. Proskauer was just as vehement on the subject of a ban on cross licensing.

Mr. Wright started the argument. Without cross licensing, he declared, auction selling would be more harmful than beneficial. Ringing the changes on this theme, he went on to state that unless the court was prepared to adopt such a ban competitive bidding would amount to a system of selling which only the majors want. And then again: The cross licensing prohibition, he said, is the only provision, short of divorcement which would supply the industry with independent outlets which would break the monopoly of the companies.

Argues Prohibition Would Amount to Divorcement

Mr. Proskauer insisted that a cross licensing ban amounted to divestiture, a remedy which, he said, Mr. Wright could not get out of his mind. Such a ban, he said, would, in effect amount to a ruling that "you can keep your theatres, but you can starve with them. . . That is slow death, worse than the immediate decapitation with which you have threatened us."

The ban was also questioned from the bench when one of the judges asked if such a ban would not close up some of the defendants' theatres because of lack of product. Mr. Wright replied he believed the ban would encourage production and theatre building and that the existing theatres would not have to close. Mr. Proskauer answered this with the statement that the defendants' theatres would be closed 65 per cent of the time if such a ban were included.

He characterized the suggestion as "the most bizarre proposal ever made in an anti-trust case. . . . a *non-sequitur* that falls by its own weight . . . everybody would have a chance bid for pictures but the theatre-owning defendants."

There the matter rested and the court was to have resumed Thursday.

The intervention briefs were submitted, accompanied by varying amounts of oratory and rhetoric Monday in the black, gold and red chamber of the court. The prevailing tone of the oral statements was that the court should enjoin the defendants from those practices found in violation of the law and then open the door to free enterpri which would be an effective substitute fo auction bidding.

The arguments for active interventio were handled by Thurman Arnold and Pa Williams for the ATA, filing in conjuncti with SCTOA, and by John G. Jackson an Robert Barton, Jr., for CSA.

After the Lust brief for an appeal fro a decision by the American Arbitration Ap peal Board, was heard the bench indicate that Mr. Jackson was to present CSA brief. He deferred to Mr. Arnold.

Mr. Arnold reported his group sought in tervention solely on the auction selling is sue. Confidently, he listed three "error of the court" in decreeing competitive bid ding:

The regulations are presumably for th benefit of the wrong-doers, but their im pact is upon the innocents, he said.

Where supply is restricted or controlled as it is in the industry, competitive bid ding does not mean competition — a error, says Mr. Arnold, in the economic of the decree.

There is no standard commodity fo competitive bidding and no standards fo judging the bids but the business judge ment of the defendants.

The result of these "errors" will destro the independents, Mr. Arnold believes.

Competitive bidding would increas monopoly, he said, protect only the recipien of the bid, and make exhibitors pay more fo scarcer product.

Mr. Arnold does not believe the court ha the power to decree competitive bidding, bu if it does have the power, then Mr. Arnol believes that auction selling is "an impracti cal suggestion creating monopoly."

Mr. William's arguments gave specifi support to Mr. Arnold's general statements His "acute and searching obligation" t show what the independent was suffering was cut short at the beginning when Judg Hand interrupted to say he thought it "ab surd" that Mr. Williams should tell th court of his "housekeeping." Mr. William the judge felt, need not have discussed hi position in the litigation which resulted i the Consent Decree.

Sees Competitive Bidding Ending Industry Stability

Competitive bidding, Mr. Williams asserted, "will remove every element of stability" and "introduce chaos" into the industry. Exhibitors, he declared, want to buy a large program of pictures and be allowed a reasonable percentage of rejections.

Hitting at the jurisdiction of the court,

(*Continued on page 21*)

COURT NOT TO REVIEW ARBITRATION DECISIONS

The three-judge statutory court, currently hearing the anti-trust suit, Monday ruled it cannot review any decision of the arbitration appeals board. This decision was handed down when the court denied a petition of the Sidney Lust Theatres, Washington, D. C., which sought to set aside a ruling of the board. Lust counsel, Harold L. Schilz, had stated that an arbitration system was unconstitutional unless there was a chance for review in court and that it was "contrary to equity for the court to establish an agency and then relinquish control over it." The court decided that "the decision was invoked by the moving party, which was in no wise required to submit its rights to the arbitration panel, but, having invoked it, must accept the ruling as final." To review the decision, the judges ruled, would mean "we would have to review everything of the past five years."

George Leisure and Ralstone Irvine, who represented RKO as counsel.

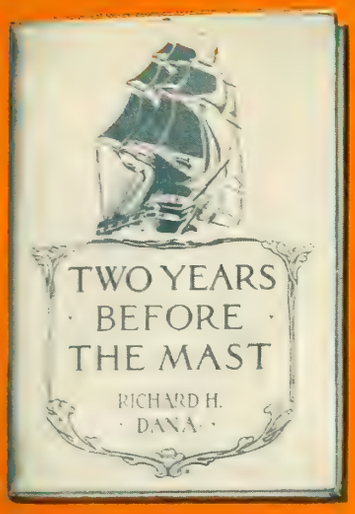
Tyree Dillard, Jr., counsel for Loew's, Inc.

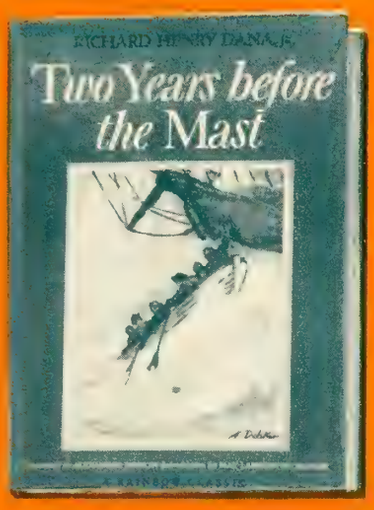
Leonard Goldenson, Paramount Theatres head, and Louis Phillips, Paramount attorney.

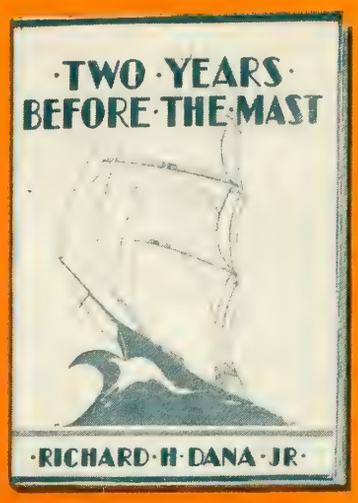
John Davis, counsel for major defendants.

Fred Pride, John Caskey and John Bertero, looking after 20th-Fox interests.

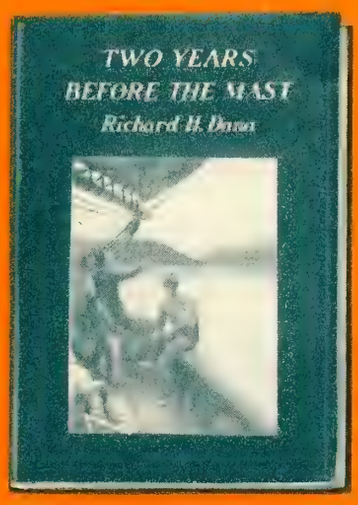
Every year for 106 years this immortal novel has been one of



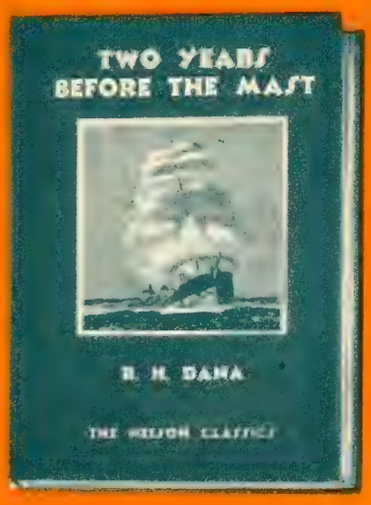


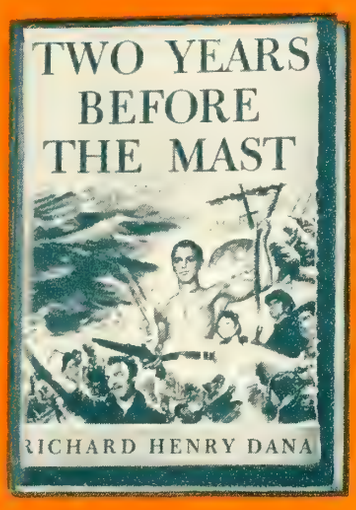


America's best-selling classics, with sales totaling many millions

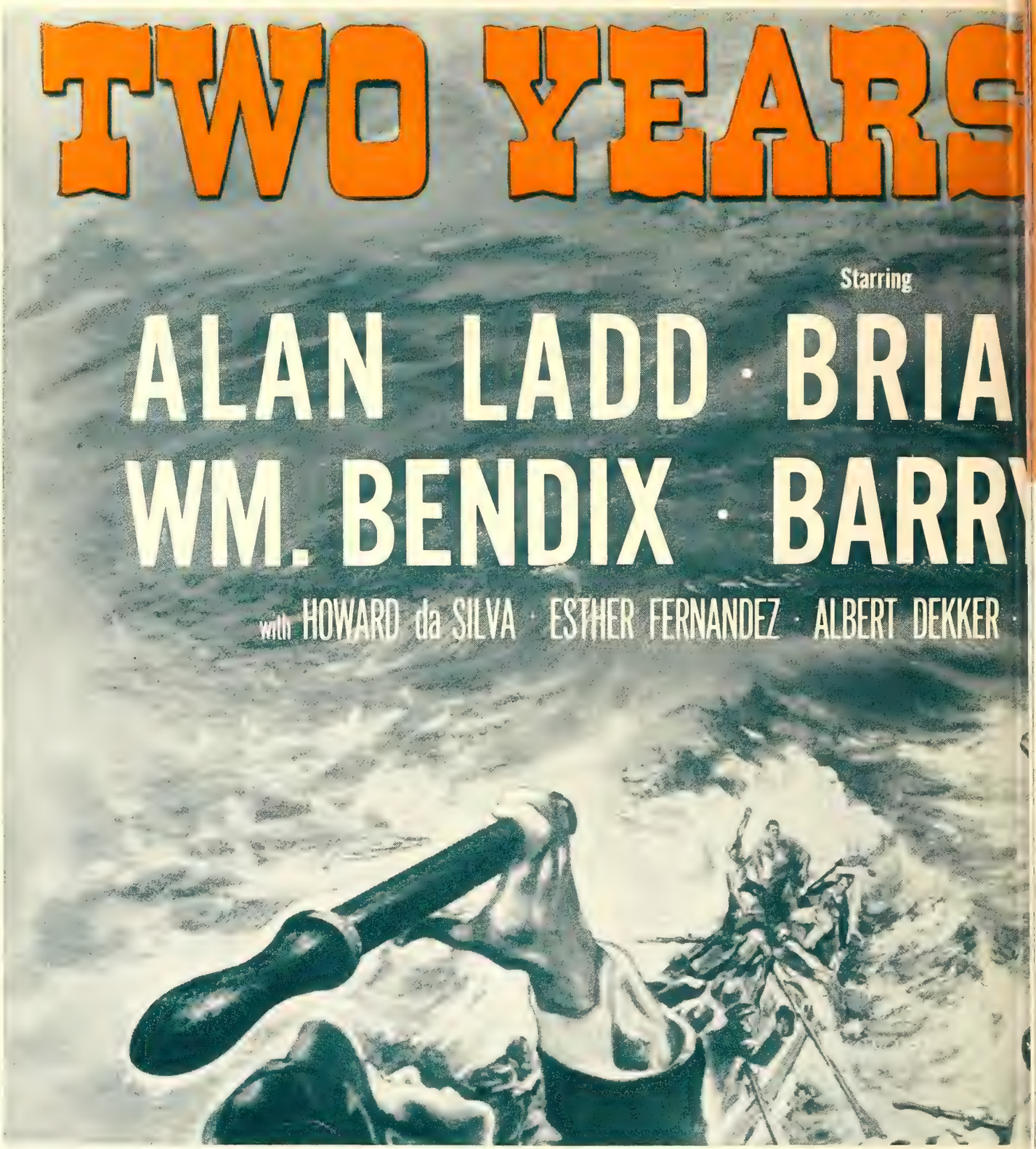


in scores of editions, a few of which are shown here.





The First Screen Version of
The Story That Has Thrilled the World for 100 Years
Becomes the Greatest Hit in All the History of
PARAMOUNT



Art from the 24-sheet and other accessories

Produced by SETON I. MILLER · Directed by JOHN FARROW · Screen Play by Seton I. Miller and George Bruce

WE INVITE YOU TO CHECK THE BOOKS OF THE N. Y. RIVOLI THEATRE!....

In all their pages, covering twenty-nine years, you will find nothing *approaching* the phenomenal grosses that are being piled up by the Premiere Engagement of

PARAMOUNT'S FIRST THRILLING NEW-SEASON RELEASE!

•

THE FIRST SIX DAYS TOPPED EVERY PREVIOUS FULL WEEK
THE FIRST WEEK BROKE THE HOUSE RECORD BY 15 PERCENT
MIDWEEK OPENING TOPPED ALL PAST SATURDAY OPENINGS
FIRST HALF-DAY ALMOST DOUBLED "LOST WEEKEND" TAKE*
FIRST FULL DAY EXCEEDED "KITTY'S" FIRST SUNDAY GROSS

•

So Take a Bow, "Variety", for this Super-Smart Prediction:

"PARAMOUNT HAS ANOTHER BOXOFFICE BONANZA!"

* *Boxoffice closed at 4 p. m. for special premiere ceremonies.*

TWO YEARS BEFORE THE MAST
Starring
ALAN LADD · BRIAN DONLEVY
WM. BENDIX · BARRY FITZGERALD
with HOWARD da SILVA · ESTHER FERNANDEZ · ALBERT DEKKER · LOUIS ROOTEN · DARRYL HICKMAN

Art from the 24 sheet and other accessories.

COMING To Hundreds Of Theatres For THANKS-GIVING

Produced by SETON I. MILLER · Directed by JOHN FARROW · Screen Play by Seton I. Miller and George Bruce

It's Made These Other Trade Experts Look Awfully Good, Too!

BOX OFFICE DIGEST: "The market should be ripe for a rip-roaring he-man sea saga!"

SHOWMEN'S TRADE REVIEW: "It can well find a place of almost permanent substance in the literature of the screen!"

THE INDEPENDENT: "One of the best thrillers in years . . . A boxoffice honey!"

Why

IS THIS PICTURE ASTOUNDING THE SHOW WORLD WITH ITS PRODIGIOUS GROSSES?

Because **LADD**'s draw gets actually stronger with every new show—and this one has the extra pull of his first big-scale production, recalling the spectacular glories of other great sea pictures that have made history.

Because its terrific **CAST** gives him two of the toughest sparring partners he's ever tackled in Bendix and Da Silva—the "Lost Weekend" bartender now hailed as the most sinister sea captain in screen history—*bar none!*

Because John Farrow's **DIRECTION** employs his vast Navy knowledge to cram this picture with all the sea lore and fascination that made box-office classics of "Reap the Wild Wind" and other famous sea sagas.

Because it has all the rough, tough **ACTION** of the current shoot-'em-up cycle plus the drawing power of a tremendously famous story, and an exotic new love interest in the person of lovely Esther Fernandez.

Above is 2-color reproduction of art from 4-color half-pages in key-city Sunday papers, part of Paramount's great national promotion.

"TWO YEARS BEFORE THE MAST"

From PARAMOUNT Nov. 22

•

And Then... Bing!—Bang!—Berlin's "Blue Skies" for Christmas!

THE HEARING

(*Continued from page* 14)

Mr. Williams stated: "Exhibitors feel (auction selling) is a regulation which is beyond the power of the court." The court should enjoin that which it has found to be illegal, he said, then should let free enterprise and bargaining run its course. These sentiments were re-echoed many times during the three-hour session.

Like ATA, CSA sought intervention solely on the auction selling issue. Exhibitors in the southern states, Mr. Jackson told the three judges, are unanimous against auction selling—are afraid that because of this proposed order they will lose their goodwill and be put out of business. His associate, Mr. Barton, condemned competitive bidding as impractical, damaging and of no benefit to the public.

Here Judge Hand interrupted: "Can you think of any other system?"

Mr. Barton could not. He agreed with Mr. Williams that barter and trade would take care of the situation once the court enjoined those practices it found illegal. Mr. Barton later came up with this observation: Each exhibitor will have to make from 200 to 1,200 successfull bids to keep his theatre going and many more than that to hit the correct percentage of successes.

CSA agreed with ATA that monopoly would be fostered and film rentals and admissions increased by auction selling.

John Davis, speaking for the defendants, then informed the court he was willing for ATA and CSA to intervene *amicus curiae* but not actively. In a dramatic move, Louis Frohlich, Columbia counsel, rose from his seat at the rear of the chambers, swept to the front and informed the court his company believed the two organizations should be heard because of the "radical" nature of the case.

Herman Levy, presenting MPTOA's brief, asked the court if it intended to restrict competitive bidding to auction bidding. If it did, said Mr. Levy, he wished to note two disastrous results of the practice: an increase in film rentals with a resultant increase in admissions and the restriction of competition. Then, joining in the general chorus, Mr. Levy asked that the court enjoin the defendants from continuing those practices found in violation of the anti-trust laws and "open the door for competition in any legitimate way." MPTOA holds no brief for divorcement.

Myers Outlines Plan to Make Auction Selling Workable

Abram Myers, CIEA counsel, "found strange voices and strange champions for the independent," he told the court, and "to the extent they agree with us, we welcome them." Mr. Myers had suggestions on how to make auction selling workable, although he wanted it made clear, his organization is opposed to the practice. His suggestions were: A ban should be placed on cross licensing. Auction selling should be conducted on a flat rental basis. Further, bidding for pictures, he said, should be conducted as bidding in any other field: Sealed bids offered within a certain time, opening an inspection of bids, awarding of contracts.

The independent producer interests were presented to the court by Morris Ernst, attorney for the SIMPP, and Samuel S. Isseks, attorney for Vanguard. SIMPP was fearful the court would lay down a general pattern of rules affecting the entire industry. Mr. Ernst asked that the independent be exempt from such rules. Vanguard was concerned solely with what would happen to its $6,500,000 investment in "Duel in the Sun" and if the final decree ruled out fixing minimum admission prices.

And why, asked Judge Hand, should Vanguard fix prices.

"Because we want to get our money back," replied Mr. Isseks.

Day Plan Asks Licensed Auctioneer in Each City

The Day plan, presented by attorney Joseph Kenny, calls for a licensed auctioneer in each of the 31 exchange centers, working under a central authority, who would handle details of the sales. The seller "would offer his product through the local office of the (auction) organization in each city together with a list of the exhibitors who, in the opinion of the seller, are qualified to bid." The offer would be made on a court-approved form fixing the date and conditions of the sale. Receipt of the bids would be acknowledged and the auctioneer would advise the buyers of the time of the sale and offer a description of the product and conditions of the sale.

The sale would be conducted through open or sealed bids with the bids forwarded by the auctioneer to the seller who would "have the right to accept or reject any or all of the bids within five days of the sale." The brief concludes, "that, with the investigative powers of the Attorney General and the supervisory powers of the trade itself, operating through arbitration procedure upon complaints to the arbitrators, this plan would definitely control, without in any way limiting, the sale and distribution of licenses. . . ."

THREE SUITS DUE FOR SUPREME COURT

Three anti-trust suits against the industry may be placed before the Supreme Court about the same time, the Department of Justice has indicated. These are the Griffith case, where a not guilty verdict was returned with a ringing defense of free enterprise; the Schine case, where Schine has been ordered to sell many of its theatres, and the now-being-heard Paramount et al New York suit. There are notable differences in the opinions already handed down in the cases. If the Griffith case is heard first it may well have a definite impact on the New York suit. However, it is believed the Department wishes to appeal the New York suit first.

Code Group Is Formed in Rome

by ARGEO SANTUCCI
in Rome

Industry representatives from nine nations met in Rome recently, grouped together as the International Catholic Motion Picture Bureau, for the purpose of coordinating and unifying the various moral codes of production. Representatives from the United States, Belgium, Canada, France, England, Italy, Mexico, Holland and Switzerland took part in the meeting, which ended with a general public debate.

▽

A newly formed Catholic production company, Universalia, is planning a large production program designed to foster Catholicism and elevate the moral standing of the industry.

The program includes a feature in color on the life of Ignatius de Loyola, which will be made in cooperation with a Spanish company. Spanish, French and Italian actors will play. The company will also produce "Christopher Columbus" in color, and "Fabiola," from the novel by Cardinal Nicholas Wiseman.

Further, Universalia will produce a number of documentaries at the particular desire of the Holy Father, based on the catechism, and another group of documentaries about Vatican City. Universalia also organizes programs for clergymen.

Giuseppe Della Torre, editor of *Osservatore Romano,* official newspaper of the Holy See, is president of Universalia.

▽

Italian producers are preparing a strong campaign to induce the Italian Government to impose a quota system upon foreign product. The current agreement in effect between the U. S. and Italy expires December 31. It does not contain quota restrictions.

▽

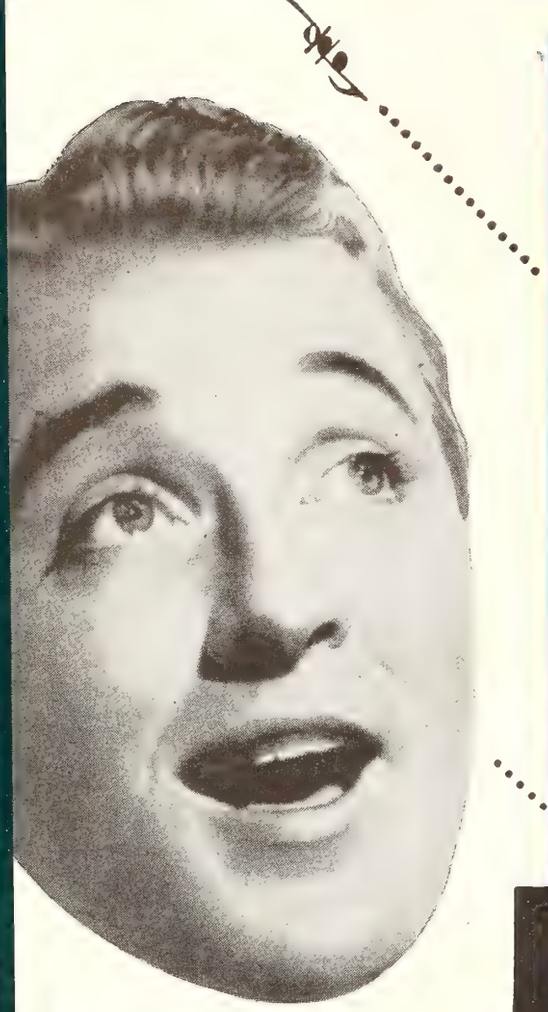
Two new trade magazines have begun publication in Italy. They are *Passo Ridotto* and *Rivista Del Passo Ridotto,* both treating of 16mm pictures.

Set "Razor's Edge" Campaign

A campaign of reprint book and film promotion will be launched in November and December in 75 key cities to sell Doubleday's Triangle edition of "The Razor's Edge." The drive will be tied up directly with the release of the Twentieth Century-Fox film starring Tyrone Power, Gene Tierney, Anne Baxter and John Payne.

Carnow Named by UA

Howard N. Carnow, a member of Warner Brothers' press book staff since 1940, has been appointed press book editor for United Artists, effective November 4, it was announced last Friday by Paul N. Lazarus, Jr., U.A. advertising and publicity director. Mr. Carnow succeeds Leon Roth, promoted to national promotion manager.



Every Exhibitor in the world will want to play it

Everybody in the world will want to see it

And you'll be one of the first to view its wonders at the

PARAMOUNT TRA

WITH A BERLIN SONG-HIT FOR EVERY PARAMOUNT BRANCH!

ALL BY MYSELF
ALWAYS
BECAUSE I LOVE YOU
BLUE SKIES
COUPLE OF SONG & DANCE MEN
EVERYBODY STEP
GETTING NOWHERE
HEAT WAVE
HOMESICK
HOW DEEP IS THE OCEAN
HOW MANY TIMES
I CAN'T REMEMBER
I'LL SEE YOU IN CUBA
I'VE GOT MY CAPTAIN WORKING FOR ME
LITTLE THINGS IN LIFE
MANDY
NOT FOR ALL THE RICE IN CHINA
OH HOW I HATE TO GET UP IN THE MORNING
A PRETTY GIRL IS LIKE A MELODY
PUTTIN' ON THE RITZ
RUSSIAN LULLABY
SERNADE TO AN OLD-FASHIONED GIRL
SOME SUNNY DAY
SONG IS ENDED
TELL ME LITTLE GYPSY
THIS IS THE ARMY
TOP HAT, WHITE TIE & TAILS
WHITE CHRISTMAS
YOU KEEP COMING BACK LIKE A SONG
YOU'D BE SURPRISED

CITY	PLACE	DATE
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. NOV. 1 ..... 2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. NOV. 1 ..... 2:30 P.M.
BOSTON	RKO PROJ. ROOM, 122 Arlington St.	FRI. NOV. 1 ..... 2:30 P.M.
BUFFALO	FOX PROJECTION ROOM, 290 Franklin Street	FRI. NOV. 1 ..... 2:30 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church St.	FRI. NOV. 1 ..... 1:30 P.M.
CHICAGO	ESQUIRE THEATRE, 58 E. Oak St.	FRI. NOV. 1 ..... 10:30 A.M.
CINCINNATI	FOREST THEATRE, 671 Forest Ave.	FRI. NOV. 1 ..... 2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd St.	FRI. NOV. 1 ..... 2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	FRI. NOV. 1 ..... 2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout St.	FRI. NOV. 1 ..... 10 A.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. NOV. 1 ..... 12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.	FRI. NOV. 1 ..... 2 P.M.
INDIANAPOLIS	CINEMA THEATRE, 213 East 16th Street	FRI. NOV. 1 ..... 1:30 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. NOV. 1 ..... 2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Sts.	FRI. NOV. 1 ..... 1 P.M.
MEMPHIS	ROSEMARY THEATRE, 1396 Jackson Ave.	FRI. NOV. 1 ..... 2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM., 1121 No. 8th Street	FRI. NOV. 1 ..... 2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.	FRI. NOV. 1 ..... 10:30 A.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. NOV. 1 ..... 2 P.M.
NEW ORLEANS	CIRCLE THEATRE, 1709 North Galvez Street	FRI. NOV. 1 ..... 10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Ave.	FRI. NOV. 1 ..... 1 P.M.
OMAHA	DUNDEE THEATRE, 4952 Dodge Street	FRI. NOV. 1 ..... 2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 North 12th Street	FRI. NOV. 1. 11 A.M. & 2:30 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	FRI. NOV. 1 ..... 2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. W. 19th Ave.	FRI. NOV. 1 ..... 1:30 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	FRI. NOV. 1 ..... 2 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st South St.	FRI. NOV. 1 ..... 1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. NOV. 1 ..... 2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	FRI. NOV. 1 ..... 2 P.M.
WASHINGTON	CIRCLE THEATRE, 2105 Pennsylvania Avenue, N.W.	FRI. NOV. 1 ..... 1:30 P.M.

Irving Berlin's

"BLUE SKIES"

SHOWING NOV. 1st

In Technicolor

Starring

Bing Crosby
Fred Astaire
Joan Caulfield

with Billy De Wolfe • Olga San Juan
"And the Blue Skies Beauties"
Lyrics and Music by Irving Berlin
Produced by Sol C. Siegel • Directed by Stuart Heisler

20-YEAR RECORD
in its first engagement
—at N. Y. Paramount!

ON THE MARCH

by RED KANN

SEQUEL to a mid-summer piece about "Henry V", prestige film produced by J. Arthur Rank and handled with such loving care in this market by United Artists.

This is the attraction which the distributor insisted would never be placed in general distribution. That still goes, but with a variation which fails to depart much from the original intention. The variation is a college town tour which bows in at Bethlehem, Pa., November 18, probably on percentage in contradistinction to the four-wall theatre deals UA has employed in the 12 American and Canadian cities where Shakespeare in Technicolor thus far has played, or now is.

The round dozen engagements have brought very unusual results. The film has taken in approximately $1,100,000 in theatre gross which waters down to slightly over $500,000 for UA and the producer. The price tariff everywhere has been $1.20 and $1.80 matinees and $1.80 and $2.40 evenings. There are no increases for weekends or holidays, as some exhibitors may be interested in learning.

Aside from the Civic Center in New York where the balcony was blocked out and seating capacity reduced to 1,500, the engagements have been consciously funneled into small houses. Thus: The John Golden, New York, 840 seats; Esquire, Boston, 910; Stage Door Canteen, San Francisco, 300.

Every possible dollar of expense, as set policy, has been extracted from the opening week. While this reduced profit margins in the first seven days, it stepped them in succeeding weeks. In Boston, where the film is now in its 30th week, theatre gross rests contentedly at $245,000 and UA's and the producer's end at $100,000. In three weeks of the San Francisco run, theatre take stood at $20,600.

LAUNCHED in late June and riding through the hot weather months, "Henry V" sold $308,000 in admission at the Civic Center, leaving $102,000 for distributor and producer to cut up. Thus:

Week	*Theatre Gross*
First	$31,000
Second	34,000
Third	33,000
Fourth	28,000
Fifth	26,000
Sixth	26,000
Seventh	27,000
Eighth	26,000
Ninth	26,000
Tenth	25,000
Eleventh	26,000
Total	$308,000

On the moveover to the John Golden, starting there September 5, this went on:

Week	*Theatre Gross*
First	$17,000
Second	16,000
Third	15,000
Fourth	15,000
Fifth	13,000
Sixth	14,000
Seventh	12,000
Total	$102,000

UA's participation at $35,000 has been modest because it had to meet a proportionate share of equipment installation and rent payments in advance. But the run has about four months more to go, with anticipated happy dollars to make the lengthy visit enjoyable.

All told, "Henry V" has had only 117 weeks of playing time notched in its notable gun. Like this:

Boston, 30; Los Angeles, 18; New York, 18; Chicago, 12; Baltimore, nine; Montreal, six; Toronto, six; Detroit, five; Buffalo, four. San Francisco, four; Ottawa, three and Hamilton, Ont., two. All but Baltimore, Buffalo and Hamilton continue.

This history, naturally, is highly complimentary to any single film. But that's not nearly the whole point. The conclusion, it seems to us, is this:

That an audience potential is waiting on attractions which no film man would concede had a chance in the general market.

"Henry V" is not a picture for the rank-and-file theatre. Thrown into the cavernous maw and the impatiences of routine distribution, its fate probably would have been dismal. Under selective and limited handling —the right theatre, dignity in advertising [UA spent buttons], the correct focus on appeal and a willingness to wait three to five years to exhaust possibilities—the story can be different.

As "Henry" is proving.

◆ ◆

The situation facing American companies in Japan where distribution is the joint affair of the M.P. Export Association is funny if anyone wants to get funny about it. A deal with the Toho and Shochiku circuits, both powerful, is off because they won't give all the playing time MPEA members think they rate. The swing, consequently, is to independents.

For fun, arrived at by interchanging geography, let MPEA round out its own story:

"Independent exhibitors, elated over the dissolution of the long-held, big-circuit monopoly of American distribution, are licking their chops in anticipation of big box office dividens from choice and new American product. Requests for franchises are rolling in from all parts of Japan and Korea."

◆ ◆

At Avenue of the Americas [still very fancy for 6th Avenue] and 50th Street stands the Music Hall currently housing—and very successfully—"The Jolson Story." Half way down 50th toward 7th is a restaurant called Mammy's.

Century to Form Opinion Survey Study Division

Century Circuit, Inc., New York, is installing an opinion research and survey department, according to an announcement from Fred J. Schwartz, vice-president of the circuit.

With the inauguration of the new department the circuit will investigate potential audiences for exising theatres; profitable locations for new theatres; values of the various advertising medias; audience reactions to theatre services; entertainment preferences; admission price levels, and population breakdowns within localities where the circuit has theatres operating in relation to income and occupation.

The department, with offices in the Century Building off Times Square, will maintain a working liaison with Opinion Research Corporation of Princeton, N. J., whose staff will cooperate in perfecting the "quick answer" techniques necessary for this kind of sampling.

While admitting that the sampling of public opinion might never be "the panacea" for all exhibitor ills, Mr. Schwartz said he believed the new department would condition the company's thinking on many decisions.

"There is no question but that similar departments have aided other businesses," he said, "and there is every reason why knowing the attitude of the public on a given question will add weight to our decisions. The findings of the department will be guideposts for our advertising and publicity department, film section, real estate, etc."

Concluding, Mr. Schwartz pointed out, "I believe that the new department will be anti-hunch and anti-guesswork, and who knows, may even do away with the 'crystal-ball' type of show business."

Cain Author Authority Plan Meets New Opposition

The growing friction among authors' groups over James M. Cain's plan for an American Authors Authority which would control literary output, burst out anew early this week. Dorothy Thompson, newspaper columnist, speaking before the American Writers Association Sunday in New York, denounced the plan and termed it a "racket." As Miss Thompson spoke, Mr. Cain defended his plan in a radio address over New York's WYNC and attacked groups who opposed it.

Joins Monogram

The appointment of James J. Tierney as service manager of Monogram International Corporation has been announced by Norton V. Ritchey, president. Mr. Tierney was in the Government service for a number of years, and before that was service manager of Republic Pictures.

SMPE MAPS NEW RESEARCH PROGRAM IN HOLLYWOOD

Announce Plan for Student Units in Colleges and Schools; Ryder President

Hollywood Bureau

Marked by the greatest attendance in the organization's history, and also by its greatest display and demonstration of achievement, according to the consensus of the more than 400 delegates, the sixtieth semi-annual convention of the Society of Motion Picture Engineers at the Roosevelt Hotel here this week gave Hollywood an insight into the technical and scientific aspects of the industry, transcending in importance such matters as star billing, income tax schedules and jurisdictional disputes.

Sixty-five papers were read, many accompanied by demonstrations, in the five days of the convention, with sessions transferred frequently to major studios in the interests of space and comfort.

Papers Read Covered A Wide Range

Topics covered ranged from a complete explanation of photography's part in the Bikini atomic bomb tests, by Lieut. Col. Richard J. Cunningham, to such abstruse subjects as Frank G. Buck's "Physical Properties and Practical Application of the Zoomar Lens," with television and 16mm film coming in for their share of discussion.

Predicting even greater achievements in years to come, Donald E. Hyndman, SMPE president, disclosed a decision by the board of governors to authorize the establishment of student chapters in schools and colleges with student units having a minimum membership of 25 and operating in direct consultation with SMPE representatives. A large number of such proposals had been received, Mr. Hyndman said, and beneficial results are anticipated.

In another announcement Mr. Hyndman disclosed the acceptance by the board of Warner Brothers' proposal to make an annual award, probably in the form of a scroll, to the individual or film company making the greatest contribution during the year to the advancement of science. Following are other awards and citations:

Ralph Talbot Wins 1946 SMPE Journal Award

The SMPE Journal Award for 1946 went to Ralph Talbot for his paper on "Projection Life of Film," in the August issue of the *Journal*. Honorable mention were given D. Epstein and I. G. Maloff for "Projection Television," E. W. Kellogg for "ABC of Photographic Sound Recording"; and M. H. Sweet for "Densitometry of Modern Reversible Color Film."

Scrolls of achievement went to Bell Telephone Laboratories, Dr. Lee Deforest, General Electric, MGM Studio, RCA, 20th Century-Fox, Western Electric, and Westinghouse, with Messrs. Dr. Harvey Fletcher, Jack Gaines, S. E. Gates, Douglas Shearer, Max C. Batel, Earl I. Sponable, T. K. Stevenson, and Charles A. Dostal, respectively, accepting the scrolls.

SMPE fellowships were presented to Ralph B. Austrian, RKO Television Corp.; Edmund A. Bertram, Deluxe Laboratories, John W. Boyle, MGM; Thomas T. Moulton, 20th-Fox; William H. Offenhauser, CBS; Lawrence T. Sachtleben, RCA; and A. Shapiro, AMPRO Corporation.

Sam Warner's Name on Scroll of Honor

To the SMPE honor roll were added the names of the late Sam Warner, E. B. Craft and Theodore W. Case.

Loren L. Ryder was elected president, succeeding Mr. Hyndman, with Earl I. Sponable executive vice-president; Clyde R. Keith, editorial vice-president; V. C. Kunzmann, convention vice-president; Edmund A. Bertram, treasurer; G. T. Lawrence, secretary; and Board of Governors (East) D. B. Joy and R. M. Corbin, (West) C. R. Daily, H. W. Moyse, and J. W. Doyle.

At the opening luncheon Monday, Mr. Price issued a call for a vastly increased research program within the motion picture industry. He recalled early motion pictures and described them as a novelty rather than entertainment or a source of beauty and inspiration.

"I venture to say that if sound and color and other mechanical improvements had never been attained," Mr. Price commented, "the motion picture never would have survived except as a small side-show of American life.

"Nor could the motion picture of the present day, with all of its miraculous qualities, expect to survive if research simply sat on its hands, surrendering to smugness and dreaming that perfection had been attained. The effective capture of the third dimension alone provides a goal worthy of the endeavor of the best minds among you."

With the opening session the SMPE launched a drive to enlist theatre circuits, industrial and educational film producers, laboratories and other allied companies as sustaining members.

Army and Studio Executives Present Technical Papers

Following the luncheon papers and demonstrations were presented by: W. C. Kunzmann, vice-president of the convention; Lt. Col. Richard J. Cunningham of the Army Air Corps; R. J. Zavesky, C. J. Gertiser and W. W. Lozier, National Carbon Co.; George R. Groves, Warner Brothers Pictures; S. J. Begun, Brush Development Company; Emil J. Weinke, Motiograph, Inc.; John A. Boyle and Benjamin Berg, Hal Roach Studios; H. C. Harsh and J. S. Friedman, Ansco; L. T. Goldsmith, Academy Research Council; Harold Nye, Warner Brothers Pictures, and Daniel J. Bloomberg, W. O. Watson of Republic Pictures, and Michael Rettinger, RCA Victor Division.

On Tuesday there were presentations by: Ellsworth S. Miller, Detailed Production Co.; W. P. Strictland, Simpson Optical Manufacturing Co.; T. E. Lawrence, MGM International Films; Edward W. Kellogg, RCA Victor Division; F. L. Hopper, Western Electric Co.; Richard C. Babish, Vitarama Corp.; Stanley Rich, Magnetrostriction Devices Co.; A. C. Zoulis, Paramount Pictures; F. S. Dibble, General Electric; Marvin Camras, Armour Research Foundation; G. L. Sarchet, Naval Photographic Center; Kurt Singer, RCA Victor; R. J. Tinkham and J. S. Boyers, Magnecord, Inc.; E. I. Sponable, 20th Century-Fox; Robert T. Knapp, California Institute of Technology; Avery Lockner, Fairchild Camera and Instrument Corp.; G. I. Stancliff, Jr., J. A. White, Gordon Jennings, G. S. Perkins, Farciot Edouart, R. C. Kopfer, Ivyl Burks, C. E. Suttter, Fred Geiger and Hal Corl, Paramount Pictures.

Delegates to Wednesday's technical sessions heard papers and saw demonstrations presented by: C. R. Keith, Western Electric Co.; Allen Jacobs, The Calvin Co.; J. A. Maurer, vice-president of the SMPE; Friend F. Baker, Mitchell Camera Corp.; W. B. Rayton, Bausch & Lomb Optical Co.; C. F. Vilbrandt, Eastman Kodak Co., and J. A. Bradley, Library of Congress. Following the afternoon technical session the semi-annual banquet was held.

Radio and Television Experts on Program

Thursday and Friday's technical sessions were to hear papers from Irving I. Merkur, Reeves Instrument Corp.; Howard T. Souther, Stephens Manufactuing Co.; M. E. Collins, RCA Victor; H. A. Howell, Indiana Steel Products; W. D. Buckingham and C. R. Deibert, Western Union Telegraph Co.; George Lewin, Signal Corps Photographic Center; Lt. F. X. Clasby, USN, and Lt. R. A. Koch, USNR, Naval Photographic Center; Ralph V. Little, Jr., RCA Victor; Harry R. Lubcke, Don Lee Broadcasting System; Ralph B. Austrian, RKO Television Corp., and Ernest Baumert, Signal Corps Photographic Center, and Joseph V. Noble, DeFrenes & Company

Also, R. J. Zavesky and W. W. Lozier, National Carbon Co.; Gare Schwartz, 20th Century-Fox; Theodore Dunham, Jr., Mount Wilson Observatory; Frank G. Back, Research and Development Laboratory; F. J. Kolb, A. C. Robertson and R. H. Talbot, Eastman Kodak Co.; R. A. Woolsey, Photo Research Corp.; Otto Sandvik, Eastman Kodak Co.; Col. George W. Goddard, Wright Field; M. A. Hankin, Mole-Richardson Co., and J. S. Chandler, D. F. Lyman and L. R. Martin, Eastman.

General Precision Net $349,408 for 3 Months

General Precision Equipment Corporation and its subsidiary companies report consolidated net operating profit for the three months ended September 30, 1946, after provision for Federal income taxes, of $349,408, subject to year-end adjustments. In addition, a profit of $144,511 was realized from the sale of investments. This compared with consolidated net profit of $355,841, for the three months ended September 30, 1945.

Mr. EXHIBITOR:

This 2-page advertisement, appearing in the current issue, is the first of a series of 2-page advertisements to appear this fall in LIFE

Start Cheering...It's the BEST thing that ever happened...

You'll have the time of your life watching Myrna Loy and Fredric March fall in love all over again, and Dana Andrews and Teresa Wright fall in love at first sight. It's a gay and heart warming story with Virginia Mayo and Hoagy Carmichael (who thrills you at the piano), and you'll meet Cathy O'Donnell a new personality you'll love ... all in Samuel Goldwyn's "The Best Years of Our Lives"

Great ENTERTAINMENT

Advertisement

LIVING and LOVING

They are one and the same in Mr. Goldwyn's picture of our years

"In the beginning was the word."

THE WISDOM of these six words from th Old Testament* is respected by veter movie-maker Samuel Goldwyn. In a care that all but spans the entire life of his indust astute Producer Goldwyn has established a no worthy record for wisely choosing words translation to the screens of the world for enjoyment and education of its people. *D worth, Dead End, Wuthering Heights, The I Foxes, The Pride of the Yankees* are among th pictures that have resulted from his handiv But always he first had to find the words- nificant words that would add up to signi stories, words that would be remembered.

One sultry August day in 1944 word-con Samuel Goldwyn was reading a news mag alert for words that would somehow s his next movie. The world was bloody wi If, in the midst of this human agony, th at large was too preoccupied with the de present to contemplate its future, P Goldwyn was an exception. His thoughts forward to his country's future when a spread across one of the magazine's page his sharp eye (TIME, Aug. 7, 1944). O windows of a travel-soiled Pullman eleven pairs of khaki-clad shoulder faces, some smiling, some seemingly b some almost grimly expectant. Below t were chalked two words: "Home Agai

"Home again," he murmured to hi was it. Some day America would aga to all of them—all of them whose f eternal sleep in foreign soil. The wor weary of war. Why not, then, a p America and Americans? Its streets and banks. Its living, loving peop playing, loafing—in the new Amer

Producer Goldwyn's hand reache phone. "Get me MacKinlay Kar Eddie—MacKinlay Kantor, the w Palm Beach." *Valedictory, Lor Gentle Annie, Happy Land* had lor MacKinlay Kantor as a writer w pathy for the American scene.

In a week the writer was in I at work on the story the produce to him and hired him to do. T *For Me*, published as a novel by and circulated as the choice Guild.

*Genesis

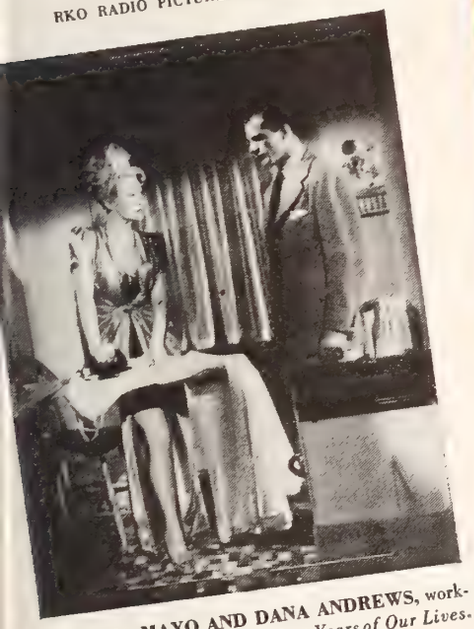
tisement

reenplay. So Mr. Goldwyn his ear again, talking long with Pulitzer Prizewinning Emmet Sherwood (*Idiot's e, There Shall Be No Night*). herwood was in Hollywood, nplay in Mr. Goldwyn's own

rn assigned the man to trans- he screen: Director William ward winner for *Mrs. Miniver, orth, Dead End, Wuthering Foxes* and a score of others— ame had never been associated best productions. Just out of lonel's uniform he wore in the ntinued his string of outstand- *Memphis Belle* and *Thunderbolt*, caught the excitement, imme- art to putting the idea onto film. e producer and the director con- rincipals vital to the screen trans- ood's script from Kantor's novel 's idea. Cinematographer Gregg as the photographer of *Intermezzo, ath, Citizen Kane* and a score of able pictures, was hired. And soon, Fredric March, Dana Andrews, t, Hoagy Carmichael and Goldwyn's discovery, Cathy O'Donnell were g their lines for the roles in which cast. Then Mr. Goldwyn made a nouncement: the addition to the cast Mayo and Harold Russell. Blonde, irginia Mayo had played leads before *ncess and the Pirate, Wonder Man, The Brooklyn*, though never in a tough, part. Harold Russell, a onetime Army had appeared before a movie camera e before—in an Army Signal Corps film. Harold Russell is as American as e and Mr. Goldwyn felt somehow that d be unforgettable.

two years and $3,000,000 later, Samuel n's greatest picture is finished. Soon it seen on the screens of the world. A piece of the contemporary scene, its title en changed to *The Best Years of Our Lives*. It ell prove to be the best picture of our years.

RELEASED BY
RKO RADIO PICTURES, INC.



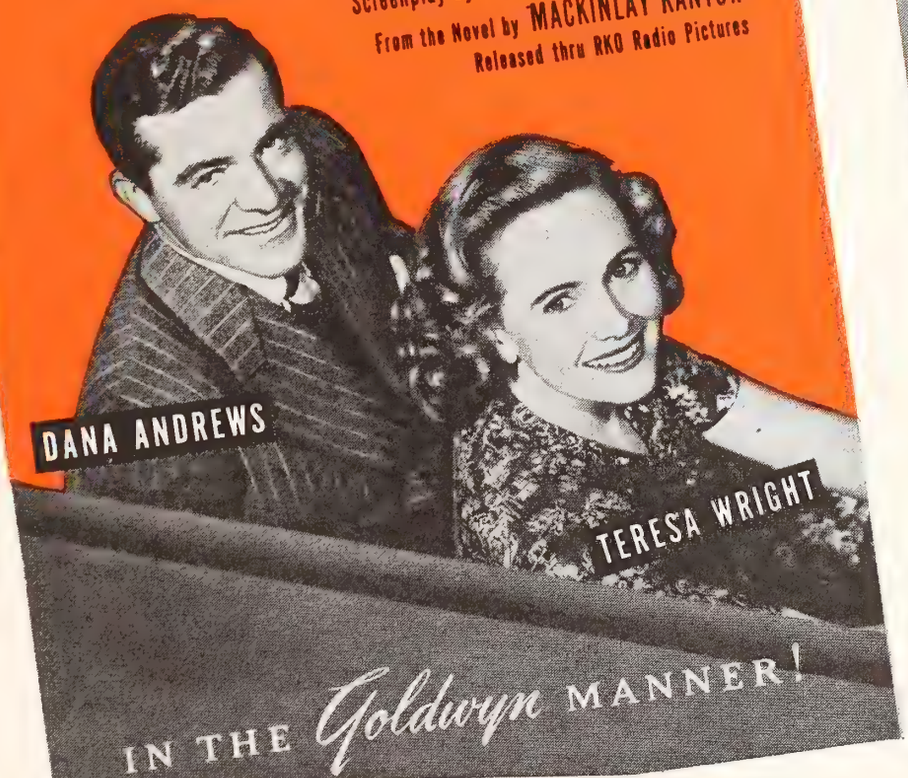
VIRGINIA MAYO AND DANA ANDREWS, working, living, loving—in *The Best Years of Our Lives*.

and it happens to you in

"THE BEST YEARS OF OUR LIVES"

a truly great motion picture

Produced by SAMUEL GOLDWYN
Directed by WILLIAM WYLER
Screenplay by ROBERT E. SHERWOOD
From the Novel by MACKINLAY KANTOR
Released thru RKO Radio Pictures



IN THE *Goldwyn* MANNER!

Mr. EXHIBITOR: "The Best Years of Our Lives" is being advertised in 30 great national publications for a combined total circulation of

123, 354, 131

A circulation unprecedented in motion picture advertising.

CANADIAN ODEON TO ADD 64 UNITS

Four - Year Program Will Cost $6,000,000, Davis Announces in Toronto

by W. M. GLADISH

in Toronto

The Canadian Odeon Circuit in Toronto, Canada, in which J. Arthur Rank holds a considerable interest, has drawn up a four-year construction program with 64 new theatres projected for that period at an aggregate cost of $6,000,000, John Davis, managing director of the J. Arthur Rank Organization in London, revealed in Toronto Monday.

Mr. Davis arrived in the city last week on his semi-annual trip to visit Canadian Odeon Theatres' headquarters. He was met at the airport by Earl Lawson, president, and George Peters, secretary of the Canadian circuit.

Meets with Managers

Last Friday, Mr. Davis attended a private luncheon-meeting with executives and department managers of the circuit at the Royal York Hotel, where he is stopping. The only public appearance of Mr. Davis was Tuesday of this week, when he attended the annual meeting of the Motion Picture Theatres Association of Ontario. J. J. Fitzgibbons, president of Famous Players Canadian Corporation, and other executives of the Canadian film industry also addressed the meeting.

In announcing the proposed expansion program for Odeon, Mr. Davis pointed out that these theatres added to the present Odeon units would eventually total 169 theatres for the circuit in the Dominion.

At the same time it was announced that the deadline for the Odeon Carlton, which would serve as the downtown "showcase" in Toronto, has been set for January, 1948. Elsewhere in Canada construction programs have been started on 15 theatres, including suburban units seating from 750 to 1,350. With reference to other developments, Mr. Davis announced that Mr. Rank planned his second visit to North America next spring.

Cites Release Increase

Regarding film distribution, Mr. Davis said 35 British pictures from the Rank studios would be released in Canada next year, compared with 18 during the current year.

Mr. Rank, Mr. Davis said, is now exchanging six features a year with the Soviet Republic and Russian films are going very well among some classes in England.

There is little hope of constructing new theatres in England for another five to seven years because of the shortage of materials, he reported. A total of 34 Odeon "movie clubs" for juveniles have been established in Canada and the movement is constantly spreading.

Mr. Davis is scheduled to return to New York Thursday and to leave by plane for England October 28.

Urges Canadian Industry to Hold Free Enterprise

Casting a wary eye across the border to the decrees and court rulings affecting the U. S. industry, J. J. Fitzgibbons, president of Famous Players Canadian Corporation, called for action on the part of the Canadian industry to secure free enterprise, during an address at the annual luncheon in Toronto Tuesday of the Motion Picture Theatres Association of Ontario.

Mr. Fitzgibbons pointed out, however, that free enterprise also entailed the domestic settlement of trade problems. Something had to be done without delay in this respect, he reported, because economic developments under Government stabilization of admission prices were approaching the point where expenditures would meet revenue. He urged that the industry unite to meet the offensive.

Interest was evident at the meeting of 200 trade representatives in the first public appearance in Canada of John Davis, managing director of the J. Arthur Rank Organization. Expressing the belief that the British industry was playing an important role in world affairs, Mr. Davis reported the Rank Organization was operating in every country except Russia and China.

With one exception the directors of the Ontario association were reelected. The new man on the board is H. C. D. Main. Officers for the new term will be chosen at the first board session. Reports to the convention showed a membership of 306 theatres out of a total of 414 in Ontario. Morris Stein of Famous Players, past president of the group, was chairman of the convention.

Lambs Club in Film

A. P. Waxman will produce a $2,000,000 picture based on the Lambs Club, he announced Tuesday in Hollywood following receipt of final approval from the organization's exectuive council.

Form Distribution Unit

The formation of a new distribution company, Motion Picture Ventures, Inc., has been announced by Max J. Rosenberg and Joseph E. Levine.

Defendants Get 30-Day Stay in Chicago Case

Last Thursday morning defendants in the Jackson Park theatre anti-trust suit sought and received from Federal Judge Michael F. Igoe in Chicago a 30-day stay during which the defendants will file an appeal to the U. S. Circuit Court of Appeals, protesting certain sections of the court's decree, including a two-week limitation of Loop runs.

The day before Judge Igoe handed down the decree calling for a completely new clearance system in Chicago to implement the Jackson Park decision of last winter. Highlights of the decree were: no picture may play longer than two weeks in its initial (Loop) run, nor longer than one week in subsequent run; the present dead time of three weeks betwen the end of the Loop run and the start of "A" week in outlying district must be eliminated; the practice of moveovers must be discontinued; price fixing must be eliminated, and double features must be eliminated when such doubling prevents Jackson Park from obtaining product on the open market.

Granting the 30-day stay to the defendants, it was intimated that a large undetermined bond will probably be set by Judge Igoe for the Jackson Park for any possible damages incurred during the stay.

Miles Seeley, an attorney for the defendants, explained to Judge Igoe that conferences would be held in New York and that time was needed to effect an appeal.

Thomas C. McConnell, attorney for the Jackson Park, said he did not think the defendants would take the case to the U. S. Supreme Court. "They took a terrific shellacking the last time we were up there, and I'm confident they won't like to receive another beating there again." Mr. McConnell added: "The decree as it now stands affects the distribution setup in the Chicago area. If taken to the Supreme Court and we were upheld, it might well affect the distribution setup throughout the country."

In New York, attorneys for the distributor defendants, said: "You can be sure we will appeal."

Show 16mm Camera

Mitchell Camera Company last week exhibited its new professional camera for use in the 16mm field. Addressing production executives at the newly completed Glendale, Cal., manufacturing plant, Joseph Leo, vice-president, declared that the new camera "will mean higher standards of photography and reduced production costs to 16mm producers."

Service Seeks Rate Rise

Smith & Howell Film Service, Inc., is seeking authority from the public service commission to increase its commodity rates on film deliveries by 25 per cent, it was reported from Albany this week.

Never a Man like SINBAD—
—Box-Office Hero of Heroes!!!
RKO RADIO PICTURES

LOVER!

ROVER! ROGUE!

He told the world's tallest stories
and made them all come true!—
e stormed a veiled beauty's boud-
r... and made her love it!—Fabu-
us romance, daring exploits... told
gainst the splendor of Arabian
ights, Persian palaces, perfumed
arems, uncharted seas and exotic
nds!

DOUGLAS FAIRBANKS, Jr.
AUREEN O'HARA ☆ WALTER SLEZAK
in
"SINBAD THE SAILOR"

WITH

ANTHONY QUINN · GEORGE TOBIAS

JANE GREER · MIKE MAZURKI

Produced by STEPHEN AMES · Directed by RICHARD WALLACE

Screen Play by JOHN TWIST

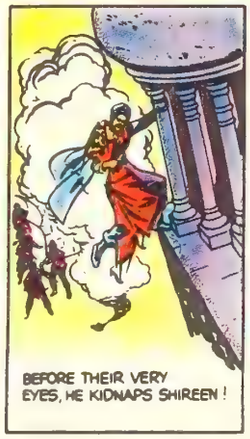
RKO RADIO PICTURES

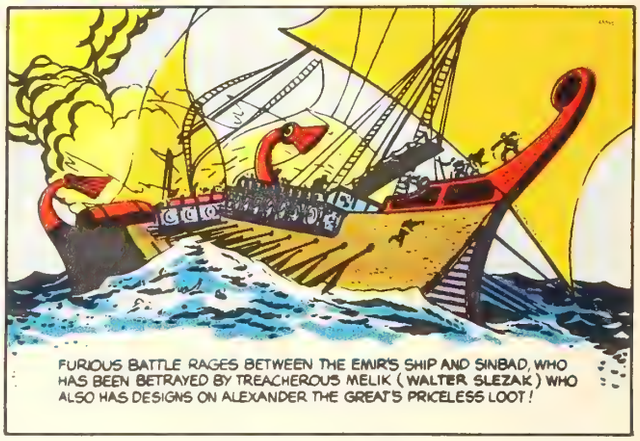
FILMED IN TECHNICOLOR

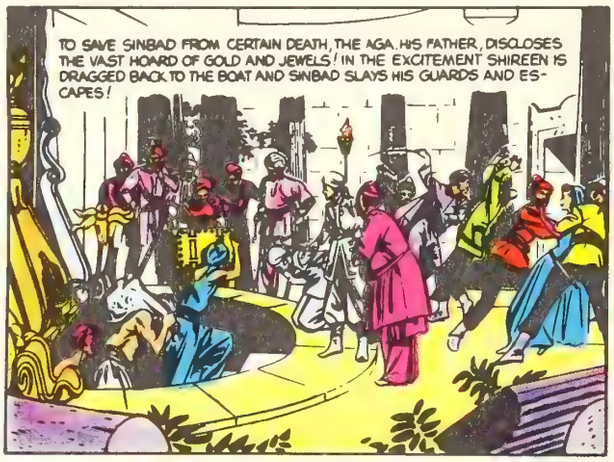
FABULOUS, WONDROUS, ROMANTIC TALE OF

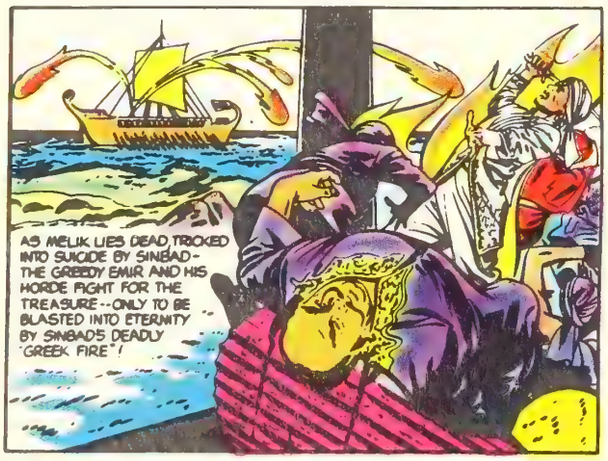
SINBAD

KING OF ADVENTURERS! MASTER OF MAGIC!









Watch for the screen's most lavish spectacle . . . the world's most fabulous Prince of Romancers . . . and the exotic Queen of his Heart . . . soon at your favorite theatre!

DOUGLAS FAIRBANKS, Jr.

MAUREEN O'HARA · WALTER SLEZAK

in

SINBAD THE SAILOR

with ANTHONY QUINN · GEORGE TOBIAS

JANE GREER · MIKE MAZURKI

Produced by STEPHEN AMES · Directed by RICHARD WALLACE

Screen Play by JOHN TUCKER

IN TECHNICOLOR

RKO RADIO PICTURES

Doug, twice as dashing as ever before! Maureen, more beautiful and exotic than you've seen her!

120 LEADING NEWSPAPER COMIC SECTIONS WILL RUN THIS AD (full page in tabloid - size papers; half page in standard-size papers). IN ADDITION, four-color, full-page ads appear in LIFE—WOMAN'S HOME COMPANION — LOOK — SATURDAY EVENING POST — COLLIER'S — AMERICAN — TRUE STORY — COSMOPOLITAN — TIME — REDBOOK — LIBERTY — ESQUIRE and the FAN LIST . . . plus SIX ADDITIONAL inclusions in RKO's PIC-TOUR OF THE MONTH full-page ads in Life, Woman's Home Companion and Look . . . A GRAND TOTAL CIRCULATION OF 133,236,873!

LITHO U C

MAJORS PUSH RELEASE OF 16mm PRODUCT ABROAD

Distribution Now Covers Most Areas, with New Plans in Preparation

The swiftly expanding 16mm foreign market gathered additional momentum in the past weeks, despite the non-availability of sufficient equipment, which has been a major factor in retarding even more rapid development.

Now, a little more than a year after the companies first announced plans for 16mm distribution overseas, Loew's, RKO, Columbia and Universal are distributing in parts of Europe and in such territories as Latin America, the Philippines and China. Warner Brothers, through its international organization, is preparing to ship narrow guage prints to continental Europe. United Artists is completing paper work on the program and is expected to announce detailed plans soon. The long-discussed joint project of Paramount and Twentieth Century-Fox is running into legal snags.

Loew's Is Distributing 16mm in England

Monday, October 14, Loew's began distributing MGM 16mm product in England with the release of an initial group of 12 programs of features and shorts, Orton H. Hicks, director of the 16mm department, announced in New York. November 4 the same program will be inaugurated in Ireland.

The initial list of programs includes "Our Vines Have Tender Grapes," "Madame Curie," "Two Girls and a Sailor," "Pride and Prejudice," "Maytime," "Waterloo Bridge," "Treasure Island," "Mutiny on the Bounty," "Tarzan's Secret Treasure," "Captains Courageous," "Lost in a Harem" and "A Night at the Opera."

Thus England and Ireland become the thirteenth and fourteenth territories in which Loew's 16mm department is operating. Previously the company announced that their program was under way in Cuba, Puerto Rico, Venezuela, Argentina, Panama, Mexico, Colombia, Peru, Belgium, France, South Africa and the Philippines. For these accounts two blocks of 10 pictures each have been prepared.

Offer Synchronized Versions In Latin America, France

In Latin America and France the company is releasing synchronized versions. In other territories subtitles are used in addition to off-screen narration. Subjects are currently narrated in five languages: Hindustani, Portuguese, Arabic, Siamese and Chinese.

Seymour Mayer, promotional director for Loew's 16mm venture, is currently touring Europe preparing for further expansion. Upon his return early in November, Mr. Hicks will leave for a tour of Cuba and Mexico. Before returning to New York he also will visit the MGM studios in California.

RKO's 16mm foreign department, headed by Robert Maroney, is currently servicing 32 accounts in the Philippines, eight in Cuba and six in Colombia, plus one in Bogota, which is not operating in competition to the 35mm theatres in that city since a special arrangement has been agreed upon whereby the 16mm theatre is showing only RKO short subjects and newsreels. The program is also under way in parts of China, with A. Bothner-By supervising the program there for Mr. Maroney.

Study Market Conditions In India and Near East

The company is also studying market conditions in India and the Near East. In Europe, RKO has two representatives establishing 16mm operational facilities, John Spires in Paris and Edward Toledano in Rome. To the countries where 16mm distribution already has started RKO is delivering 30 features and 50 short subjects.

France and the Philippines are serviced by Universal with 16mm prints of the company's product, Harold Sugarman, chief of the 16mm operations overseas, said in New York this week.

In Latin America Universal representatives and managers are looking into the possibilities of 16mm operation and are reporting their findings to the home office. In the Philippines some 27 features have been shipped to date, with accompanying short subjects.

Under its plan for supplying 16mm films to the foreign field, Warner Brothers is releasing the pictures in combination programs consisting of a feature and a short subject, with 18 such programs already completed for distribution in Latin America, where the company's program was launched in June.

The features included in the Spanish programs set to date are: "Action in the North Atlantic," "Captain Blood," "Oklahoma Kid," "Objective Burma," "Passage to Marseille," "Sergeant York," "Santa Fe Trail," "The Sea Hawk," "They Died With Their Boots On," "Virginia City," "Always in My Heart," "Casablanca," "Kings Row," "Mildred Pierce," "Now Voyager," "Saratoga Trunk," "To Have and Have Not" and "My Reputation."

Warners to Expand 16mm Activities Shortly

Warner Brothers 16mm activities are under the supervision of A. C. Brauninger. Recently Joseph S. Hummel, vice-president of Warner International, while on a visit to New York, announced that 16mm distribution will begin in continental Europe, Africa and the Near East within a few weeks.

Columbia, whose 16mm foreign plans were first announced in England a year ago by J. A. McConville, foreign manager, is distributing 16mm product there and preparing in other European countries. The prints are distributed in England through the recently formed Wigmore Films, Ltd., which has some 100 programs of features and short subjects available. Under the terms of the contract only narrow-guage prints of films more than two years old are licensed for exhibition.

When United Artists announced its 16mm foreign program early in the spring under Walter Gould, general manager of the company's foreign department, it was predicted the company's revenue would be increased by $1,000,000 annually. Currently the plan is nearing completion and the company will make reduction prints of all pictures on which it can obtain 16mm rights. Sales will be handled by the foreign sales staff of United Artists.

Legal Problems Delay Paramount - 20th-Fox Deal

The joint 16mm foreign operation program of Paramount and Twentieth Century-Fox, which has been in discussion stages since early this year, was continuing to run into difficulty this week. According to one executive the current stumbling blocks are the legal technicalities of such a venture which will have to be worked out by lawyers of both companies before further plans can progress and an official announcement can be made. The view was expressed that the companies might even decide to enter the 16mm foreign field individually if the joint program did not materialize as planned.

MEET REGULARLY TO DISCUSS PROBLEMS

Executives supervising 16mm operations overseas for the major film companies are holding bi-weekly luncheon meetings in New York in an attempt to solve technical problems in the field of narrow-gauge exhibition and to establish a standard operating procedure. Up for discussion are such problems as film density and processing, the establishment of an average "throw" (the projection distance from the projector to the screen) and the standardization of wattage for projection lamps in relation to the density of the film and the "throw" distance.

Rathvon Reports Mexican Studio Ready for RKO

The Churubusco film studio in Mexico City, owned equally by RKO and Mexican film interests, has been completed except for the laboratory which will be in operation some time this winter, N. Peter Rathvon, president of RKO and in charge of studio operations, said this week. Mr. Rathvon, who recently arrived in New York following a visit to Churubusco, will return to Hollywood October 31.

Under construction for more than two years and containing 12 modern sound stages, the studio last week completed its 24th Mexican feature production. Henceforth, Mr. Rathvon said, the studio will be able to turn out some 40 Mexican features annually, each requiring from four to six weeks to produce. However, this figure may be reduced as the studio will also handle product from American producers who require longer production schedules. The studio is booked to capacity production until late spring, he said.

Argosy Film Scheduled

Scheduled to go before the cameras at Churubusco in December is John Ford's Argosy production, "The Fugitive," based on Graham Green's book, "The Labyrinthian Ways." The script was prepared by Dudley Nichols and will be produced in two versions, one with an American cast and the second with an all-Spanish cast. RKO will release both versions.

In January RKO will put into production a Technicolor picture based on the book, "Tycoon," which is also the tentative title for the picture. Processing of the Technicolor prints will be handled in California.

Upon completion of the Churubusco laboratory, Mr. Rathvon said that the company's release prints for the Mexican and Latin American market will be processed at the new studio, while release prints for the English speaking market will be handled in the United States.

Negative Cost Lower

The RKO president also pointed out that the production of American films in Mexico would provide considerable savings, as producing costs there are much less than those in this country. However, he said, additional expense is incurred by producers in transporting production crews and players to locations in Mexico.

Mr. Rathvon also discussed Mexican admission prices, which he said are very high; Mexican film production, which advanced by leaps and bounds during the war but which is now leveling off, and industry labor conditions, which he said were very good. Churubusco has had no labor difficulties, as all Mexican employees and technicians, many of whom were trained in Hollywood, have good contracts.

THE MEXICAN PICTURE, as it was studied last week by executives of the RKO Radio Pictures' Churubusco Studios, on the arrival there of N. Peter Rathvon, RKO president. In clockwise order are Harry Durning, Charles B. Woram, Mr. Rathvon, Emilio Azcarraga, Lawrence Green and John M. Whitaker.

Allied ITO of Iowa Will Meet October 28-29

Allied Independent Theatre Owners of Iowa and Nebraska will hold their annual convention October 28 and 29 at the Fort Des Moines Hotel, Des Moines, Iowa. Speakers will include Robert D. Blue, Governor of Iowa; Jack Kirsch, president of National Allied; Claude Lee, Paramount; Sidney Samuelson, ITO of Eastern Pennsylvania, and Leon Bamberger of RKO. The convention will study the New York antitrust suit.

At the second regional meeting at Schuyler, Neb., October 17, a resolution opposed the practice of some distributors in refusing to allow the dating and/or playing of recently released films by non-competing, independently operated houses in that territory until after have dated or played the films. Carl Mansfield was in charge.

Plans were made for meetings to be held at Pierce, Neb., November 5, with Mel Kruse as chairman; and at Wahoo, Neb., November 12, with Pat Plumber and Jeanette Schoeneman as co-chairwomen.

"Darling Clementine" Has Kansas City Opening

The Kansas City premiere of "My Darling Clementine" was held at the Fox Midwest Uptown last Friday in conjunction with the American Royal Live Stock and Horse Show. The premiere featured the appearances of Peggy Ann Garner, Vivian Blaine, Lon McCallister and other stars who remained in town for two days taking part in various local activities. The premiere was held under the local direction of Elmer C. Rhoden, head of Fox Midwest. The picture was shown also at two other local houses, the Fox Midwest Esquire and Fairway.

Columbia Sets Dividend

The board of directors of Columbia Pictures has declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable Nov. 15, 1946, to holders of record Nov 1.

British Lion Will Seek Distributor

British Lion, the new company in which Sir Alexander Korda is a major shareholder, has no American distributor and "is not in a hurry" to get one, according to its managing director, Sir Arthur Jarratt, who arrived in New York Monday morning on the Queen Elizabeth.

"I will discuss the matter with anyone who wants to discuss it with me. But I don't intend to look anyone up," Sir Arthur said, in his Hotel St. Regis suite. "We're willing to wait and see what we've got. So far, it seems as if we'll have a lot that's good."

With Lady Jarratt, Sir Arthur will study the American scene, show business and otherwise, in New York till November 4, and in Hollywood until November 20. He will return to Great Britain November 29. While here, he said, he will do one bit of business: he will confer with Herbert Yates on continued British distribution of Republic product.

British Lion will have made for it approximately 10 pictures during the year ending March, 1947, its first year, Sir Arthur said. It is a financing and distributing unit, some of whose producers share profits, and which owns the Sound City and Walton Hall studios.

Four pictures are now in work, he noted. They are "A Shop at Sly Corner," starring Oscar Homolka; "White Cradle," which stars Madeleine Carroll, and for which exteriors were shot in Switzerland; "Bonnie Prince Charlie," starring David Niven, and "A Man About the House."

In February, Sir Alexander will begin production of "Salome," starring Orson Welles and Eileen Herlie, and then will produce "A True Story of Carmen," starring Paulette Goddard, Sir Arthur explained. Following these will come Herbert Wilcox's Anne Neagle vehicle, "The Courtneys of Curzon Street," and others.

WARNER BROS.' TRADE SHOWINGS OF

"THE VERDICT"

Starring

SYDNEY GREENSTREET · PETER LORRE

JOAN LORRING

with

GEORGE COULOURIS · ROSALIND IVAN

MONDAY, NOVEMBER 4, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Court Sustains N.Y. Circuit Ban On "Outlaw"

Howard Hughes' "The Outlaw" was, in effect, banned from New York City Wednesday, when Justice Carroll G. Walter in the New York State Supreme Court denied United Artists' motion for a mandatory injunction to compel Harry Brandt and Arthur Mayer to fulfill their contracts with United Artists and exhibit the feature in three Broadway theatres. The picture was to open Saturday, October 26, at Mr. Brandt's Republic and Gotham theatres and Mr. Mayer's Rialto. The screenings were cancelled because the two exhibitors feared they would be subject to prosecution should they open on schedule.

Censor Approval Invalid

Judge Walter ruled: "It seems to me unthinkable that a court should order the defendants to do an act which almost certainly would subject them to criminal proceedings and may cause them to be convicted of a crime."

He further ruled that the State Board of Education's license for the exhibition of the film thus becomes invalid in the city.

Edward Raftery, president of U. A., announced Wednesday that he would immediately appeal the decision to the Appellate Division of the Supreme Court.

Both License Commissioner Benjamin Fielding and Police Commissioner Arthur Wallander had previously submitted affidavits condemning the film, with Mr. Fielding characterizing it as "lewd, lascivious and obscene."

The court proceedings started last Thursday when an order to show cause was issued to Mr. Brandt and Mr. Mayer directing them to appear in court and show cause why they refused to exhibit "The Outlaw" and abide by their contracts.

At Tuesday's hearing all briefs were submitted, but Judge Carroll G. Walters reserved decision until he had sufficient time to study all sides of the case.

Announcements Continued

Despite the legal complications and proceedings newspaper advertisements and radio spot announcements announcing the opening were used through Wednesday.

Meanwhile, a proceeding pursuant to Section 1090 of the New York State education law was filed Monday morning by the Corporation Counsel, representing the police and license departments, with the motion picture division of the State Department of Education, seeking revocation of all licenses issued by the division authorizing exhibition of "The Outlaw."

Friday the Motion Picture Division of the State Board of Education was to conduct hearings to reconsider their original approval of the film's exhibition license for showing in New York state.

Reviewer Groups Study History of Industry

"The motion picture can be safely left in the hands of the box office customers and the industry which serves them," Terry Ramsaye told representatives of picture reviewing groups assembled at the Museum of Modern Art theatre in New York Monday. The occasion was the second in a series of lectures sponsored by the Motion Picture Association. "Silver Shadows," a screen reminisence by J. Stuart Blackton; "Movies March On," a March of Time release, and Warners' "Okay for Sound," all bearing on the history of the art, were presented.

Mr. Ramsaye supplemented the screen account of the motion picture's progress with a discussion of the creative influences of the audience, building the films up from a vaudeville novelty to the dominant art of entertainment by the force of selective patronage and buying power. "The people," he said, "have made the movies and if you don't like movies you don't like the people, or democracy."

The gathering was addressed also by Arthur DeBra, director of the community service department of the Motion Picture Association, and by Mrs. Henry M. Dawson, associate director.

Veterans Committee Film Chapter Names Brown

Walter T. Brown, formerly associated with the American Theatres Association, was nominated by acclamation as chairman of the motion picture chapter of the American Veterans Committee at a meeting in the Film Center in New York last Wednesday. Other candidates were John Guerard, first vice chairman; Rose Elgart, second vice chairman; Arnold Karter, third vice chairman; George Fiedler, secretary; Herb Steinberg, treasurer; Dave Weisman, sergeant-at-arms. Delegates named to the metropolitan area council were Stan Hode, chairman; Sam Geison, Ethel Moldauer, William Raynor, Herb Steinberg and George Friedler. Jack Zenker, Jack Jenkins and Fred Goldberg were chosen alternates.

RKO Film Agreement Signed by Lasky

Announcement was made this week by RKO that Jesse L. Lasky and Walter MacEwen, partners in Jesse Lasky Productions, have signed a contract to deliver three films to RKO within the next year and a half. Story properties owned by the Lasky company include "Intermission," "The Apple Tree" and "The Life and Death of Enrico Caruso."

"Turning Point" Opens

"The Turning Point," Stalin Prize film of the battle of Stalingrad, which recently received an International Cinema Festival Award, was to have its American premiere at the Stanley theatre, New York, October 26. It is released here through Artkino Pictures, Inc.

Pictures Selling U. S. Short, Time Producer Says

Richard de Rochemont, March of Time producer, recently returned from a tour of western Europe, believes the industry as a whole should set up machinery to control the kind of pictures being sent to war-torn markets now and in the critical period ahead.

"Too many pictures are misrepresenting America abroad," he told members of the Associated Motion Picture Advertisers and their guests at a luncheon meeting in New York last week. "Our way of life must be properly presented if we are to retain the confidence of the peoples who have suffered during the war and now," he said.

View Meets Criticism

The producer's argument for control of the content of the pictures was severely criticized by members of the audience. David Blum, publicity director of Loew's International, argued that American pictures are made primarily for entertainment and that to change that primary motive to one of propaganda, in the Russian fashion, would be disastrous. He also pointed out that the companies now are exercising discretion in the choice of pictures to be sent, and there was no positive way, short of Government regulation, which, he said, had proved unsuccessful, of deciding which features should be sent abroad and from what companies.

Further, Mr. Blum offered a sample list of the pictures Loew's now has in circulation abroad as proof of his contention that care is being exercised. The list included "Pride and Prejudice," "Maytime," "Two Girls and a Sailor," and "Night at the Opera."

Peter Levathes, executive assistant to Tom Connors of 20th Century-Fox, supported Mr. Blum's argument.

Quigley Cites Disagreement

Martin Quigley, Jr., associate editor of Quigley Publications, pointed out there could be no argument over the question of sending to Europe only the pictures which would give the best possible impression of America. But, he said, there is a wide area of disagreement over the direct production of pictures for propaganda purposes. He mentioned that last August Byron Price, vice-president of the Motion Picture Association, had organized a committee, now functioning, to advise the companies on the choice of pictures for Europe.

Others who spoke were Arnold Stoltz, advertising and publicity director of PRC, and Max Stein.

Phil Williams, March of Time advertising and publicity director and vice-president of AMPA, conducted the forum. He announced that a benefit premiere of "Abie's Irish Rose," the Bing Crosby production to be distributed by United Artists, would be held November 21 at the Ambassador theatre, for the AMPA Relief Fund.

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IN

NUNNALLY JOHNSON'S
PRODUCTION

"THE DARK MIRROR"

with THOMAS MITCHELL

RICHARD LONG • CHARLES EVANS • GARY OWEN

Produced and Written for the Screen by Nunnally Johnson

Original Story by Valdimir Pozner

Directed by

ROBERT SIODMAK

An International Picture

OLIVIA deHAVILLAND

With TWICE the box-office appeal!...in a dynamic DOUBLE role!

LEW AYRES

Bathroom or screen stardom...more romantic...more exciting!

Produced by **NUNNALLY JOHNSON**

in the forced tradition of his "Woman in the Window"!

"THE DARK MIRROR"

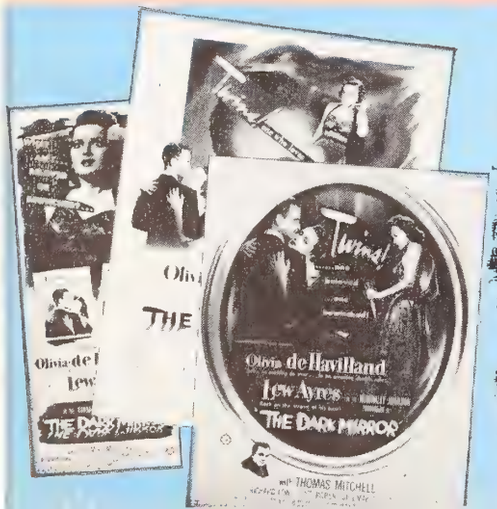
Reflecting these big bright box office grosses!

with **THOMAS MITCHELL**

in a fan-winning "best performance!"

Directed by **ROBERT SIODMAK**

who guided "Spiral Staircase" and "The Killers"



National Magazine Ads will reach more than 50,000,000 readers of 2 issues of LIFE .. 2 issues of LOOK .. SAT. EVE. POST, COLLIER'S ...GOOD HOUSEKEEPING!

European Picture Not Too Gloomy, Depinet Says

The European industry, stifled for so many war years, is eager to show the world its creative abilities, Ned E. Depinet, RKO executive vice-president, said Monday at a home office interview for himself and Phil Reisman, vice-president in charge of RKO Radio foreign distribution, following their return from Europe by plane last Friday.

Mr. Depinet had been gone five and a half weeks and Mr. Reisman six and a half, and together the pair toured England, France, Italy, Switzerland and Belgium.

General conditions abroad are not as gloomy as some would think, Mr. Depinet said, and almost in support of this, Mr. Reisman called attention to the increased theatre attendance and the hearty reception Hollywood product is receiving there. They also pointed out that revenues realized by American companies today are surpassing pre-war levels. One condition they repeatedly encountered was the inadequacy of projection, due to the scarcity of equipment.

Need Wider Distribution

In the light of heightened Hollywood production costs, Mr. Depinet observed, wider distribution throughout the world was needed. In this regard, the executives reported that the company is moving ahead with impressive results on its post-war worldwide film expansion. They discussed the current RKO-Rank production in Denham, England, of James Hilton's novel, "So Well Remembered," which Edward Dmytryk is directing with two Hollywood and two British stars, and "The Golden Silence" which was started in Paris early last week, under the direction of Rene Clair and with Maurice Chevalier starred. At present, they also disclosed, the company has a special crew making background shots in Switzerland for the company's version of James Ramsey Ullman's "The White Tower."

"The trip," Mr. Depinet said, "had no specific objective other than to study European producing and exhibition methods and visit the company's European branches." He praised the company's officers there.

Cite Studio Space Problem

Two of the major deterrants to production abroad cited by the executive were the lack of adequate studio space and increased costs of production. In England, Mr. Depinet said, it was almost impossible for a producer to get studio space without waiting several months.

A tremendous expansion of the 16mm market in Europe is seen by Mr. Reisman. In France alone, he said, there are about 3,000 16mm film houses in operation, with increased facilities to be built as quickly as materials become available.

Mexican Convention Held By Columbia International

Headed by Joseph A. McConville, Columbia Pictures International Corporation held its first regional Latin American convention in Mexico City October 23-26. Jack Cohn, executive vice-president of Columbia, attended the meetings where delegates from various offices met to discuss new season distribution plans.

Present were the following members of Columbia Pictures International: Arnold M. Picker, Bernard Zeeman, Sigwart Kusiel, David A. O'Malley, Ben Astor, Alexander Lapiner. Cuba was represented by Ernesto P. Smith, Pedro Martinez and Carlos Peres.

Others were Edgar H. Kerner from Puerto Rico, Harold Winston from Trinidad, Alexander Stein and Francisco Urbina from Venezuela; Enrique Davila, Miguel Bernal, Jorge Ogliastri Otero, Jose I. Castillo, Polidero Aponte from Columbia; Harry B. Prosdocimi, Donald S. Rockwell and Bennett H. Berman from Panama; Jorge Oller from Peru; Charles Roberts, Sidney Bruckner, Sergio Kogan, Gustavo G. Samaniego and Valentin Poire Hernandex from Mexico. Also attending were Columbia's Mexican agents from Gaspar Pruneda, Alfonso Madrigal and Felipe J. Acosta.

17 Pictures Open In Stockholm

by GOSTA ERKELL
in Stockholm

On September 3, the day the Swedish cinemas reopened after a two-month shutdown, 17 pictures had their premieres in Stockholm. Most of the pictures were American-made, including "The Lost Weekend," "The Road to Utopia," "The Renegades," "And Then There Were None," "It's a Pleasure" and "Easy to Wed."

"Lost Weekend" was the biggest success. The critics nominated it as one of the best made in Hollywood in many years, but none were absolutely sure that the picture would attract the public. After almost two months this picture still is running.

▽

Three Swedish pictures were made in color during the summer: "Lappblod," a drama; "The Bells of the Old Town," a comedy, and a fairy tale, "Aunt Yellow, Aunt Green and Aunt Purple."

Sperling New President Of U. S. Pictures

Milton Sperling last Wednesday became president and production head of United States Pictures. Reconstitution of the company, from which Joseph Bernhard withdrew as president and treasurer after the production of one picture, has now been completed. Mr. Sperling was formerly vice-president. Donald Hyde, formerly story editor, is vice-president and general manager with Oliver Schwab secretary, and Charles Yoss, treasurer.

Hollywood Strike Peace Remote as AFL Move Fails

With the Hollywood jurisdictional strike entering its fourth week, mass picketing, now comparatively peaceful, continued at many of the studios but there were few if any indications that an immediate peace settlement was in the offing.

Last week there were hopes that the labor problems could be solved at the American Federation of Labor convention in Chicago. However, as the convention closed late last Wednesday night, October 17, all hope disappeared. With the Screen Actors Guild acting as mediators, Richard Walsh, international president of the International Alliance of Theatrical Stage Employees, and William Hutchinson, chief of the carpenters union, representing the two AFL unions disputing jurisdiction of set construction, conferred but reached no agreement.

Walsh Not Hopeful

Mr. Walsh said: "Mr. Hutchinson simply has not kept his word. He is not living up to the settlement made last December. He has not lived up to his agreement and as long as he's not living up to his word it looks like there just won't be any peace in Hollywood."

Regarding the rebellion of the laboratory technicians against its parent IATSE since the technicians were respecting Herbert Sorrell's CSU pickets, Mr. Walsh said an emergency has been declared insofar as the technicians are concerned but that special hearings on the matter were being conducted. However, Mr. Walsh bluntly stated that if the laboratory technicians do not obey IATSE laws they will be suspended, and, he added, "we will supply workers to studios while the technicians are under suspension to keep production going."

At two studios, MGM and Paramount, the technicians have returned to work while at the other studios production was being hampered for lack of technicians to process each day's takes.

Gene Atkinson, Chicago business manager of the operators union, and also business manager of the Chicago Laboratory Technicians Union, said last Thursday he had 300 members in Chicago who would process studio film if Hollywood and New York unions refused to handle it.

See Intensified Strike

Last weekend executives of the Conference of Studio Unions predicted intensification of the whole strike situation.

Monday more than 450 pickets massed outside Technicolor's laboratories led by Herbert Sorrell, CSU president, in violation of a court order which limited the number of pickets at any one studio.

Mr. Sorrell announced that picketing henceforth would be conducted according to "military strategy precepts"

Labor Crisis Hurting Studios; Five Pictures Started, 41 in Work

Hollywood Bureau

The results of the labor unrest became apparent at major studios last week. Ten films were completed; only five were started, and the shooting index fell to 41, lowest point since last March, when similar strike clouds gathered on the horizon.

The most ambitious of the week's new films was "The Other Love," which went before the cameras at Enterprise with David Lewis producing and Andre de Toth directing. Based on an unpublished story by Erich Maria Remarque, the picture's cast includes Barbara Stanwyck, David Niven, Robert Stack and Joan Lorring.

At MGM, work began on a new "Dr. Gillespie" film, with Lionel Barrymore, Edward Arnold, Lucille Bremer, James Craig, Alma Kruger and Keye Luke in leading roles. Willis Goldbeck is directing and Carey Wilson producing.

Columbia trained cameras on two: "Millie's Daughter" and "Law of the Canyon." The former features Gladys George and Paul Campbell; William Bloom produces, Sidney Salkow directs. The latter is a Western with Charles Starrett, Smiley Burnette and Nancy Saunders. Colbert Clark is the producer; Ray Nazarro the director.

PRC's new venture is a melodrama titled "The Corpse Came Calling," with Hugh Beaumont, Cheryl Walker, Paul Bryar, Ralph Dunn and Louise Currie in leading roles. Sigmund Neufeld produces; Sam Newfield directs.

Incidental News of Pictures and People

Harry Stern, long associated with distribution, has formed his own producing company, and will make as his initial film a story of the west titled "Imperial Valley." Gordon Rigby is currently preparing the script. . . . Howard J. Green, formerly with RKO Radio, has been signed by Columbia to a producer-writer contract. . . . Robert Siodmak has been signed to a new contract by U-I. His first directorial assignment under the pact will be "Time Out of Mind," the Jane Murfin production.

Jesse L. Lasky and Walter MacEwen have signed a new contract calling for three pictures to be delivered to RKO Radio for distribution within the next 18 months. The producers have three properties in preparation: "Intermission," by Vincent Lawrence, John Galsworthy's well known short story, "The Apple Tree," and "Caruso Sings Tonight," a biography of the famed tenor by his widow, Dorothy Caruso. It has not yet been determined which of the three will face cameras first.

Discuss Monogram Branches In Key Cities Abroad

David H. Horne, assistant treasurer and a director of Monogram International Corporation, is in Hollywood for conferences with studio executives concerning the advisability of opening a number of Monogram branch offices throughout the world.

Elsa Lanchester has been signed for a major role in Republic's screen version of a Rudolf Friml operetta, "Will Tomorrow Ever Come," planned as a starring vehicle for Nelson Eddy and Ilona Massey. . . . Paramount has purchased the screen rights to "Guardian of the Angels," a *Collier's* feature by L. L. Foreman. Lou Harris has been assigned to produce the film, a tale of the old-time chorus lines which used to play a circuit of saloons from town to town.

George Archainbaud has been engaged by Columbia to direct "King of the Wild Horses" which Ted Richmond will produce. . . . Forrest Judd has been appointed story editor for Monogram, succeeding Steve Healy. . . . Producers William Pine and William Thomas, who release through Paramount, have purchased Milton Raison's original, "Hardboiled," which deals with dynamiters who specialize in demolition on building projects. . . . Jules Levey has engaged Shelley Winters for an important part in his current production for United Artists release, "New Orleans."

Mauer Associate Casting Director for Enterprise

Jack Mauer has joined Enterprise as associate casting director. He will work under the supervision of Billy Selwyn. . . . Rhonda Fleming has had her Vanguard contract extended. . . . Radio comedian Alan Young has been assigned a role in the forthcoming 20th Century-Fox picture, "Chicken Every Sunday," which William Periberg will produce.

Michael Gordon, long associated with the Broadway stage as director and producer, has been signed by U-I to a long-term director contract. His first assignment will be "Black Velvet," a mystery drama on Joseph Sistrom's production schedule. . . . John Reinhardt has been signed by Jack Wrather Productions to direct their initial film for Monogram release, "The Guilty," starring Bonita Granville and Don Castle.

Robert Montgomery and Audrey Totter will be teamed in MGM's "Upward to the Stars," which Montgomery will also direct. . . . Arthur Marx, son of comedian Groucho Marx, has been signed by Columbia to write an original which will serve as a basis for the next in the studio's "Blondie" series. . . . Moroni Olsen has been engaged by the Hakim-Litvak producing unit to play a leading role in "A Time to Kill," now shooting for RKO Radio release.

"Gentleman" Gene Delmont, prizefighter of two decades ago, is set for a role in Warners' current Technicolor production, "My Wild Irish Rose." . . . Virginia Patton has had her contract with Liberty Films extended. . . . Restaurateur Mike Romanoff will return to the screen in a featured role in the Enterprise picture, "Arch of Triumph."

Auer Signed by Republic as Associate Producer-Director

John H. Auer has been signed to a term contract by Republic as associate producer-director, and will begin work immediately on his first feature for the studio, an original by Aubrey Wisberg and Lawrence Kimble titled "Mike Was a Lady." . . . Robert Rossen will direct John Garfield's initial independent production for Enterprise, "The Burning Journey."

Warners to Release Nine Shorts in November

Warner Bros. will release nine short subjects for general distribution in November, the company's largest schedule for any single month in the past six years, Norman H. Moray, short subject sales manager, announced last week. All are in Technicolor, except "Minstrel Days" and "So You Want to Save Your Hair." The others are: "The Last Bomb," "House Menace," "Rhapsody Rabbit," "Roughly Squeaking" and "One Meat Brawl," cartoons; a sports parade, "Battle of Champs," and an adventure special, "Rubber River." Warners already has announced eight shorts for release in October.

Acquire Duck Short

Warner Brothers has acquired for release next year a factual short subject entitled "What's Hatchin'?", filmed by Allen Wilder on Long Island duck farms.

See Mystery Film Voque Unabated

by WILLIAM R. WEAVER
Hollywood Editor

The flow of melodramas in the murder-mystery category which has reached an all-time high in recent months is to continue at that level or higher for at least two years and possibly longer, in the opinion of Frank Gruber, who has written 27 of them since 1942, among which he considers "The Mask of Dimitrios" his best.

One reason for the continuation of the flow, he says, is the mathematically realistic fact that more than 50 such stories are in preparation for filming and the studios are assigning more rather than fewer of them to their writers. Additionally, he declares, "The people who buy the tickets don't want problems—they've *got* problems—and the thing they are in the market for is escape from their troubles. Melodramas, giving them escape plus entertainment, supply this demand."

Statistics Not Sole Basis

But writer Gruber doesn't base his prediction solely on the statistics and the observation above mentioned. On the contrary, having access to information not generally circulated in cinema circles, he goes beyond box office indications, plain as they are, to the astounding totals of the sales of 25-cent pocket-sized editions of murder-mystery books, which have reached astronomical proportions. Having 18 of these to his credit, written before and since he came to Hollywood, he knows by his royalty checks the number of people currently buying these stories at their corner drug store or wherever else they happen to be when the urge to peruse a killer-thriller seizes them.

Replacing Rental Library

"The pocket-sized book thing is rapidly replacing the rental library in American reading life," he says, "and it's a favorable development for writers, who get a royalty from each copy sold to an individual, instead of getting only one from a book sold to a rental library and read by a large number of people."

Mr. Gruber's qualifications for the type of writing in which he specializes are of the best. Born on Halsted Street in Chicago in 1904, he grew up in the political province of the ill-starred Dion O'Banion, and had become a newsboy in time to be, at the age of 10, a first-hand witness to the hard fought newspaper strike out of which, as Editor Terry Ramsaye of this publication frequently has recorded, came the first rugged individualists whom a subsequently antagonistic press made world-renowned under the label of "hoodlums."

Long Writing Career

He progressed from that estate to the rank of book reviewer for the Chicago *Daily News* before leaving the stronghold of Al Capone in 1927 to enter upon a career embracing the writing of 250 magazine pieces, but enough of the sort of thing that happens in melodramas had occurred within his range of observation by then to supply him with plots from now on.

Revelation of this background prompted inquiry as to whether the recent general tendency of picture makers to provide Los Angeles and Hollywood as setting of the criminality depicted in their films, whereas it once was general procedure to use Chicago as the standard setting, might not in time get the City of the Angels a civic reputation as lurid as that once enjoyed by Chicago exclusively. The reply was that yes, it probably will, although producers have no such sinister purpose in mind, but simply locate the murders here because it's so convenient and economical to shoot Wilshire Boulevard and Main Street instead of Michigan Avenue and Clark.

Mr. Gruber has just finished writing the script of "The Three Musketeers" for Edward Small and is moving to Columbia to do a Bulldog Drummond number. The difference between "The Three Musketeers" and a modern melodrama, he remarks, is mainly one of time and place.

PREVIEW OF TRADE SHOW

"Song of the South", Disney feature cartoon, with live characters as well, to be released by RKO Radio, and to be tradeshown October 28. It tells the Uncle Remus stories, set to music and in Technicolor.

COMPLETED

MGM
Merton of the Movies
This Time for Keeps
Summer Holiday

PARAMOUNT
Golden Earrings

RKO RADIO
They Won't Believe Me

REPUBLIC
Hit Parade

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Homestretch

UNIVERSAL-INTERN'L
Slave Girl

WARNERS
Pursued (U. S. Pictures)

STARTED

COLUMBIA
Millie's Daughter
Law of the Canyon

ENTERPRISE
Other Love

MGM
Personal Touch

PRC
Corpse Came Calling

SHOOTING

COLUMBIA
Hunter Is a Fugitive
Lady from Shanghai
Twin Sombreros
They Walk Alone
Guilt of Janet Ames

ENTERPRISE
Arch of Triumph

MGM
Green Dolphin Street
To Kiss and to Keep
It Happened in Brooklyn
Unfinished Dance
Romance of Rosy Ridge

MONOGRAM
It Happened on Fifth Avenue

PARAMOUNT
Variety Girl
Big Haircut
Desert Town (Wallis)
Unconquered (DeMille)

PRC
Red Stallion

RKO RADIO
Banjo
Bachelor and the Bobby-Soxer
Time to Kill (Hakim-Litvak)
Tarzan and the Huntress (Lesser)

REPUBLIC
Web of Danger

20TH CENTURY-FOX
Boomerang

UNITED ARTISTS
Red River (Monterey)
New Orleans (Levey)
Vendetta (California)
Carnegie Hall (Federal)
Who Killed "Doc" Robin? (Roach)

UNIVERSAL-INTERN'L
Egg and I
I'll Be Yours

WARNERS
My Wild Irish Rose
Woman in White
Deep Valley
Night unto Night
Love and Learn
Possessed

ALBANY

The Palace played "Make Mine Music," Disney Technicolor production, with the Western, "Badman's Territory." "Notorious" moved into the Grand for a holdover. The Strand single featured "The Strange Love of Martha Ivers." Both first runs had fine business. The Palace dropped films Tuesday night for a concert by Father Flanagan's Boys Town Choir.

Samuel Rosenblatt closed the Family theatre in Watervliet a few days after he formally took over operation of the Grand in that city. He owns the Grand (in the northern part of town) and the Strand (in the southern part), but leased the Family. Business at the latter did not warrant continued operation. The Family, a Watervliet landmark, has changed hands frequently during the past five years. Rosenblatt also has the Lake theatre in Lake George village. Exhibitors who have recently trekked to Film Row include: Sam Rosenblatt, of Watervliet and Lake George; Sam Davis, of Phoenicia; Harry Lamont, of Greenville and other points; Charles Wilson, of Indian Lake.

ATLANTA

Business is looking better and theatres believe that this will be the best year—Ike and Harry Katz, owners of the Kay Film Exchanges in Washington, Atlanta, New Orleans, Memphis, and Charlotte back from Memphis where they have just installed Lynn Dunn, new branch manager there. Lynn was former special sales representative in Atlanta for United Artists. Jerry Jernigan, formerly with Warners Bros. for the past twenty years as sales representative, has been appointed as manager of the Kay Film Exchange in that city. . . . Plans for the world's premiere of "Song of the South," at the Fox theatre November 12 are growing. . . . Blairsville, Ga., will soon have a new picture theatre with a seating capacity of 450, to cost approximately $20,000. . . . A five per cent increase in the city tax on amusements in Tuscaloosa, Ala., has been proposed as means of obtaining additional revenue. N. H. Water, president of Waters Theatre Company, has announced that he will build a new 1,000-seat house in Fairfield. . . . The Plaza theatre, Athens, Ala., has reopened after redecoration. . . . Admission prices to Rex theatre in Bay Minetta, Ala., have been raised as a result of the city council's rejection of a request by theatre owners for McLendon circuit to repeal a recently adopted amusement tax. . . . The Gadsden theatre, Gadsden, Ala., has reopened after a remodeling at a cost of $100,000. . . . The Neelys are remodeling their house at Marion, Ala. and plan soon to install new seats in their house at Centerville, Ala. . . . Republic's "I've Always Loved You" will open at the Fox theatre starting October 24 with a holdover the next week at the Roxy. . . . Riley P. Davis, Alabama sales representative for PRC, and Eddie Foster, Alabama sales representative for Republic, were injured in an automobile accident October 15; both in hospital in Birmingham.

BALTIMORE

Beautiful weather helped start the week beginning October 17. Audiences went in

big way for Jackie "Butch" Jenkins in "Boys' Ranch," at the Century and business is good; "The Raider" caught on at the Valencia and looks like it will build; Hippodrome had big opening for "Gallant Journey"; The Little had very big opening with "Portrait of a Woman" with "Hymn of the Nations," featuring Toscanini; "The Killers" big enough for third week at Keith's. Again the Times and Roslyn pleased with "Inner Circle" and "Hold Back the Dawn," together; Mayfair had the music lovers coming with "I've Always Loved You," and especially good publicity in newspapers about Artur Rubenstein's piano playing. Opening big for "My Darling Clementine," at the new theater and fine business warranted Stanley holding "Cloak and Dagger" second week.

Wilbert Brizendine, managing director for Milton Schwaber's circuit, has appointed Paul W. Moore, manager at the new Paramount. Fable of St. George and Dragon used as motif of new murals in foyer of Rome's Capitol, with other decorative patterns simulating bas-relief in colors. Highway theatre in Middle River section is expected to open soon. Trip on Alexander yacht from Washington to Richmond was enjoyed by Mr. and Mrs. E. F. Perotka, Aero and Victory, as guests of Frank Wolf, Jr., Richmond district manager, for Alexander Films.

Preview of "Sister Kenny," arranged by H. Ted Routson, publicity director for I. M. Rappaport's Hippodrome at Maryland Censor Board projection room with guests Baltimore committee for Kenny fund next month.

WHEN AND WHERE

October 28-29: Allied Independent Theatre Owners of Iowa and Nebraska meeting, Fort Des Moines Hotel, Des Moines, Ia.

October 28-29: Allied Theatre Owners of Texas meeting in Dallas.

November 4: Allied of Western Pennsylvania meeting, William Penn Hotel in Pittsburgh.

November 8 - 11: Theatre Equipment Dealers Protective Association meeting, Commodore Perry and Secor Hotels in Toledo.

November 11 - 13: Allied Theatres of Michigan meeting, Hotel Book Cadillac in Detroit.

November 18: North Central Allied Convention in Minneapolis.

November 19 - 20: Associated Theatre Owners meeting in Indianapolis.

November 23: Independent Theatre Owners Association of Wisconsin and Upper Michigan meeting at the Schroeder Hotel, Milwaukee.

November 25 - 26: Allied Motion Picture Theatre Owners of Western Pennsylvania meeting at the William Penn Hotel, Pittsburgh.

BOSTON

"Notorious" is in its fifth big week at RKO Keith Memorial theatre. . . . Mickey Rooney is coming to RKO theatre October 24 for a week's personal appearance. Boston is the first stop on a six-week tour. . . . "Henry V" is entering its 30th week at the Esquire theatre. . . . The RKO theatre is this week showing a program of two re-releases, "Captain Caution" and "Captain Fury," plus a stage show, "Little Revue," headed by Dave Apollon. . . . George Kraska, who was publicity and advertising director of Loew's State and Orpheum theatres, recently resigned to go into the toy businesss. . . . The Lieutenant A. Vernon Macauley Theatrical Post gave a farewell dinner October 17 for Kenneth Forkey at Pieroni's Restaurant. . . . Forkey is moving to Florida. . . . Harry Lamere, from the Pa-ra-mo theatre in Ludlow, Vt., made one of his rare visits to the film district last week. . . . The first of a series of monthly luncheons of the Tub Thumpers of Boston was held at Steuben's Blue Room October 14. . . . William Schulman, a naval veteran who was with Universal before the war, has rejoined the company as publicist. . . . Burt Rudnick and Howard Crombie, salesmen at PRC, have resigned.

CHARLOTTE

H. D. Hearn of Exhibitors' Service, Charlotte, has bought the Waxhaw (N. C.) theatre from its former owner, Mrs. D. A. Crowley. . . . E. C. DeBerry, head booker for the Charlotte Paramount office, is being transferred to New Orleans, where he will be salesman. . . . The boys of Paramount's Pep Club held a fish fry recently. . . . Roy Turner, former exhibitor in Garland, N. C., announces the opening of a new theatre in Stovall, N. C. . . . Ivan Anderson has opened his new theatre in North Wilkesboro, N. C. Exhibitors in town and seen on film exchange row include: H. C. Cook, of Mount Olive, N. C.; Charlie Cash, of Kings Mountain, N. C.; Jimmy Earhart, of Edenton, N. C.; R. C. Brantley, of Tryon, N. C.; J. L. King of Bethune, S. C.; Tom Gibson, of Laurinburg, N. C.; L. B. Richardson, of Lockhart, S. C.

CHICAGO

Matinee business is off in Loop theatres but evenings are continuing big. Indica-

(Continued on page 47)

NO LEAVE
NO LOVE

Yes! **Van Johnson's terrific!**

Yes! **Keenan Wynn's riotous!**

Yes! **Pat Kirkwood's gorgeous!**

Yes! **Xavier Cugat is grand!**

Yes! **Guy Lombardo's a smoothie!**

Yes! **It's easy to top "Easy To Wed" with M-G-M's terrific musical comedy!**

"NO LEAVE, NO LOVE"

Starring **VAN JOHNSON** with

KEENAN WYNN

PAT KIRKWOOD · XAVIER CUGAT AND HIS ORCHESTRA · GUY LOMBARDO AND HIS ORCHESTRA

and EDWARD ARNOLD · MARIE WILSON · LEON AMES

Original Screen Play by Charles Martin and Leslie Kardos · Directed by CHARLES MARTIN · Produced by JOE PASTERNAK

(Continued from page 44)
tions are that Danny Kaye's personal appearance at B&K's 25th anniversary show at the Chicago will break all records. . . . While in town William Gehring revealed that 20th Century-Fox product will go into the Oriental theatre for the first time next month. . . . Guests of Sypros Skouras at the Greek War Relief luncheon held last Saturday were Tom Gilliam, 20th Century-Fox branch manager, and Rud Lohrenz, UA district manager. . . . The Star & Garter theatre will abandon its burlesque policy next week and concentrate on pictures. Increases asked by the stage hands was given as the reason. . . . The Tub Thumpers, organization of Chicago publicity men, held their first autumn meeting at the Variety clubrooms Monday night. William Green of MGM is president. . . . Jack Kirsch went to New York last weekend. He also plans to attend Allied meetings in Des Moines October 28 and 29 and in Detroit November 11 and 12.

CINCINNATI

Sister Kenny, after a luncheon to the local press, at the Hotel Gibson, made several personal appearances at the RKO Palace on the opening day of the picture, "Sister Kenny," being introduced from the stage by Mayor James Garfield Stewart. . . . The Cincinnati Variety Club is holding its annual Hallowe'en party in the club rooms, October 26, with suitable costume and other awards. . . . Irving Sochin, general manager of Theatre Owners, Inc., recently organized to buy and book product for Greater Cincinnati independent exhibitors, reports addition of the local Elstun, and the Dodge theatre, at nearby New Richmond, Ohio, bringing the membership to 26. . . . Jack Stallings, who recently disposed of his interests in the Midwest Theatre Supply Company here, has purchased the Opera House, at Versailles, Ohio, and will take possession November 1. . . . Lowell Ehle was the former owner, Mr. Stallings also operates the Clinton theatres at Blanchester, Ohio. . . . O. D. Hopper, of Liberty, Ky., who operates houses in Louisville and Lebanon, Ky., has purchased the Opera House, at Liberty, which he plans to open as a picture house.

CLEVELAND

Theatre business took a step in the right direction this past week for no special reason other than there was less outside competition than the previous few weeks. Cool weather and longer evenings were contributing factors. . . . Nat Wolf, Warner zone manager, was selected by Allen Lowe, manager of the Carter Hotel as the Man-of-the-Week and as such to have his picture hung in the Carter Hotel Hall of Fame this week. Wolf is the first film man to be so honored. He has performed distinguished service in war work and is now actively engaged in Community Fund work as chairman of the amusement division; co-chairman of Team No. 2 and co-chairman of the advertising and publicity committee.

Walter Huston was in Cleveland last week playing at the Hanna Theatre in "Apple of His Eye." . . . Edward Fisher, publicity director for Loew's Theatres, is writing a scenario based on the life of

Annette Kellerman, with Esther Williams in mind for the star part. . . . Dick Wright, Warner assistant zone manager and president of the local Warner Club, is back from a Warner Club officers' meeting in New York.

COLUMBUS

Third week of the transit strike, which has kept street cars and buses off city streets since October 1, found all local theatres operating. Business, however, still is staggering under the impact. Matinees of downtown houses are particularly off. Slight improvement in weekend business was noted last week but managers are shaking their heads at dwindling receipts. "Mr. Ace" at the Ohio, "Boys' Ranch" at the Broad, "The Killers" at the Palace and a revival of "Captain Caution" and "Captain Fury" would all have done considerably more business if the street cars were running.

Local theatres ran the Disney Technicolor short for the Community Fund drive, "A Feather in His Collar." . . . The perennial "Tobacco Road" will return for the umpsteenth time to the Hartman November 10 with John Barton as Jeeter Lester. . . . Bill Aiken, former Broad theatre manager, is opening the new Norcross theatre at Norcross, Ga. . . . Edmund Lowe, star of "Mary Had a Little——" at the Hartman, was guest speaker at a Community Fund luncheon here last week.

Al Gorson, U. A. representative, capitalized on the street car tieup by hiring two taxis, liberally placarded with invitations from "Mr. Ace" to transport stranded car riders to see the picture in its downtown engagement. . . . Rabbi Samuel M. Gup of Bryden Road Temple will resign from the recently created three-member advisory board of the Division of Film Censorship . . . he has accepted a call to become permanent rabbi of a Mobile, Alabama, temple. Governor Lausche will appoint a successor soon.

DALLAS

Business continued in a slump this week for the same basic cause, the big State Fair of Texas which has been drawing an average of 150,000 persons a day. This cut into the regular film trade considerably with both downtown and suburban houses feeling it. . . . The Majestic drew about $15,000 with "The Killers" which is low for this house. . . . The Palace went even further off its average with "If I'm Lucky" which got approximately $8,000, which is in the lower brackets compared with its average take. . . . Karl Hoblitzelle has returned from a lengthy vacation in the east. . . . William McCraw, national coordinator for the Variety Clubs of America, is back at his Dallas headquarters after a month's tour which took him on visits to several tents, including Minneapolis and Atlanta.

DES MOINES

Last week, all three downtown "A" houses did average and above, with the holdover of "Till the End of Time," at the Orpheum theatre proving the biggest drawing card for a second week. . . . Lou Levy, branch manager for Universal, is back at the office half-days, and has recovered the use of his voice. Levy underwent two operations on his vocal cords. . . . Naomi Sroufe has been named head bookkeeper for NSS, replacing Mildred Southard, who resigned. . . . Jack Gibson, former booker for NSS, has been named salesman for that exchange. . . . Opening of the $150,000 Malek theatre, Independence, Ia., is scheduled for October 29. Robert Malek, owner, announced that a prominent band would play for the formal opening. A special "cry room" has been built near the projection booth where patrons may take their small children when they begin to cry.

HARTFORD

Holdovers are continuing in this territory. Among the latest holdovers are "Thrill of Brazil," "If I'm Lucky" and "Cloak and Dagger." Amateur Nights are getting under way at a number of theatres in the Hartford territory this month alone. In New Haven, Harry Olshan, Columbia salesman, promoted to Milwaukee Columbia branch manager, will be given a testimonial event at the Hotel Taft, New Haven, October 28. Olshan left recently for the Wisconsin location, and Walter Silverman has replaced him in New Haven. . . . Also in New Haven—Doug Amos, ex-GI, is back as assistant at the M&P Paramount, New Haven. . . . Teresa Richards is the new student assistant at Loew's Poli-Strand, Waterbury, Conn. . . .

Two more Hartford houses have raised prices, Loew's Poli and Loew's Poli-Palace. . . . Henry L. Needles, Hartford district manager for Warner Theatres, was on the public committee for the Retailer-Veteran Conference, sponsored by Retail Trade Board, Hartford Chamber of Commerce, last week. . . . Ivan White, veteran pianist, who appeared at a number of theatres in Hartford prior to sound films, died at a Hartford hospital October 17. . . . New Haven Film Row visitors: Howard Richardson, State, New Britain; Ralph Pasho, Naugatuck; Martin Kelleher, Princess, Hartford.

INDIANAPOLIS

Film attractions here last week got an even break, two above average and two be-

(Continued on following page)

(Continued from preceding page)
low. While attendance has fallen off, temporarily at least, grosses remain about what they were a year ago, due to last spring's admission price increase. All signs indicate the public is shopping again. "O.S.S." took $14,500 in a big week at the Circle, but "Make Mine Music" was off at $12,500 at the Indiana. "Holiday in Mexico" was the strongest card in town, drawing $17,500 and earning a holdover. . . . The Weil theatre at Greenfield, started before the clamp was down on new construction, is due to open October 31. It's a 750-seat house owned by Carl Weil. Max Page, formerly a salesman with PRC here, will manage it. . . . Roy Harrold, of Rushville, ex-president of the ATO of Indiana, is recuperating from an operation at the Methodist Hospital here. . . . Ralph Richey, formerly assistant manager of the Circle, is manager of the Ritz, succeeding the late Fred Boyd. . . . Max Paikos of Tipton, Mrs. Ballard Long of Sheridan, Sam Neall of Kokomo and Roger Scherer and John Micu of Fort Wayne were out-of-town film men seen on the Row this week.

KANSAS CITY

Theatre business was off last week with the arrival of the first post-war American Royal Live Stock and Horse Show. Elmer C. Rhoden, Fox Midwest chief, is chairman of the horse show. Weekend football games in and around Kansas City further affected box office receipts.

Ford Anderson, for some years a local projectionist, is opening the La Clede theatre in La Clede, Kan., shortly, after remodeling. . . . Harold Cohen, salesman for MGM in Kansas City and Des Moines, has resigned to join the Cinema Theatre Corp., Denver.

C. L. McVey, owner of the Dreamland, Herington, Kan., was a visitor to Film Row. . . . Larry Wilson, formerly Warner booker and office manager, has returned from the Army and has joined Monogram as booker. He succeeds Bob Wolf, now office manager and booker at PRC. . . . Albert Lies, formerly salesman at Wichita, Kan., for the Kansas City branch of PRC, has been transferred to Omaha. John D. Johnson, who, before entering the Army, was Fox Midwest manager, takes the Wichita post for PRC.

Charles Borg has opened his Civic theatre at Osceola, Mo. . . . The Newman theatre in Kansas City was instrumental in publicizing the use of projected reading machines in veterans hospitals. M. B. Cohn, manager, provided lobby space for the exhibit and invited patrons to try the machines.

MEMPHIS

Brisk theatre business continued last week at Memphis downtown first run houses. Manager Jack Tunstill reported "Canyon Passage," smashed house records and was held over for a second week at the Malco theatre. "Holiday in Mexico" did "a terrific business" at Loew's Palace, manager Cecil Vogel reported. "Cloak and Dagger" at the Warner was "better than average," said James Barnes. "Black Beauty," at Loew's State, "keeps the house filled," manager Bill Kemp said.

Three new theatres opened in the Mid-South territory. Savoy Theatre, new Negro house at Dyersburg, was opened by Bruce Westmoreland and George Grumpler. J. F. Adams opened his new show, Tate theatre,

at Coldwater, Miss., and Ed Wittke, owner, opened the new Joy theatre at Columbus, Miss. . . . T. B. Kirk, branch manager at Republic in Memphis, left for his new job as branch manager for his company at Dallas. Nat Wyse succeeded him at Memphis.

Exhibitors on Film Row included: R. R. McCormick, Gloria theatre, Sanatobia, Miss.; J. C. Mohrstadt, Missouri theatre, Hayti, Mo.; Sam Kirby, Nabor theatre, Little Rock, Ark.; Bob Kilgore, Harlem theatre, West Memphis, Ark.; H. G. Walden, Bay theatre, Red Bay, Ala.; J. F. Adams, Von theatre, Booneville, Miss.; Louise Mask, Luez theatre, Bolivar, Tenn.; Paul Myers, Belinda theatre, McCrory, Ark.; Mr. and Mrs. J. A. West, Hollywood theatre.

MINNEAPOLIS

"Holiday in Mexico" topped another under-average week in Loop theatres, held over at Radio City after a good first week. "Notorious" still grossing above average in its fourth week. Other holdovers not doing so well. . . . North Central Allied's midyear convention date was changed from November 13 to November 18 for the convenience of speakers.

NCA regional meeting at Duluth condemned use of local checkers by Confidental Reports and alleged blind checking by Metro through the Wilmark agency, according to Don Swartz, NCA executive secretary. . . . Three University of Minnesota doctors and Art Anderson, Northwest Variety club's chief barker who headed the club's heart hospital fund drive, were guests of E. R. Ruben, Minneapolis independent exhibitor, on an inspection trip to the Raymond Blank Memorial hospital, Des Moines. . . . Entire first night's receipts from northwest premiere of "Sister Kenny" at RKO Orpheum October 31 will go to the Sister Kenny Foundation.

NEW ORLEANS

Henry Meyer of the Harlem and Meyer theatres in Biloxi announced that construction is under way on a new theatre in the Back Bay section of Biloxi, Miss. . . . Don George of George Bros. theatres in Alexandria, Shreveport and Bossier City, La., announced the appointment of Doyle Maynard as general manager and that they have moved their home office from Alexandria to Shreveport. Doyle Maynard recently resigned as salesman for National Screen Service here. . . . Film Row visitors: L. E. Downing of the Haven theatre, Brookhaven, Miss.; Henry Meyers of Harlem & Myer Theatres, Biloxi, Miss.; L. W. Watts of Oil City, La.; Roy Pfeiffer of Baton Rouge, La.; Al Crook, manager of Bill Lighter's southeastern Louisiana Theatres; Don George of Alexandria, La., accompanied by his general manager, Doyle Maynard; Mr. & Mrs. Corbett of Ritz theatre, Laurel, Miss.

W. R. Williams has resumed his film career following his discharge from the U. S. Navy. Prior to entering the Navy he managed a theatre in the Canal Zone. He has announced his association with L. A. MacKenna, franchise holder of Town Talkies in Florida and Alabama. Williams will cover south Alabama and western Florida.

L. C. Ownbery, manager of the National Theatre Supply Company of Los Angeles, is visiting the New Orleans office. . . . P. T. Murphy will open his new Rex theatre in Quitman, Miss., November 5.

OMAHA

Omaha had its first tinge of snow—and following that more sun than the city has seen in weeks. All first runs did average or better business, but nothing startling. . . . Pinky McIlvaine, who was with the RKO Brandeis when it opened here thirteen years ago, has resigned to move to California. Mr. McIlvaine, who served as manager under Will Singer, will stay in the theatre business. . . . Bill Toney of Des Moines, just out of service and in charge of Tri-States Theatres maintenance, made his first trip around the Omaha district with district manager William Miskell. . . . Nebraska has been selected for an experiment to develop higher educational standards through use of motion pictures in classrooms. Through Teaching Films Custodians, Inc., New York, $10,000 worth of films will be made available for the experiment. . . . Mrs. Jennie Wickman has sold the Lyric theatre at Tecamah, Neb., to H. O. Qualsett, a veteran.

PHILADELPHIA

Business continued very dull here, "Nobody Lives Forever" being the only big box office gun with $48,000. . . . Harry Botwick, city manager for Paramount Publix, moved Roy Sullender, formerly manager of the Nixon to the Tower, and appointed Allen Goodkin as Nixon manager, Charles Carver to the Frankford, and Norman H. Bailey remains at the Roosevelt. . . . Dick Shamis, back from Baltimore, is now handling the Karlton.

New Hope, home of the Bucks County Playhouse, started weekend films, with Friday and Saturday night showing, plus special kiddies matinee, at the Playhouse, which runs legitimate plays during the summer. Operators are Allan Ross, R. L. and M. A. Walter. . . . Mrs. Ella N. Ege is the new president of the Reading, Pa., Motion Picture Forum. . . . Paul E. Glase, manager of Reading's Embassy, addressed the Shillington's Woman's Club on "The Theatre in Reading." . . . Over 200 film men were at the dinner held in honor of John J. Bergin, Paramount branch sales manager, and David Korson, Columbia branch sales manager, held under the auspices of the MPA. . . . Mrs. Edna Carroll, of Pennsylvania's State

(Continued on following page)

(Continued from preceding page)
Board of Censors, is section chairman of the Industry and Finance division in the Community Chest Drive.

PITTSBURGH

Downtown operators are anything but happy these days watching hard-earned averages and grosses dwindle because of the power strike that is now in its fourth week. But while they are struggling to meet current expenditures, the operators of neighborhood theatres are reaping a golden harvest. . . . As one operator who is getting his share of the bonanza put it, "At the present time we could show wallpaper and pack the house."

MGM's promotion department really did a swell job in the publicizing of its latest release, "Gallant Bess." The stallion attracted more people to City Hall steps than did George Mueller, who is calling the plays in the power strike. . . . Maurice (Red) Silberberg has been named city salesman for Universal. He succeeds Francis Guehl, who has been named exchange manager. . . . Film-goers are flocking to a local night club to see Jackie Coogan, the "Kid" in the famous Chaplin picture.

SAN ANTONIO

Local first runs all did good business. "The.trange Loves of Martha Ivers" at the Majestic took first place at the box office; "Three Wise Fools" came in second at the Aztec. "TheAdventures of Tom Sawyer" ran third at the Empire. It was a subsequent run.

Ralph Labutis recently sold his third interest in the Texas Film Service here to Paul Dahlman of Dallas, and James Henson of Green Island, Illinois. . . . "The Shepherd of the Hills" returned to the Texas theatre last week for a revival showing. . . . Film Row visitors included Lewis Bray, Interstate district manager, Harlingen; W. W. Rucker, Rock theatre, Roundrock; Theo Routt, Long Theatres booker, Dallas, and Jimmie Reyna, Regis theatre manager, San Diego, Texas. . . . Maurice Gleaves, Texas theatre managing director, staged and directed the San Jose Mission Centennial Texas Statehood Festival October 12 to commemorate the 100th year of Texas as a state. . . . Local exhibitors have some new headaches for this season. They include Sunday horse racing; archery, skeet and trap shoots at Alamo Heights; night football games, and motorcycle races on top of that, also on the Sabbath.

ST. LOUIS

Theatre owners were relieved when the Cardinals finally whipped the Red Sox to win the World Series, which had dragged out for more than a week and had severely cut into theatre business. . . . Possibility of repeal of the daylight-saving time ordinance seems likely with author of bill, Alderman Louis Lange, announcing decision to vote for repeal. . . . Chris Bendsen has sold the 400-seat Bond theatre in Decatur, Ill., to George H. Corbett. . . . Vincent J. Helling has rejoined the Frisina Amusement Company as its resident manager in St. Charles, Mo.

Clarence Kaimann, co-owner with Fred Wehrenberg of the Kaimann-Wehrenberg

circuit, has been elected a director of MPTOA to represent eastern Missouri and southern Illinois. He replaces Mr. Wehrenberg, who is national president of the organization. . . . The latter has urged exhibitors to pay the ½ of 1 per cent city income tax, even though a large number of corporations are refusing to until a law suit challenging the constitutionality of the law is decided. Mr. Wehrenberg's position is that since the exhibitors had advocated the income tax in lieu of a five per cent amusement tax that they should be willing to pay the tax. . . . Mr. and Mrs. Woodrow Proffer have opened the New Roxy theatre at Ramsey, Ill., with more than 300 seats. They have 12-cent Bargain Night on Thursdays and Fridays. . . . Bill and Don Hope have opened the Hope theatre at Elkville, Ill.

WASHINGTON

Business in Washington theatres was fair this week, with holdovers at Warners' Earle —"Cloak and Dagger"—and RKO Keith's—"The Stranger." Louise Noonan Miller's Little theatre held over the French picture, "Marie Louise," but added another feature, the James Mason picture, "Secret Mission." New pictures were "Black Angel" first run at Warners' Metropolitan theatre; "If I'm Lucky" at Loew's Capitol; and a "re-presentation" of "Rage in Heaven" at Loew's Palace. Local hotel strike, which affects 18 theatres, had a dampening effect on downtown business, since tourists have been refused reservations, and those already in the hotels at the time of the strike have been urged to leave.

John J. Payette received a personal citation in the form of a scroll from the local Board of Trade, when the Warner Bros. general zone manager was honored for "his presight and enterprise in introducing talking pictures to Washington." . . . Sam Roth announces that the Chadwick theatre in Suffolk, Va., has been reopened, after being shut down for repairs. . . . Washington theatre men who will participate in the 1946 Christmas Seal sale campaign, on the publicity committee, are Frank La Falce, of Warner Bros., and Eugene Kramer of Independent Theatres. . . . Advance sales for the local engagement of "Henry V" at the Little theatre have already topped $14,000. . . . Warners' Seco theatre, Silver Springs, presented a special cartoon show on Friday.

Hungary Parties Seek to Revive Film Production

by ALEXANDER FODOR
in Budapest

The four political parties now in control of Hungary's exhibition may attempt to revive the country's production.

Local production is still stagnant because of lack of capital. Since the introduction of the new Hungarian currency, the Forint, new private capital has not yet been accumulated. On the other hand, the Government is economizing all down the line and consequently is unable to invest any money in production.

Lately the idea has been suggested that the political parties, which now receive the profits from exhibition, use those profits to restore production. The parties, indeed, are willing to attempt this and intend to start production soon, provided they can get a certain amount of support from the Government and from production employees.

The distribution of theatre licenses among the political parties still continues. At present the theatres are divided among the parties in this order: Social Democratic, 65 theatres; Independent Little Farmers, 75; Communist, 68, and Peasant, 25.

It is believed that the Motion Picture Export Association will start operations in Hungary some time during November.

Arrange Release of Government Pictures

Agreement for distribution of Government film messages by major companies has been reached by the Motion Picture Association and the American Theatres Association, according to the Office of War Mobilization and Reconversion. Details of procedure and release of "a reasonable number" of films will be worked out by a distributors' committee. Four exhibitor associations already have promised to cooperate with the Government in recommending exhibition of message films.

Imperial Pictures Buy Pinnacle Franchise

Imperial Pictures, Cleveland, headed by the Urbanskys—John, Sr., and John, Jr.—and Bernard Rubin, have bought the northern Ohio franchise of Pinnacle Pictures. The deal covers distribution of six new pictures in color, the first to be released January 1, tentatively titled "Lasca." Jon Hall and Lynn Bari are starred. The Detroit franchise has been acquired by Jack Zeide, and the Cincinnati franchise by Lee Goldberg.

Kalma Theatre Sold

Mr. and Mrs. Nicholas Reck have purchased, the Monroe theatre in Kalama Wash., from Mr. and Mrs. Karl Olsen. Mr. and Mrs. Reck will undertake an improvement program before opening the theatre.

KUYKENDALL OF MPTOA DIES AT 59

President 13 Years; Gave Time to Exhibitor Cause; Fought Regulation

Edward L. Kuykendall, 59, president-emeritus of the Motion Picture Theatre Owners of America, died last Sunday, October 20, in Columbus, Miss., after an illness of many months. His 13 years as president ended at the close of the national convention, which was held at his home in Columbus in June.

Owner of the Princess theatre in that city, Mr. Kuykendall also had an interest in the Columbus *Dispatch,* Hotel Gilmer, an amusement park, the fair and baseball club. He was active in the Boy Scouts and Rotary Club and was a past president of the local Chamber of Commerce and a national committeeman of the industry's War Activities Committee.

Surviving are his wife and one son, Edward, Jr., as well as a foster son and daughter. Funeral services were held in Columbus Monday.

If the state of Mississippi had not enacted an admission tax, Ed Kuykendall probably would never have traveled the land to preach the gospel of unity. He fought the tax measure for years. When it passed in spite of his efforts, and those of other far-looking Missippi showmen, he embarked on a mission of salvation for theatre owners faced with the same threat; on a crusade against all forms of regulation and discrimination by local or Federal governments.

When he succeeded M. A. Lightman, of Memphis, in 1933 as president of the Motion Picture Theatre Owners of America, Mr. Kuykendall practically went out of business for himself and devoted most of his time to furthering the cause of the exhibitors in all parts of the nation. That Mississippi tax was, as his friends well knew, a continual source of slight personal embarrasment. He covered it and turned it into a weapon. When hecklers pointed out he could not control the situation in his own state, Ed invaribaly replied:

"That's why I'm here talking to you about the dangers of legislative discrimination. Who knows better what they mean than the guy who has lived under them?" It always silenced the critics.

Born in Indiana

There are several facts about Mr. Kuykendall's career that are little known, despite their exisence as matters of record. He was not a Rebel by birth; he was a Hoosier —born September 25, 1887, in Muncie, Ind. Legend has it that he went to Dixie because he wanted to see where the Wabash River emptied, and was captured by the quality of the Mississippi barbecue.

EDWARD L. KUYKENDALL

He was, in the days of his youth and litheness, a parachute jumper—known to the then thrill fans as a balloon ascentionist. He was an acrobat, and he followed the call of the carnival, the circus and the medicine show. He surpassed in the field of burnt cork as a minstrel blackface. He was active in the management of fairs, amusement parks and baseball. He toured the tanks with "The Boer War," "The Great Train Robbery" and other roadshow pictures. A total of 35 years he devoted to the business of motion picture exhibition.

Mr. Kuykendall had a penchant for, and a knack with, anecdotes. He was especially fond of those harmless bits that dealt with the early embarrassments of industry prominents. His favorite concerned an interlude in the life of the late Willard C. Patterson, a dignified gentleman of impressive stature in the southern area for Paramount-Publix, whose wife was Anna Aiken Patterson, for years a prominent motion picture business paper publisher in Atlanta.

Recalls Early Anecdote

This reminiscent item was usually told at a series gathering in Mr. Patterson's presence. Mr. Kuykendall related how he had completed an assignment to take a balloon up and bring a parachute down in a small Mississippi town and had appeared at the depot late in the afternoon. There he found the sheriff in control of the baggage of a traveling show troupe, managed by Mr. Patterson. One train had departed while the constabulary fine-combed the luggage. It appeared the troupe members had confused their personal linen with that belonging to the hotel. Then, in his best medicine-show manner, Mr. Kuykendall reminded the conference to be on the alert.

Norris Wilcox, Brother of Douglas Fairbanks, Dies

Norris Wilcox, 66, a pioneer figure in the industry, died October 22 at his home in New York City, after several months of ill health.

A brother of the late Douglas Fairbanks, Sr., Mr. Wilcox began his career at Paramount in 1917 as office manager. He joined United Artists in August, 1925, and served first as sales manager for the company in Brazil, opening offices in Rio de Janeiro.

Upon his return to New York he was appointed office manager and personnel director, acting in that capacity until about six months ago, when he retired from active service. Thereafter he functioned as a company adviser, on semi-active duty.

He leaves a widow, Mrs. Frances Wilcox, and a brother, Robert P. Fairbanks.

Requiem mass was said at St. Ignatius Loyola Church, Friday. Interment was in Gate of Heaven Cemetery.

William G. Formby, Business Journalist Many Years

William G. Formby, who resigned in ill-health from the position of field editor of MOTION PICTURE HERALD last August, died suddenly Monday in Kansas City, Mo. He had recently established himself in Los Angeles to represent a number of publications. He flew to Kansas City on a business errand last Saturday.

Mr. Formby started his career in journalism in Amarillo, Texas, and went thence to Oklahoma City. For some seventeen years he was connected with *Boxoffice* in various editorial capacities, and territories including Atlanta, Kansas City and New York.

He is survived by his mother, Mrs. Gertrude Formby; his wife, Ann; a daughter, Barbara Ann, and two sisters, Mrs. R. H. Shivel and Mrs. Cecil Calhoun.

Robert Young, Pioneer Of Ohio Exhibition

Robert Young, 83, veteran Columbus, Ohio, showman, died October 19 in Columbus after a long illness. Pioneer in the exhibition field, Mr. Young opened the Princess theatre in 1906 and at various times operated the Victoria, in the Board of Trade Building; the Broadway; the Priscilla, Cleveland; one in Youngstown, and opened the first film house in West Jefferson. He built the latter theatre. At the time of his death he was owner of the Frances Willard Candy Company, with a store in the Loew's Ohio building. He leaves his widow, Mrs. Olive Young, and three sons, Wade, Dale, and Robert, Jr.

Walter Smith

Walter Smith, 55, manager of Century Circuit's Grove theatre, Freeport, L. I., died of a heart attack October 12. Before joining the circuit as an assistant manager 17 years ago, Mr. Smith was a professional baritone. He is survived by his widow, Barbara Louise Smith, and a son, Kenneth, 14.

Mexicans Irked As Studio Hires Best Workers

by LUIS BECERRA CELIS
in Mexico City

Some sectors of the film industry are disgruntled by the hiring of Mexican picture making technicians for the studios at Tiajuana, on the California border, that an American-Mexican syndicate is completing. It is reported that the minimum weekly wage paid by these studios for first rate technicians is $200. The displeasure in the Mexican film circles is that the syndicate is out to take the Mexican industry's best technicians, a circumstance that is regarded in these circles as unfair, though admittedly legitimate. Mexican technicians who are interested in working for the Tiajuana studios are said to hold to the opinion that if the Mexican industry wants to keep its best technicians it should pay them wages that are worth while.

▽

Abel Salazar, now heading the cast of a picture the Rodriguez Bros. are producing here, is completing details to become a producer himself. He plans to make three pictures next year, the first to start in January. Ex-President Lazaro Cardenas is his father-in-law.

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Producciones Grovas announces that it has definitely completed its 1946 production program of eight pictures and will not make any more until next year.

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The Cine Metropolitan, one of the largest local first run theatres, has been served notice by section one (attaches) of the National Cinematographic Industry Workers Union that a strike will be called against it unless the exhibitor, Fernando Garcia, makes a new work contract, featuring a large pay rise.

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Local exhibitors have won an important point in the elimination of keen competition with the city government agreeing to their petition that bullfights be limited to two a week. The exhibitors had complained that three blood and sand shows in seven days was cutting into their box office too much.

▽

A straight three-month exhibition of one picture in one theatre is being attempted for the first time in Mexico by Miguel Contreras Torres with his "Mary Magdalene," based on the Biblical character, at the Cine Iris, first run theatre here.

Shapiro Forms Company

A group headed by Irvin Shapiro has formed World Wide Film Corporation, New York, to distribute French, Italian and English pictures in North and South America. Mr. Shapiro remains as acting head of Film Rights Export Corporation, which distributes American-made pictures abroad.

MEXICAN PRODUCERS SEEK QUOTA LAW

Mexican producers, alarmed by foreign competition, particularly from Hollywood, are urging the Ministry of the Interior to enact a law making it obligatory for all Mexican exhibitors to devote 26 weeks a year to Mexican product exclusively. If the law were passed, it would apply first, it is believed, only to the Federal District, which includes Mexico City with 2,000,000 population, but then would be extended to the provinces.

Rhode Island Theatre Marks Silver Jubilee

The Palace theatre in West Warwick, R. I. is currently celebrating its 25th anniversary of continuous operation. In its growth it has recorded the march of silent films to talking pictures and on to Technicolor. The house is one of four under the management of the West Warwick Theatre Company of which William Deitch is president.

Benjamin Levin Dies

Benjamin Levin, one of the motion picture industry's pioneers, died at his home October 19. In 1912 he operated the Lenox Film Exchange in New York. He was the father of Jack H. Levin, vice-president and general manager of Confidential Reports, and President of Cinema Lodge, B'nai B'rith. Services were held at the Park West Chapel, October 21. Interment was at Riverside Cemetery.

Jacob Weinberg

Jacob Weinberg, 50, real estate executive of Stanley-Warner Theatres, and well known in athletic and political circles in Camden and South Jersey, died October 18 at Atlantic City. A native of Camden, he was one of the persons responsible for the repeal of the New Jersey Blue Laws. Surviving are his wife, Eva, and two brothers, Harry and Leon, of Camden.

George C. Macy

Funeral services for George C. Macy, 85, Broadway character actor, were held in New York Sunday at the Cook Funeral Home. The actor, who had played more than 500 roles, died October 17 in Southside Hospital, Bay Shore.

Carl Danehy

Funeral services for Carl Danehy of the Warner Bros. tax department were held Sunday in Tenafly, N. J., where he lived. Mr. Danehy died suddenly last Thursday of a heart attack at the home office.

James T. Moxley

James T. Moxley, 75, theatre manager for many years, died in Ottawa, October 17. Prior to his illness he had been in charge of the suburban Westboro theatre.

RKO, 20th-Fox Hold Meetings In Buenos Aires

by NATALIO BRUSKI
in Buenos Aires

RKO Radio and Twentieth Century-Fox have recently concluded Latin American conventions in Buenos Aires with each company announcing new product and discussing sales methods.

Jack Osserman, general manager for Latin America, headed the RKO meeting; Samuel Cohen, supervisor for South America, the 20th-Fox meeting.

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Because of the importation of negative and positive film from America and from Belgium, the manufacture of this film by Delta, an Argentine firm, has been halted. The quality of American and Belgian film is higher and the cost lower than that produced here. Unconfirmed reports are that Delta has been offered for sale.

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Distribuidora Franco Argentina, distributing French films here, will dub their pictures in Spanish, using Argentine voices. The reason for this is the prevalent conviction that the failure of dubbed American pictures is due to the accent of the voices used, which is different from the accent of the Argentine population. The new company, however, will offer its film both in dubbed and subtitled versions.

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Monogram's "Dillinger" is having an extraordinarily successful run in Buenos Aires and has broken all box office records at the Normandie theatre.

▽

Constantino Potsios, executive of the Italian company, Minerva Films, is visiting Buenos Aires. Minerva is the producer of "Rome, Open City." Mr. Potsios will open a branch office in Buenos Aires for the distribution of his company's Italian product throughout Latin America.

▽

A new production company, Alfar, will begin work next year on its first feature, "Old and Glorious Alumni," dealing with the activities of the first football players in the Argentine.

▽

It is reported that Eagle Lion will open an office in the Argentine next year.

Films of the Nations Completes Catalogue

Films of the Nations, Inc., New York, has completed a 38-page catalogue of 16mm educational film concerning the customs, habits, occupations and lives of the people of various countries throughout the world, and it is being distributed to create better understanding among the nations through the medium of films. The catalogue explains where film may be rented or sold and lists the titles of films by country.

Greater Union in Australia Adds Twenty Houses

by CLIFF HOLT
in Sydney

Greater Union Theatres, owned in part by J. Arthur Rank, has added another 20 theatres to its circuit by purchasing the Clifford Theatre Circuit in South Australia at a cost of £280,000.

The purchase culminates a vigorous expansion policy accelerated early this year when the Rank group took a 50 per cent partnership in the company. During the past few months, Union has acquired ownership or control of several first rate Sydney suburban theatres, including the King's circuit of eight theatres.

In addition to its theatre-operating activities, Union is blueprinting plans to equip studios and engage in feature production in Australia next year. This will be done in association with the Rank organization.

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MGM's 16mm division in Australia has estimated that there are 10,000 situations throughout Australia, New Zealand and the Pacific Islands which are not served by 35mm and will be suitable for sub-standard presentations. MGM has brought in several 16mm prints of theatrical subjects and expects to have its first unit traveling New South Wales by Christmas.

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The formation of a Federal Exhibitors' Council representing independents throughout the Commonwealth is favored by the Queensland Exhibitors Association, which is preparing proposals for submission to exhibitors of other states. These call for a Federal Council with authority to speak for independents on matters of common policy. The idea is not to interfere with the autonomy of state bodies on local questions.

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A sharp difference in Australian exhibitors' attitude towards increasing admission prices is reflected in the annual report issued by the Exhibitors' Association of West Australia. The report declares: "Admission prices must be increased and a move has been made in this direction." Previously, Queensland and N. S. W. exhibitor associations confirmed a policy opposing action to raise prices, whereas in New Zealand there has been agitation for some time to lift them by 25 per cent.

▽

Overseas as well as local investors are taking keen interest in Australian production because of the success of "Overlanders," following closely on the hit made by "Smithy." Harry Watt, director of "Overlanders," will disclose Ealing's plans for a second Australian production when he arrives at the end of the month in Sydney. Columbia, producers of "Smithy," will make a second Australian feature, and Universal is interested in producing a feature.

FROM READERS

APPRECIATION FROM A BRITISH SUBSCRIBER

To the London Editor of the Herald:

May I as a mere manager express my appreciation of the extremely clear and concise way in which you reported on "British Theatres Protest Contract with Managers." Apart from the fact that it was primarily written for the U. S. it would give the picture in a nutshell to anybody in this country who had not been following the matter with interest. Those parts you have left out are covered indirectly by what you included.

It is the high standard of HERALD which makes it so readable in all countries, though, of course, over here we are only a small part of those for whom it is intended.

I was very pleased today—after a long gap through the U. S. strike—to receive three copies but am still short of September 7. Let's hope it turns up! I really do find so much of interest in Herald's pages for the outlook is obviously different from that of our own trade papers.—*ALEC REID, Plaza Cinema, Southfields, England.*

WOULD COMMEMORATE RICHARDSON BIRTHDAY

To the Editor of the Herald:

At recent meetings of the New York State Association of Projectionists, Projection Historical Committee, the 25-30 Club and other projectionists' organizations, the members were requested to assist in commemorating the 80th birthday of the late F. H. Richardson, which falls on October 25. All projectionists are asked to formally or informally mark this date in rememberance of Mr. Richardson's outstanding efforts to raise projection standards.

By resolution passed some years ago by the board of governors of the Society of Motion Picture Engineers that body "took full cognizance of the highly commendable and noteworthy achievements throughout a long period of years in the improvement of motion picture projection and its elevation as a chaft, of Frank H. Richardson." His name has been added to the Society's honor roll, which includes Thomas A. Edison, George Eastman, Edwin S. Porter and other distinguished pioneers who are now deceased.—*P. A. McGUIRE.*

Canada Producers' Unit Doubles Membership

Membership in the Film Producers Association of Canada has doubled since the preliminary announcement of its formation, Leon Shelly, vice-president, told the Toronto Advertising and Sales Club at a luncheon there last wek. N. Roy Perry, club president, told the members that a great future was in store for the industry in the use of non-theatrical productions. He said the formation of the association marked the beginning of the serious use of such films in Canada.

Australia Prices Rise, Admissions Not: Higginson

High taxes and high prices govern Australia, but box office prices haven't risen in 10 years, Stanley Higginson, Warners' managing director there, pointed out in a résumé of Australian conditions last week at the New York office. Mr. Higginson is in on a business visit, and during his six weeks in this country will visit the studio. "Admissions are about the only thing I can think of which haven't gone up," he declared. Entertainment taxes, including racing and every other form of amusement, amount to 25 per cent. The taxation affects business, because "obviously people who have more money will spend more at the theatre." Price control rather than taxation has helped prevent inflation.

Stanley Higginson

Australia has "terrific unemployment" because people won't work; and shortages of materials, which are hampering theatre construction. Business at the theatre has decreased from 20 to 30 per cent since the war's end, he estimated, because of the departure of soldiers of this country and Great Britain. Actually, business is far better, he said, than before the war.

Reissues are having a boom Down Under, Mr. Higginson said. Some make more money now than when first issued. Examples are Errol Flynn pictures; "It's Love I'm After," and "Viennese Nights."

Can Make Six Films a Year

The Australian film industry, he added, is capable of making six pictures in the coming year and is the subject of "big plans being talked." Lately completed and seen by him are Columbia's "Smithy," which he described as the best Australian picture yet, and "The Overlanders," Harry Watt's semi-documentary, which he said "is a very fine example of its kind."

There is no antagonism to American pictures, and the increasing popularity of British pictures is a tribute to their quality, he thinks.

Legion of Decency Reviews Six New Productions

The National Legion of Decency this week reviewed six new productions, approving all. In Class A-I, unobjectionable for general patronage, were "Gas House Kids," "Margie," "My Brother Who Talks to Horses" and "Song of the South." In Class A-II, unobjectionable for adults, were "Cloak and Dagger" and "The Years Between."

U.S. Companies To Participate in Belgium Festival

by LOUIS QUIEVREUX
in Brussels

American producers have cabled Brussels agreeing to participate in a film festival to be held here in June, 1947. Monaco, which was to have staged a film festival of its own next year, has cancelled its plan in favor of the Brussels project.

Giving the festival added focus, the International Committee for Literary and Artistic Diffusion Through the Film, a body incorporating 52 nations, has announced it will hold its Congress in Brussels concurrently with the festival.

In official circles, however, slackness still prevails concerning the festival. Brussels newspapers are reproaching the Minister of Public Education and Fine Arts for not having found, in four months, 15 minutes to have the Cabinet sanction the scheme.

Leon Duwaerts, president of the Belgian Association of Film Journalists, recently back in Brussels from visiting the Cannes festival, has expressed his views regarding the stumbling blocks which marred the French competition and which he wishes to avoid in the Brussels festival.

"We must draft regulations," he said, "which will be strictly adhered to. Several weaknesses created bitter feeling in Cannes. One regulation provided that only unreleased film could compete. Despite this the jury awarded prizes to the Swiss film, 'The Last Chance' and to the Swedish film, 'Snow Shadows'.

"A graver incident occurred which victimized the Americans. The regulations provided that films had to be shown in their original versions. While Americans were refused permission to subtitle their productions, the Russians were allowed to present their features with spoken comments."

Meanwhile, the provisional Brussels festival committee is studying various ideas.

Paramount International Plans to Buy Theatres

Paramount International Theatres Corporation, to be a wholly owned subsidiary of Paramount International Films, Inc., is being organized and will soon be registered with the Secretary of State at Albany, N. Y., the company announced in New York Tuesday. The purpose of the corporation is to acquire theatre properties and interests in foreign countries.

Book British Film

English Films announced last week that Loew's had booked "The Raider" to open at the Valencia theatre, Baltimore, last Thursday, and that Warners booked the film to open at the Capital theatre, Philadelphia, November 6. "The Raider" is in its fifth week at the Rialto theatre on Broadway.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 15—Peace conference in Paris ends, Byrnes returns. . . . Windsors in England together, first time since abdication. . . . Record salmon run battles Canadian rapids to spawn. . . . Navy reveals new electric catapult to launch planes. . . . Livestock rolls to market again. . . . Cardinals win World Series.

MOVIETONE NEWS—Vol. 29, No. 16—Navy reveals wartime secret on anniversary. . . . "Queen Elizabeth" makes first trip as luxury liner. . . . Greek demonstrations. . . . General Eisenhower plays golf in Scotland. . . . Football highlights.

NEWS OF THE DAY—Vol. 18, No. 213—Justice Jackson on lesson in Nazi hanging. . . . Byrnes home from Paris. . . Unrest in Europe. . . . De Gaulle loses at polls. . . . Windsor home with Duchess. . . . Plane in sling-shot take off. . . . World Series.

NEWS OF THE DAY—Vol. 18, No. 214—Molotov here aboard "Queen," backs peace. . . . Top secret revealed as U. S. hails Navy Day. . . . General "Ike," golfer. . . . Spotlight on Franco. . . . Whale ahoy. . . . Grid thrills.

PARAMOUNT NEWS—No. 16—Byrnes reports on Paris. . . . British legion hails Churchill. . . . First pictures, Windsors in England. . . . Housing: Wyatt sees end of lumber "bottleneck." . . . Cards win World Series.

PARAMOUNT NEWS—No. 17—Twenty-three straight for Army. . . . S.S. Queen Elizabeth, greatest liner, sails. . . . Navy Day, 1946.

RKO PATHE NEWS—Vol. 18, No. 18—The Paris parley ends. . . . Cardinals win World Series.

RKO PATHE NEWS—Vol. 18, No. 19—Czech's mine named by President Truman. . . . "Queen Elizabeth" arrives with Molotov. . . . Nazi families pay last visit. . . . San Marino claims war damage. . . . Football.

UNIVERSAL NEWSREEL—Vol. 18, 547—Cards clinch World Series. . . Volcano menaces island. . . . Oh, my aching quarterback. . . . "Slingshot" for planes. . . . Byrnes home from parley.

UNIVERSAL NEWSREEL—Vol. 19, No. 548—Navy Day. . . . Luxury ship welcomed. . . . Low tide strands whale. . . . Sports: Army 48, Columbia 14.

Zukor To Install Perkins and Nathan in New Posts

Adolph Zukor, chairman of the board of Paramount, will install James E. Perkins and John B. Nathan in their new posts as Paramount International's managing director for Great Britain and division manager for Continental Europe, North Africa and the Middle East, respectively, after he arrives in England the end of this month. Mr. Zukor was scheduled to leave New York Friday on the *Queen Elizabeth* and was to be accompanied by George Weltner, Paramount International president, who announced the appointments some weeks ago. The trip will be Mr. Zukor's first to Europe since 1939. He is expected to be gone about five weeks.

Vog Lists French Films For Release in U. S.

Vog Film Company will release four additional French pictures in the U. S., it was announced this week by Noel Meadow, Vog's American representative. The company is currently represented by "Resistance" and "The Postmaster's Daughter." "Lucrezia Borgia," starring Edwige Feuiller, is a reissue. The new pictures to be released are "Francis the First," a title which will be changed, "One of the Legion" and "The Woman I Loved." All are being cut and edited in the United States.

Raise Admission Price

Admission prices to the Rex theatre, Bay Minette, Ala., have been raised, following the City Council's rejection of a request to repeal a recently adopted amusement tax.

Army Acquiring Films to Educate Occupied Areas

The War Department's Civil Affairs Division has acquired 50 short subjects from major and independent producers as part of its program to re-educate the civilian populations of occupied countries, Pare Lorentz, chief of the Film and Theatre Section, said in New York this week.

This program, inaugurated July 1, has a budget of $1,700,000 for the production of 120 reels, most of which will be documentary films primarily for showing in Germany and Japan, but which will also include such occupied territories as Austria and Korea. All films are distributed through the CAD's information offices in these countries.

To further the re-education and reorientation program 1,000 16mm projectors were recently shipped to Germany and Japan each —two countries which are much further advanced in the use of educational films than the United States, Mr. Lorentz believes.

Cites German Facilities

For many years prior to the war nearly every school in Germany was equipped with projection facilities and had access to large educational film libraries, Mr. Lorentz said, and although a few of the subjects were tainted with Nazi propaganda, the majority were excellently produced. He pointed out that the documentary and educational subjects to be produced by the CAD will have to be at least as good if not superior to German production in these fields.

Mr. Lorentz is currently putting the finishing touches on submitted documentary film scripts and these will be let out to producers. Upon completion of the photography most of the subjects will be processed at the Army Signal Corps Studios in Astoria, L. I. Negatives will then be shipped to CAD-controlled film laboratories in the occupied countries for dubbing and processing.

According to the present program the films will deal with agricultural, scientific, industrial and technological subjects adaptable for use in the educational program. The section will also select non-dated material for newsreels prepared in theatres of occupation and, weekly, will procure and forward overseas newsreel material furnished by the newsreel companies.

Show How Democracy Works

The subjects already chosen and those to go into production show how Democracy works in the United States. Subjects will convey the American way of handling problems, and thus be suitable for school, university and adult education groups. Topics are based on careful analysis of the psychological attitudes of occupied populations.

Mr. Lorentz also revealed that where necessary some of the films in the program will be produced within the occupied territories by authorized local producers.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GILDA: Rita Hayworth, Glenn Ford—Played this during a home town celebration. Good picture, good direction. Hayworth is sure going up in the world. Give us more like this, Columbia! Played Sunday-Tuesday, August 11-13.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

RETURN OF RUSTY: Ted Donaldson, John Litel—This one drew them. Excellent business. One of those stories our patrons go for. We double billed it with "Sing While You Dance," which isn't much. The public likes this type of show and I wish we had them to offer. Played Tuesday-Thursday, Oct. 8-10.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

A THOUSAND AND ONE NIGHTS: Cornel Wilde, Evelyn Keyes—Played this late, but in excellent Technicolor, and quite pleasant entertainment. A fantasy of Aladdin and the magic lamp. Good action and comedy. Would recommend this one. Played Saturday, Sept. 21.—A. L. Dove, Bengough Theatre, Sask., Can.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Frank Sinatra, Gene Kelly, Kathryn Grayson—Frank Sinatra better stick to his radio program, where he can't be seen. He may have a good voice, but it sure does not go with his face or acting. Kelly kept the show from a flop. Why girls swoon over Sinatra is beyond me. Played Sunday-Tuesday, August 25-27.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Played this very late and with a very poor print. Rooney washed up in my situation. Only fair. Played Tuesday, Sept. 10.—A. L. Dove, Bengough Theatre, Sask., Can.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—This is certainly a natural for the small situations, such as ours. Business was good and everyone went away very pleased. Wallace Beery and little Miss Margaret really put on a show. Played Sunday, Monday, Sept. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif.

BOYS' RANCH: Jackie Jenkins, James Craig—I was very much surprised at the comments on this product; as for me, I consider it a natural for a small town as some others have reported in this column that Jenkins steals the show and he is not strong enough to carry a cast. All of the boys take excellent parts and is just a suitable picture for my theatre. Plenty of action, some comedy, and I would strongly recommend it. Played Saturday, Oct. 5.—A. L. Dove, Bengough Theatre, Sask., Can.

COURAGE OF LASSIE: Elizabeth Taylor, Tom Drake—Our audiences are getting very partial to dogs and horses. After "Smoky" (which we played in our peak summer period) I didn't expect anything to come near the capacity crowd of that picture. But "Courage of Lassie" came mighty close to catching up with the horse. If your audiences like animal pictures, give plenty of room to this one. Played Friday, Saturday, Oct. 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

GENTLE ANNIE: James Craig, Donna Reed—Just a fair evening's entertainment. One of MGM's double bill pictures; comments on this were just fair. Only a program. Played Tuesday, Sept. 3.—A. L. Dove, Bengough Theatre, Sask., Can.

THE GREEN YEARS: Charles Coburn, Tom Drake—A very good picture that does well at the box office—should do well in any small town. Played Sunday-Wednesday, Oct. 6-9.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

THE HARVEY GIRLS: Judy Garland, John Hodiak—Very good color, but the picture did not please too well here. Too many songs by others, not enough for Judy. What the heck Baker had to do in there I do not know. His singing was terrible. Why don't they cast him in something else, keep him out of Judy's way. He can't come near to her good singing. Ray Bolger was good in his dance. Played Sunday, Monday, Sept. 8, 9.—E. L. Boner, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

THE HOODLUM SAINT: William Powell, Esther Williams—This had something against it which I couldn't understand; perhaps it was the title. However, the story isn't difficult to grasp, although its meaning is deep. Cast is excellent and so is everything else about it. Business average for midweek. Played Friday, Saturday, Sept. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

LETTER FROM EVIE: Marsha Hunt, John Carrol—Replaced this for "Yolanda and the Thief," on which there were so many adverse comments. Feature not so hot. Just light entertainment. Played Wednesday, Sept. 17.—A. L. Dove, Bengough Theatre, Sask., Can.

SHE WENT TO THE RACES: James Craig, Frances Gifford—Very good comedy; even the horses gave us a laugh. Gifford sure is good in her role. Plenty good laughs. Weather fair. Business up to par for midweek. Played Wednesday, Thursday, August 28, 29.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

THEY WERE EXPENDABLE: Bob Montgomery, John Wayne—Played this a little late, but it still drew well. The war theme is not too good for our town, but they came out to see it just the same. Very good acting, good directing, good cast. You can't lose with the friendly company. Played Sunday-Tuesday, August 18-20.—H. L. Boner, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

TWO SISTERS FROM BOSTON: Kathryn Grayson, June Allyson—An interesting musical comedy, well received by our audience. Of course, the "Schnozzle" helped put it over here. Satisfaction and enjoyment were mingled on our patrons' faces. Good at the box office. Played Sunday, Monday, Sept. 29, 30.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

TWO SISTERS FROM BOSTON: Kathryn Grayson, June Allyson—A picture that was liked in a small town, even though a story of opera. Durante good and keeps the interest alive. Played Thursday-Saturday, Oct. 3-5.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

TWO SISTERS FROM BOSTON: June Allyson, Jimmy Durante—This was a fairly good picture; there were some good numbers in it. Did average business. Jimmy Durante was good. Fair crowd, weather cool. Played Sunday, Monday, Oct. 6, 7.—Harold J. Johnson, Elberts Theatre, Palisade, Colo.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—The only thing good about this picture is the color used in it. Why they want to cast Fred Astaire with a young girl is beyond me. He may be a good dancer, but as a lover he is terrible. Picture still has me guessing. Played Wednesday, Thursday, August 21, 22.—H. L. Boner, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

Monogram

JUNIOR PROM: Freddie Stewart, June Preisser—This picture was double-billed, but could well be played by itself. Made by the teen-agers, so all the high school kids really enjoyed it as well as the adults. We need more pictures of this kind. Weather fair. Good turnout, as we also played "The Enchanted Forest" with this, so had a swell program for all ages. Played Friday, Saturday, Oct. 4, 5.—Harold J. Johnson, Elberts Theatre, Palisade, Colo.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—A reissue, played second run here and did good business. You can't go wrong in playing it again, especially if your crowd likes "South Sea Island Hokum." Played Tuesday, Wednesday, Oct. 1, 2.—Terry Axley, New Theatre, England, Arkansas.

BLUE DAHLIA: Alan Ladd, Veronica Lake, William Bendix—A good exciting mystery thriller. It was well acted and the public enjoyed it. Good business. Worth running. Played Sunday, Monday, Sept. 1, 2.—Charles H. Tintey, Monte Theatre, Monticello, Iowa.

THE BRIDE WORE BOOTS: Barbara Stanwyck, Robert Cummings—A truly funny one. Patrons loved it, and we wish we had more like this to offer. There was never a dull moment with "Babs" and "Bob." We did above average business. Played Tuesday-Thursday, Aug. 27-29.—Charles H. Tintey, Monte Theatre, Monticello, Iowa.

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—Very good, and my crowd "ate it up." Barbara Stanwyck is very popular here, and this one did no harm to her popularity. One of Paramount's best so far. Played Sunday, Monday, Sept. 29, 30.—Terry Axley, New Theatre, England, Arkansas.

DUFFY'S TAVERN: All-Star—What a letdown. Had billed this up big with advertising, but I was very disappointed—both at the product and at the box office. Very slow, but Ed Gardner no attraction as far as my audience was concerned. Not worth playing time for small town audience. Played Saturday, Sept. 14.—A. L. Dove, Bengough Theatre, Sask., Can.

HOT CARGO: Jean Rogers, William Gargan—This is just another program picture, suitable only for double bills, in my situation. Played Thursday-Saturday, Oct. 3-5.—Terry Axley, New Theatre, England, Arkansas.

KITTY: Paulette Goddard, Ray Milland—Good acting, but our patrons don't seem to go for costume shows. Fair business. It didn't click here, yet those that saw it liked it. Played Sunday, Monday, Oct. 6, 7.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Excellent opening on Sunday but how it died by Tuesday night. I believe it is strictly for the bigger places, as the country and rural citizens didn't turn out at the box office. Or were they spending all their time on the meat lines at the nearby markets? However, for those who like a good satire and farce, this is tops, and certain to please. It's Bob's picture all the way, and he keeps busy throughout. Played Sunday-Tuesday, Sept. 29-Oct. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

O. S. S.: Alan Ladd, Geraldine Fitzgerald—An exceptionally fine spy story which will hold your audience engrossed in the story. I was lucky to get this one early and I can certainly recommend same for first class evening's entertainment in any spot. Played Tuesday, Oct. 1.—A. L. Dove, Bengough Theatre, Sask., Can.

ROAD TO UTOPIA: Bing Crosby, Bob Hope, Dorothy Lamour—This one packed them in. That trio can fill our house any day. Bob's fast tongue keeps them constantly laughing. They also love Bing. I hope they make many more of these; they keep the box office healthy. Played Sunday, Monday, Sept. 15, 16.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

THIS GUN FOR HIRE: Veronica Lake, Alan Ladd—This was a real good mystery drama. Played this late, but was very well pleased with the comments on same. If you have not already played it, pick it up. Good bet for a small town. Played Saturday, Sept. 7.—A. L. Dove, Bengough Theatre, Sask., Can.

TO EACH HIS OWN: Olivia de Havilland, John Lund—What a fine picture this is! We played mostly to ladies and many of them came. Business was fine for midweek, where we had to play this due to not more than one Sunday in the week. The closing scene certainly hit home with our people and I doubt if there was a dry eye in the audience when the curtain came down. Played Wednesday, Thursday, Oct. 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

THE VIRGINIAN: Joel McCrea, Sonny Tufts—A topnotch Western in beautiful Technicolor. Sonny Tufts and Brian Donlevy turn in excellent performances and more or less overshadow Joel McCrea, who

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has the title role. However, this doesn't seem to detract from the picture as a whole and the customers were well satisfied. Played Thursday-Saturday, Sept. 26-28.—Stanley Leay, New Stanley Theatre, Galena, Ill.

THE VIRGINIAN: Joel McCrea, Brian Donlevy—Picture is tops, so is the color. Good story even though it was used many years ago in a similar picture. The Technicolor sure added to the picture. Wonderful direction, but I still can't understand how it was possible for the posse to see the smoke miles away and they got off their horses and walked over to the camp. Sure must have been a long walk for them. I would have rode the horse over near enough—then walked the rest of the way. Played Sunday, Monday, Sept. 1, 2.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

TO EACH HIS OWN: Olivia de Havilland, John Lund — Exceptionally fine product from Paramount. You can include this on your must show list. An excellent cast, and do not pass this one up in any spot. Played Saturday, Sept. 21. — A. L. Dove, Bengough Theatre, Sask., Can.

PRC Pictures

COLORADO SERENADE: Eddie Dean, Roscoe Ates—Doubled this with "Crimson Canary" for a very pleasing double feature. The action fans were more than satisfied with the honest-to-goodness scrapping in "Colorado Serenade." Plenty of laughs furnished by Roscoe Ates, and of course the color is an added attraction. Played Friday, Saturday, Oct. 4, 5.—Stanley Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

ENCHANTED FOREST: Edmund Lowe, Brenda Joyce—This picture should be praised by everyone. PRC, a small company, seems to know what the parents and children want. This did very good business, even though the picture was old. We double-billed it with "Junior Prom," but it can stand on its own merits very well. More power to PRC, and their good children's pictures. Played Friday, Saturday, Oct. 4, 5.—Harold J. Johnson, Elberts Theatre, Palisade, Colo.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—Just a fair picture and fair business. It was another bad-man picture. "Gabby" Hayes was enjoyable; they like him. Played Tuesday-Thursday, Sept. 17-19.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—This is a very good drama, but business was only fair. Nothing wrong with the picture, however. Played Wednesday, Thursday, Oct. 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GAME OF DEATH: John Loder, Audrey Long—Used on weekend double bill to very poor crowd. Played Friday, Saturday, Oct. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Calif.

KID FROM BROOKLYN: Danny Kaye, Virginia Mayo—This is a good musical show in Technicolor, but the customers said it was too long and some of the comedy scenes were stretched out until they became boring. Played Sunday, Monday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PINOCCHIO: Disney Feature Cartoon — We used this old reissue on a midweek date to surprisingly good business. Played Wednesday, Thursday, Oct. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Calif.

PINOCCHIO: Disney Feature Cartoon—A very good picture that pleases young and old, but breaks the youngsters' hearts. Many left in the middle of the picture in tears. Played Thursday-Saturday, Oct. 10-12.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

TARZAN AND THE LEOPARD WOMAN: Johnny Weismuller, Brenda Joyce—Played to well above average business. They like Tarzan here. Picture was good and was different than general run of shows. Played on double bill with a Western. Tarzan is good for your box office. Played Friday, Saturday, Sept. 6, 7.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—A very funny picture. Pleased better than average turnout. Played Sunday, Monday, Sept. 15, 16.—Thimas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WITHOUT RESERVATION: Claudette Colbert, John Wayne—A gay, funny, fast-moving comedy that was well acted and very well received by our patrons. There were plenty of laughs and fun in this one. Don't pass it up for fun and profit. Played Sunday, Monday, Sept. 8, 9.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

Republic

BANDIT OF THE BADLANDS: Sunset Carson, Si Jenks—With this picture we had "Sunset" Carson at our theatre "in person" and had a record attendance with over 1,600 admissions one day in our town of 800 population. Drew from 75 miles around. Here is a wonderful guy and he's going places in pictures. He has what it takes, is one of the few actors who does his own dangerous stunts. He is planning to produce his own pictures from now on. George Clanton, Daw Theatre, Tappahannock, Va.

CAPTAIN TUGBOAT ANNIE: Jane Darwell, Edgar Kennedy—This was a natural, proved a good title and left the audience satisfied. Played Friday, Saturday, Oct. 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

HOME ON THE RANGE: Monte Hale, Adrian Booth—Our first Monte Hale that did the trick. Not much action in this one, but the music and color made it up. Played Friday, Saturday, Sept. 27, 28.—Roy Reeves, Brockton Theatre, New Brockton, Ala.—Small town and rural patronage.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—Best from Republic in some time. Nice little comedy enjoyed by all. Played to average business. Played Wednesday, Thursday, Sept. 25, 26.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

TELL IT TO A STAR: Ruth Terry, Robert Livingston—Used on second half of weekend double bill. Very poor business. Played Friday, Saturday, Oct. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Calif.

UNDER NEVADA SKIES: Roy Rogers, Dale Evans—This one packed them in. A good Rogers show, and of course "Gabby" helps the draw. Our patrons love Westerns, so when Rogers is here, they've got to see it. Played Friday, Saturday, Sept. 20, 21.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—An ambitious film in every particular; excellent characterizations and superb direction. Business very good, but not worthy of small town extended playing time, which we were required to give. It has limited appeal to rural audiences, but cannot fail to impress all adults. Very slow and dull for teenagers and youngsters. Played Sunday-Tuesday, Sept. 22-24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE DARK CORNER: William Bendix, Lucille Ball, Mark Stevens—Didn't do well at the box office, although it was a good picture. It was interesting and those who saw it liked it. Played Tuesday-Thursday, Sept. 3-5.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

THE DARK CORNER: Mark Stevens, Lucille Ball—We played this up on our anniversary—in a special tieup, birthday cake, popular contest and door prizes. Feel the picture did not warrant it. Played Wednesday, Thursday, Oct. 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

THE DARK CORNER: Lucille Ball, William Bendix—We just did fair business on this picture, but those who saw it complimented it very highly. Its title kills it for the box office, but it is a very good picture.—George Clanton, Daw Theatre, Tappahannock, Va.

DRAGONWYCK: Gene Tierney, Vincent Price—One of the worst grossers in our history. People in small towns just don't like this kind of picture. They may do business in cities, but we certainly suffer in small towns. Played Monday, Tuesday, Oct. 7, 8.—George Clanton, Daw Theatre, Tappahannock, Va.

NOB HILL: George Raft, Joan Bennett—20th-Fox always seems to have the musicals, and this one is tops. Little old but everyone seemed pleased. Played Monday, Tuesday, Sept. 30, Oct. 1. — Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—A tear jerker which went over big with the women. In fact almost everyone who saw the picture liked it with the exception of the confirmed action fans—for whom the pace was much too slow. The little girl does an excellent job of acting and William Bendix manages to break into the general theme of sadness with some laughs. Business just average. Played Tuesday-Thursday, Oct. 1-3.—Stanley Leay, New Stanley Theatre, Galena, Ill.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—A very good, fast-moving bit of film. This show did a good business, but the important thing is—it satisfied our patrons. That Guild girl is good and that goes for Hodiak, too. Nolan and Conte were good support. It's worth screen time. Played Tuesday-Thursday, Oct. 1-3.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

STATE FAIR: Jeanne Crain, Dana Andrews—Something certainly should be done for the exhibitor's protection on these bad prints. We bought "State Fair" a while back. It would have been swell, but our customers came out of the show blaming our operator for the bad picture, but the fault really did lay in the badly cut-up, patched-up print. Why do the distributors continue to demand top money for pictures when they cannot furnish us with good prints?—Harold J. Johnson, Elberts Theatre, Palisade, Colo.

THUNDERHEAD: Roddy McDowall, Preston Foster—We brought this picture back, and still found it brought them in. Would recommend you try it too. Played Monday, Tuesday, Oct. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

United Artists

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Cagney sure is a good little actor in his own production. Plenty of excitement and action. Good acting by Sylvia Sidney too. Haven't seen her for ages, but she still is good and still holds her charm. Very good judo in the last reel. Play it by all means if you haven't—do it now. The picture is old, but it will draw. Played Friday, Saturday, August 30, 31.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

GUEST WIFE: Claudette Colbert, Don Ameche—Very good light comedy, lot of good laughs. Colbert still good in her comedy roles. Sure would like to see more of this type. But my public seems to think differently. I guess they don't want to laugh any more—maybe the OPA is bothering them. Played Tuesday-Thursday, Sept. 10-12.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

STORY OF G. I. JOE: Burgess Meredith, Robert Mitchum—Story was good, but the people here want to forget the war. Pyle's part was taken very nicely by Meredith. Very good likeness of him. Scenes were very good. Mitchum took good part as the tough sergeant. Played three days; weather bad. Played Tuesday-Thursday, Sept. 3-5.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

Universal

FRONTIER GAL: Yvonne De Carlo, Rod Cameron—Here is a fast-moving Western with plenty of action, which, although it certainly gets some ham acting seemed to please almost everyone who saw it. Business a little above average. Played Sunday-Tuesday, Oct. 6-8.—Stanley Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

RAINBOW OVER TEXAS: Roy Rogers—Good old Roy, he's our $1 man for weekend; he never lets us down. Played Friday, Saturday, Oct. 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

THE SEVENTH VEIL: James Mason, Ann Todd—An excellent attraction in every way. Business excellent for Friday, a little off on Saturday in heavy weather. The stars, by now, are well established in American minds, making this British film an acceptable headliner even in a small town. Hollywood couldn't have made the picture any better, and this is the best point to remember. Played Friday, Saturday, Sept. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—An enjoyable program picture which pleased everyone who came. Business was fair. Played Wednesday, Thursday, Sept. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SLIGHTLY SCANDALOUS: Fred Brady, Sheila Ryan—Good little musical show which got by on Pal night. Played Tuesday, Oct. 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO GOES MY LOVE: Don Ameche, Myrna Loy—Not much to it. Not a picture that will please your patrons. Good for double bills only. Played Sunday-Tuesday, Oct. 13-15.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

TANGIER: Maria Montez, Preston Foster, Robert Paige—Just another show at our house. Nothing to draw patrons and it was more about war, of which they are "tired of it all." I'm sure better ones can be made. Played Tuesday-Thursday, Sept. 10-12.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

Warner Bros.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn—This was an old picture in which Humphrey Bogart was real good, so was bought in good faith again. Acting was still at the best, but the print was terrible. Why do the exchanges keep on sending out cut and patched-up prints is beyond me. It makes our customers dissatisfied, and we lose money at the box office. Played Thursday, Oct. 10.—Harold J. Johnson, Elberts Theatre, Palisade, Colo.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—A fair comedy, but too much dialogue to suit my rural audience. Just a program picture. Played Tuesday, Sept. 24.—A. L. Dove, Bengough Theatre, Sask., Can.

JANIE GETS MARRIED: Robert Hutton, Joan

(*Continued on following page*)

(Continued from preceding page)
Leslie—The audience laughed themselves sick over this very funny picture. Played double with an action picture to fair business. Played Friday, Saturday, Sept. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NIGHT AND DAY: Cary Grant, Alexis Smith—In spite of the warning to some readers, the unfair magazine notices didn't diminish the interest of local theatre-goers in this excellent musical entertainment, which did very good business, and better on its last day than its opening, which is unusual here. It's worth every ounce of pressure it can get and will deliver 100% satisfaction, I am sure, as it did here. Played Thursday-Saturday, Sept. 26-28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SAN ANTONIO: Errol Flynn, Alexis Smith—Very good action Western, on the big scale. It is pictures like this that the exhibitor likes to buy and play. More of them and the small town exhibitor can stay in business. Good weather. Played Sunday-Tuesday, August 4-6.—H. L. Boner, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—This is a very poor picture, with an impossible ending. Could be double-billed if one doesn't care too much about his customers. We were disappointed in this picture, and so were our theatre fans. Played Tuesday, Wednesday, Oct. 1, 2.—Harold J. Johnson, Elberts Theatre, Palisade, Colo.

Short Features

Metro-Goldwyn-Mayer

BIG HEEL WATHA: Technicolor Cartoon—A color cartoon. Can't report on this very poor print.—A. L. Dove, Bengough Theatre, Sask., Can.

EQUESTRIAN QUIZ: Pete Smith Specialities—A very good single reel on the horse.—A. L. Dove, Bengough Theatre, Sask., Can.

LOOKING AT LONDON: Fitzpatrick Traveltalk—Another excellent Fitzpatrick Traveltalk; very interesting to service men who visited the old city while overseas.—A. L. Dove, Bengough Theatre, Sask., Can.

TRAFFIC WITH THE DEVIL: Two-Reel Special—Excellent. Should be shown in every theatre. Some of the scenes will help to create safer highways.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

TREASURES FROM TRASH: Pete Smith Specialties—It's remarkable what a fine subject has been made about a very well-known Hollywood director's hobby. It hit home with our audiences and pleased them all.—Thomas de Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

POPULAR SCIENCE NO. 6: Popular Science—Very entertaining Technicolor reel.—A. L. Dove, Bengough Theatre, Sask., Can.

THE VIRGINIAN: Joel McCrea, Brian Donlevy—A good action picture. It was well portrayed and the color was grand. This one has good pulling power and everyone will enjoy it. You can't go wrong if you book this one. Played Sunday, Monday, Sept. 22, 23.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

RKO Radio

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—It was well acted, but our patrons prefer a little less love for entertainment. Fair business. It wasn't as good as ballyhoo plugged it. Just too much love. Played Tuesday-Thursday, Sept. 24-26.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

THE PURLIONED PUP: Walt Disney Cartoon—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SQUATTERS' RIGHTS: Walt Disney Cartoon—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TROUBLE OR NOTHING: Edgar Kennedy Cartoons—Our Kennedy fans said this was his best; he lowered the ice-cream freezer on the brother-in-law and the customers rolled in the aisles.—Roy Reeves, Brockton Theatre, New Brockton, Ala.

TVA: This Is America—A fine subject for rural communities particularly. This is entertaining as well as instructive and cannot help but please.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

PROBLEM DRINKERS: March of Time—A very good exposition of the subject which made a best seller novel and a hit movie, plus an Academy Award winner. We played this up in advertising for all it was worth and it paid off well.—Thomas de Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Short Product in First Run Houses

NEW YORK—Week of October 21

CAPITOL: Sure Cure ..... ***MGM***
Solid Serenade ..... ***MGM***
Feature: No Leave, No Love ..... MGM

CRITERION: Rural Rhapsody ..... ***Universal***
Silent Tweetment ..... ***Columbia***
Feature: Dark Mirror ..... Universal

GLOBE: Enric Madriquera ..... ***Warner Bros.***
Of Thee I Sting ..... ***Warner Bros.***
Feature: Angel on My Shoulder ..... UA

HOLLYWOOD: Battle of Chance . ***Warner Bros.***
Rhapsody Rabbit ..... ***Warner Bros.***
Feature: Devotion ..... Warner Bros.

PALACE: Purloined Pup ..... ***RKO***
Feature: Sister Kenny ..... RKO

RIALTO: A Peep in the Deep ..... ***Paramount***
Feature: The Raider ..... English Films, Inc.

RIVOLI: Musica-Lulu ..... ***Paramount***
Be Kind to Animals ..... ***Paramount***
Double Rhythm ..... ***Paramount***
Feature: Two Years Before the Mast .... Paramount

ROXY: Electronic Mousetrap ... ***20th Cent.-Fox***
Winter Holiday ..... ***20th Cent.-Fox***
Czechoslovakia, the Soviet Neighbor ***20th Cent.-Fox***
Feature: Margie ..... 20th Cent.-Fox

STRAND: The Big Snooze ..... ***Warner Bros.***
Adventure in South America ... ***Warner Bros.***
Men of Tomorrow ..... ***Warner Bros.***
Feature: Cloak and Dagger ..... Warner Bros.

WINTER GARDEN: The Answer Man . ***Universal***
Wacky Weed ..... ***Universal***
Feature: The Killers ..... Universal

CHICAGO—Week of October 21

GARRICK: Football Fanfare ... ***20th Cent.-Fox***
Feature: The Strange Love of Martha Ivers ***Paramount***

GRAND: Skating Lady ..... ***RKO***
Feature: Notorious ..... RKO

ROOSEVELT: 24th Army Football Champions ***Columbia***
Old Sequoia ..... ***RKO (Disney)***
Feature: Two Guys from Milwaukee ... Warner Bros.

UNITED ARTISTS: Jasper in a Jam . ***Paramount***
Brooklyn, I Love You ..... ***Paramount***
Feature: The Searching Wind ..... Paramount

WOODS: Silent Tweetment ..... ***Columbia***
Feature: The Stranger ..... RKO

TOMORROW'S MEXICO: March of Time—This is the type of March of Time subject which I relish having rather than some others I am glad I forgot. An excellent pictorial tour of what is going on in Mexico, which many Americans here will be glad to view.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

CHIMP ON THE LOOSE: Variety View—A monkey reel with almost a thousand laughs, especially for youngsters.—Thomas de Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MR. CHIMP ON VACATION: Variety Views—Good monkey comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RURAL RHAPSODY: Person Oddity—Entertaining reel covering several unusual subjects, including Paul Whiteman on his farm.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SAMSON, JR.: Person Oddity—Good reel showing several interesting news shots.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

GOOD OLD CORN: Featurettes — When I bought this I thought it was all the old-time songs, but it turned out to be slapstick comedy. A good reel, many laughs.—A. L. Dove, Bengough Theatre, Sask., Can.

JOHNNY SMITH AND POKER HUNTAS: Blue Ribbon Hit Parade—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OKAY FOR SOUND: Special Featurette—A Warner propaganda piece which the audience ate up in big pieces. It certainly is entertaining in every way, but requires careful booking due to the number of current films which are plugged.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

Discontinue Servicemen's Admissions in Chicago

Reduced admission prices for men and women in uniform were discontinued in Chicago recently. This action was taken following a meeting of leading Chicago exhibitors in the offices of James Coston, Chicago Warner Brothers Theatres head. Attending were John Balaban and Morris J. Leonard of Balaban and Katz; Jack Kirsch, national and Illinois Allied head, and Edwin Silverman of Essaness Circuit.

Two Management Appointments Announced by Reade Theatres

At a meeting of city managers of Walter Reade Theatres in New York recently, Walter Reade, Jr., announced that the circuit's new subscription theatre, the Park Avenue, would be ready for opening in the very near future, and that two new theatre managers had been assigned to Plainfield, N. J. They are Murray Meinberg at the Strand and Ray Penbarn at the Paramount. It was also pointed out that all theatre managers of the circuit should plan and stress children's shows in their situations. The meeting was attended by nine city managers.

Loew's Names Stamatis In Percentage Action

Loew's MGM recently charged George Stamatis and his Brooklyn theatre corporations with alleged improper box-office reports on percentage pictures since January 1, 1941, in a suit filed in New York Supreme Court. The plaintiff, in asking damages, further charged that it was induced to lower flat-rental fees because of the returns on percentages. The Stamatis theatres involved are the Apollo, Momart and Lyric, all in Brooklyn.

Hutchins to Advise On Britannica Films

On request of Encyclopedia Britannica Films, Inc., of which he is a director, Chancellor Robert M. Hutchins has been granted a leave of absence by the University of Chicago until June 30, 1947, for direct participation and advice in Britannica's expanded adult education activities. Producer of educational motion pictures, Encyclopedia Britannica Films is operated by University of Chicago.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Improvement Needed

Addressing managers and executives of Neighborhood Theatres in Richmond, Va., last week, Maurice A. Bergman, eastern publicity and advertising manager for Universal International, struck a timely note with a timely subject.

One observation he made brought out a fact which is becoming more obvious if one has been interested in watching and comparing theatre advertising with that of other advertisers.

Advertising in all other fields, said Mr. Bergman, is going ahead of theatre advertising. Merchants who offer tangible commodities for sale have been capitalizing on the ballyhoo type of promotion developed by theatremen.

Our own advertising, with all the elements of glamour, has become stagnant. In the other fields, because the nature of the commodity is usually unattractive or inanimate, the injection of glamour into sales copy becomes an even more simple process.

Theatre advertising can only be improved, suggested Mr. Bergman, when theatre managers succeed in displaying their own personality in their handiwork.

The film distributor has no means to determine what will appeal to the tastes of patrons in each and every community. Press book advertisements are merely common denominators. They are therefore designed to incorporate the ideas of the producer and the distributor on the strongest selling points of each production.

By combining features of the press book advertisements which may have local appeal with the manager's personal knowledge of his patrons' likes we can reach a more effective medium.

The public today is partially presold on a picture before it is released. When the picture is eventually booked and advertised, important factors which can bring out large numbers of occasional moviegoers are habitually ignored by the theatre manager. The director, writers, photography, background music and other selling values of a production could be played up for greater benefit. Likewise, he said, we pass up the opportunity to play up our institutional features: air conditioning, atmosphere, comfort, service—which omission tends to give our advertising a stereotyped format.

Mr. Bergman offers some sound advice. His analysis of the situation, his criticism and his recommendations on how the theatre manager can best utilize his press book are both necessary and constructive.

It will be recalled that, through the years, the theatre managers have also offered suggestions to distributors regarding the stereotyped content of the press book.

Mr. Bergman's aims are to improve the general status of theatre advertising. The theatremen have also aimed at this objective.

While the managers are busy acting on Mr. Bergman's helpful recommendations, this might be an opportune time for the distributors, generally, to survey press books with an eye to improvements which can be still further helpful.

△ △ △

Researching Wins

Century theatre circuit in New York is installing an Opinion Research Department, probably the first of its kind to be used in the theatre field.

The department, among other functions, will act to determine the potential feed lines of its theatres, assay advertising media, reaction to theatre service, entertainment, etc., as well as population breakdowns for income and occupation in each area.

This information is of prime importance to a manager taking up a new assignment anywhere but in a large city. It is basic and fundamental, yet is frequently an unknown quantity where congested population and other conditions limit the manager's perception.

Although a manager's first duty upon taking up a new assignment should be to familiarize himself with his neighborhood, at least one unwary veteran manager has been known to get lost when he happened to stray two blocks off the beaten path between theatre and subway.

—CHESTER FRIEDMAN

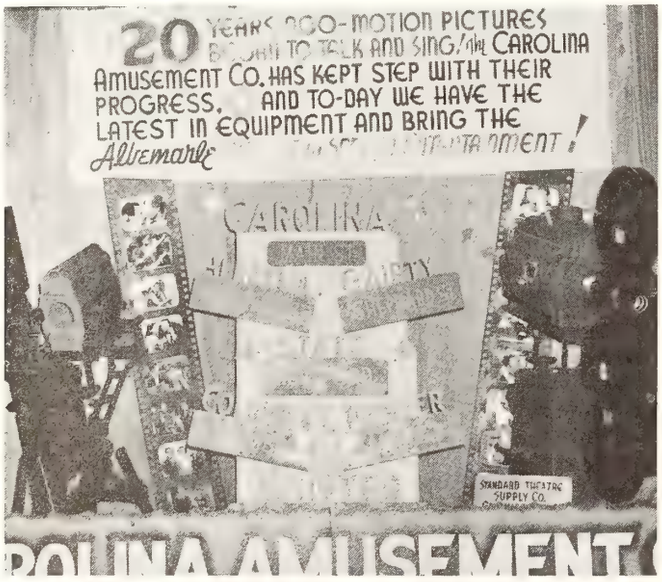
GOODWILL PROMOTION

In Glasgow, Scotland, Walter Hinks, supervisor for Glasgow & West of Scotland Cinemas, Ltd., assisted in the raising of funds for the Scottish Veterans Association. The little house, at right, was designed by Hinks and built and painted by James Gowans, one of the circuit managers. The device was also used to publicize the showing of "Caravan". Overseas showmen show an intense leaning towards maintaining friendly relations with veterans organizations.

Farris Shanbour, manager of the Tower theatre, Oklahoma City, designed this book, exploiting "Shepherd of the Hills", as a special ticket box. The door-girl was stationed inside the book while collecting tickets. An effective device.

Donkeys and "Down Missouri Way" appear to be synonymous. Manager James Salmans thought up this novel street ballyhoo stunt to exploit the playdate of the picture at the Sixth Street theatre in Coshocton, Ohio.

Alan Williams, manager of the Majestic in Rochester, Kent, England, built this 30-foot lobby display for "Anna and the King of Siam". It is 15 feet wide and 20 feet high.



This special display, left, designed by Beverly Blanchard of the Carolina Amusement company, Elizabeth City, N. C., was exhibited at the Eastern Six Counties Fair as an excellent institutional promotion.

At right, novel lobby display built at a total cost of $2.00, is used by W. C. Cundiff, manager of the Coleman theatre, Miami, Okla., to promote "Courage of Lassie" for its engagement there.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

DECEPTION (Warner Bros.): Based on a play by Louis Verneuil, this tells the dramatic story of a woman whose love for two men almost ruins the lives of all three. Arrange a newspaper contest or a radio quiz around the question: "Can you name the pictures in which Bette Davis presented her memorable gallery of deceitful women?"

Adapt the popular "Inquiring Reporter" feature of the local newspaper to a teaser ad series. Ads could be based on two provocative questions pertaining to the film's story, one aimed for women, the other for men. This question could be asked of men only: "Should a man who has shared a woman's past reveal her deception to her unsuspecting husband?" For women the question could be: "In 'Deception', Bette Davis keeps her past hidden from her husband, played by Paul Henreid. To save her marriage, is a woman justified in such deception?"

Stage a testimonial meeting at your theatre of all Bette Davis fan club members. Climax the event with the mailing of a giant post card signed by each fan congratulating Miss Davis on her performance in the picture and expressing their collective gratitude for Bette's contributions to screen art and entertainment.

Get a local "magician" or card artist to do his stint on busy street corners, in a department store or in the lobby. After a few turns at card tricks the ballyhoo man makes announcement cards appear behind spectators' ears, etc. The announcement cards could read: "It's fun to be fooled by deception. It's more exciting to see 'Deception', etc."

The performance of Beethoven's "Appassionata" and a Haydn Concerto in "Deception" can be made an important selling angle in those situations where there is a strong music-loving public. Announcements and posters should be used to cover all public school music classes, public library rooms, orchestral groups, private music schools, music clubs and concert hall mailing lists. Also get newspaper coverage by music editors.

THE COCKEYED MIRACLE (Metro-Goldwyn-Mayer): This is a comedy with Frank Morgan and Keenan Wynn playing a couple of astral spirits who refuse to leave the earth until they have straightened out the tangled romantic and financial affairs of Morgan's wife and children.

Sit ghostly cutout figures of Morgan and Wynn on the edge of your marquee. This stunt will be more effective if the figures are attired as ghosts instead of in street clothes. Hang a compo cutout of the stars from the ceiling of the lobby. Or, paste a display flat against the ceiling, with ghostly figures of the stars looking down. Call special attention to either by supplementary design on the floor.

For street ballyhoo, paint a pair of cockeyed white spots on a pair of dark glasses to be worn by a zany-looking guy. A sign could read: "Here I am at last, girls! Just what you've been looking for! 'The Cockeyed Miracle'."

Use a spin wheel in the lobby. Face and lettering are painted on an outside circle which should include panel at top and the base. Eyes are cut out. Dots for the eyes are on the second and inside circle. Invite the public to spin it. In order to win, both black dots must be visible in the eyeholes, showing a cockeyed face.

Street Ballyhoo Boosts Hynes' "Stranger" Date

A man with a soft hat, black overcoat and brief case with playdate copy paraded the streets to ballyhoo "The Stranger" at the Criterion theatre, Oklahoma City, Okla. The campaign was arranged by manager Robert A. Hynes. A boy dressed in the same manner as in the street ballyhoo, walked across the stage for a week before playdate. A recording played at the same time plugged the picture. Royal Crown Cola trucks were bannered with theatre and playdate copy. Four counter displays were used in local tobacco shops. In addition, two jewelry stores had window displays, featuring Loretta Young.

Window Tieup Aids "Day"

An attractive window display was arranged by assistant manager Rudolph Haupt to exploit the playdate on "Night and Day" at the State theatre, Manchester, Conn. The display tied-in the picture with Warner Bros. 20th Anniversary of Sound. It consisted of records, playdate copy and an enlarged aerial photograph of the Warner studio in Burbank, Cal.

Uses "Season Pass" Cards

Loew's publicist Gertrude Bunchez used the "season pass" gag to exploit "Holiday in Mexico" at the Century theatre, Baltimore, Md. The front of the card read: "Don't let a week of the SEASON PASS without seeing the shows at LOEW'S CENTURY."

Press Campaign Sells Premiere Of Short

The personal appearance of Walter Janssen, the conductor, and a highly geared newspaper campaign gave impetus to the world premiere of a short subject, "Toccata and Fugue," at the Centre theatre, Salt Lake City, Utah. The campaign was arranged by manager Charles Pincus.

The short subject is the first of a new series, "Music of the Masters," featuring the 99 piece Janssen Symphony Orchestra of Los Angeles. It was premiered in Salt Lake because the scenic background of the film was photographed at Bryce Canyon in Utah.

The arrival of Janssen in Salt Lake City was the occasion for art and stories in the *Telegram, Desert News* and the *Tribune*. The conductor was feted at a joint luncheon sponsored by the Salt Lake Advertising Club and the City Chamber of Commerce. A cooperative newspaper ad was arranged with the Paris Department Store to publicize the personal appearance of Janssen in the store's record shop.

Prior to the premiere, the conductor addressed the student members of East and South high school bands and orchestras. In addition he was interviewed over radio stations KSL, KUTA and KALL.

Alan Stensvold, who photographed the short subject, delivered an address on photography to members of the Utah Cine-Arts Club. Stories on all events were planted in the local press.

Perry Promotes Co-Op Ads For Schine Jubilee Drive

Several cooperative newspaper ads, including a full page, have been promoted by manager Fred Perry in conjunction with the Schine Circuit's Silver Jubilee celebration at the Liberty theatre, Cumberland, Md. The full page co-op was paid for by six merchants and ran in the *Evening Times*. Other co-ops were arranged with Porter's Restaurant and the Hi-Dee Night Club. In addition, an editorial on the Silver Jubilee was garnered in the *Sunday Times*.

Sparrow Sets Five Co-Ops For "Gallant Journey"

Five cooperative newspaper ads were promoted by manager Boyd Sparrow to advertise his date on "Gallant Journey" at Loew's theatre, Indianapolis, Ind. The Dee Jewelry Store ran three of the ads and the Miller Jewelry Company paid for two ads. For street ballyhoo, Sparrow had Buddy LaRue, local escape artist, drive a 1946 Buick through the downtown streets blindfolded. A model 1908 Buick followed the magician's car. Both vehicles were bannered with "Gallant Journey" copy.

Officials in D.C. Back Campaign For "Mania"

A highly effective exploitation campaign on "Highway Mania," a short subject from "This Is America" series, was conducted by manager S. L. Sorkin at the RKO Keith theatre, Washington, D. C. The campaign on the short feature, which was played in conjunction with "The Kid From Brooklyn," resulted in extra business.

Sorkin arranged a screening of the short for District commissioners, metropolitan police heads, officers and men of the traffic division, officials of the District transportation companies, members of automobile associations, judges of the Municipal Court and others. An invitation was sent out over the police teletype for all the men in the various precincts to attend.

All newspaper reporters assigned to the precincts checked the message and relayed it to their city desks, who in turn called Sorkin for details. All newspapers covered the screening. Sorkin also tied-in the screening with the reopening of East Executive Avenue, between the White House and the Treasury, which had been closed during the war. Both newspaper and radio coverage on the tieup was extensive.

Dairy Tieup on "Kid"

For "The Kid From Brooklyn," Sorkin concentrated mainly on newspapers and radio. Coverage of both mediums was considerable. A tieup was arranged with the Thompson Dairy, whereby the dairy plugged the picture on a radio program and used small pamphlets, calling attention to the picture, around the necks of milk bottles.

During the run, Vera-Ellen, one of the stars of the picture, visited Washington and was feted at a luncheon.

Kennel Club Tieup Aids Levy Date on "Lassie"

Through a tieup with the Berks County Kennel Club widespread interest was created for the playdate on "Courage of Lassie" at the Colonial theatre, Reading, Pa. Manager Larry R. Levy arranged to have Rover, a thoroughbred collie with a striking resemblance to Lassie, appear on the stage for four days. The dog with a trainer and an announcer from the club went through the novice obedience training routine, for which he won a Blue Ribbon award.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

FOOTBALL RALLY GAINS GOODWILL FOR PEFFLEY

A football rally, held on stage the night before the season opened, created considerable goodwill for manager Dick Peffley and the Paramount theatre, Fremont, Ohio. Both the Ross High and St. Joseph's High football teams were guests of the management. The boys were introduced to the audience by their respective coaches. The rally was included in the regular newspaper advertising, and the sports editor of the local newspaper mentioned the rally in his column. Many adults, as well as students, welcomed the opportunity to see the teams.

Street Ballyhoo Used in England

A mounted "Roman" centurion rode the streets to publicize the engagement of "Caesar and Cleopatra" at the Gaumont Palace theatre, Barnstaple, N. Devon, England. The warrior's costume was identical to those worn in the picture. The campaign was arranged by manager A. M. Carpenter and assistant manager H. J. Speller.

Keen interest was aroused by a coloring contest for children. The competition was open to members of the Barnstaple branch of the Gaumont-British Junior Club. Considerable newspaper stories were garnered in the local press. Four window tieups were arranged, with the displays consisting of color stills and neatly written showcards.

City officials and dignitaries attended the opening performance. A former mayor of Barnstaple, A. J. Manaton, spoke to the audience. The lobby and lounge were decorated with flowers, flowering shrubs and small evergreen bushes.

Levy Promotes Co-Op Ads For "Rage in Heaven"

Several cooperative newspaper ads were promoted by manager Larry Levy and assistant manager Bill Riding to exploit the playdate on "Rage in Heaven" at Loew's theatre, Reading, Pa. The ads were set with men's wear stores, gift and jewelry shops. 10,000 heralds were distributed in stores, parked cars, hotels, street cars and buses. Book stores and the book section of the department stores featured playdate cards. Six spot announcements daily were promoted over WHUM.

Merchant Tieup Aids Haney

A cooperative newspaper ad and an attractive lobby display helped to put over manager Leo Haney's date on "The Bandit of Sherwood Forest" at the Lido theatre, Maywood, Ill. Koch and Bliss ran the ad and also supplied Haney with archery equipment for the lobby display.

Rowland's Lobby Displays Boost Surrey Dates

Ingenious lobby displays play an important part in the campaigns arranged by manager E. C. H. Rowland to exploit his playdates at the Surrey Country Cinema, Sutton, England. One of the best of recent date was a display for "Winged Victory," consisting of military instruments lent by the Air Ministry and valued at £1,500. The display was 35 feet in length.

For the engagement on "A Song to Remember," Rowland used a dummy figure seated at a piano. In the background a large poster, draped in velvet, publicized the picture and playdate. The whole display, with the exception of the poster, was made up from stock. A concealed phonograph played music from the film at intervals during the day.

Paintings of ships valued in excess of 5,000 were promoted by Rowland to be used for an effective lobby, display to advertise "The Spanish Main." The paintings were attractively arranged against a background of flowers.

It will be recalled that manager Rowland authored the popular war song, "Mademoiselle from Armentieres," while entertaining the troops at Armentieres in the first World War.

Katz Promotes Merchandise For Weekly Giveaways

A deluxe model all-electric train was promoted by manager Phil Katz as the grand prize for a Saturday matinee serial-cartoon show series at the Kenyon theatre, Pittsburgh, Pa. In addition to the grand prize, Katz weekly promotes 25 comic books from the Sandusky Pharmacy, 10 pencil boxes from Murray's Quality Shoes, 10 free photos from Kenyon Studios and five boxes of candy from Regina Candy Company. Membership cards have been given the children and if they retain them for the 12 chapters of the serial, "Mysterious Mr. M," they can have their picture taken free and also see a picture free at the Kenyon.

Window Tieups Arranged By Walls in England

Two window tieups were arranged by manager Eric V. Walls to exploit his playdate on "Saratoga Trunk" at the Clifton Cinema, Great Barr, Birmingham, England. The displays were in a men's furnishing store, and Maclins, a sportswear shop. The latter consisted of a cutout signpost with direction arms. On one side copy read: "Hollywood, 6,000 miles," and on the other, "The Clifton, a short distance." In addition, a large cutout porter appeared to be pushing a hand truck on which was a trunk. Playdate copy was painted on the trunk in addition to the theatre name.

MUSIC SETS SELLING TEMPO FOR "ALWAYS LOVED YOU"

Extensive exploitation and advantageous tieups for "I've Always Loved You" have paid dividends at the box office in the key cities where the picture has already made its appearance.

Noteworthy among the many promotional activities arranged for the picture was a national tieup with RCA-Victor which included special dealer participation, national advertising and cooperative newspaper ads. A highlight of local promotions included a "Classical Music Appreciation Week" tieup in Cincinnati. The Rachmaninoff Concerto No. 2 serves as theme music for the production.

The picture had a gala world premiere at the Apollo theatre in Chicago. The opening was sparked by the personal appearance of Catherine McLeod, star of the picture. She was introduced to 25,000 people at Soldiers Field in connection with the final rally of the National Moose convention and received another ovation from 30,000 people at the Bear-Giant football game when introduced as the star of "I've Always Loved You."

Star Makes Radio Appearances

Arrangements were made by William Hollander, advertising and publicity director of Balaban and Katz and Hal Butchin, Republic exploiteer, for the star to appear on numerous broadcasts. They included the NBC "Breakfast Show," June Baker's show on WGN and "Meet the Stars" program over WGN.

Chicago's top-ranking stores tied-in with the opening through effective displays and direct mail campaigns. Goldblatt Brothers devoted five State Street windows to a display of fashions tied-in with the title of the picture. Marshall Field featured stills and Rachmaninoff record albums in a music department display.

The Public Library distributed 30,000 imprinted book marks through its 50 branches and publicized the playdate on bulletin boards, utilizing stills, one-sheets and book jackets. The Chicago Musical College used a lobby display, featuring 8x10 stills from the picture. Four night softball parks played Rachmaninoff records before game time and between double-headers with playdate credit. The Allied Florists Association provided 800 florist members with placards, featuring an 8x10 romantic two-shot from the picture with copy, reading: "Say It—'I've Always Loved You'—With Flowers."

Contest in Memphis

The playdate of the picture at the Malco theatre in Memphis, Tenn., was highlighted by a "How to Be Happily Married" letter-writing contest. Sponsored by the *Press Scimitar*, the competition was announced in a two-column story. Another two-column follow-up story broke the day before opening, featuring the winning letter and the

In the lobby of the Malco theatre in Memphis, a prominent musician entertained patrons playing the musical score from "I've Always Loved You."

names and addresses of contest winners. Bonds and guest tickets were awarded.

The Memphis campaign was under the direction of Elliott Johnson, publicity director for Malco Theatres.

Arrangements were made for Bert Olswanger, concert pianist, to give daily concerts of Rachmaninoff music on a specially built stage in the theatre lobby. In addition, Olswanger dedicated an entire 15-minute program over WMPS to the picture.

Royal Crown Cola, which had promoted the picture in a national ad, tied-in locally with five-foot square banners on all trucks to publicize the playdate. Trucks and salesmen's car carried bumper cards.

Many stores used window and counter displays. Woolworth's, Grant's, Silver's and McLellan's displayed sheet music and

Library displays call attention to the Chicago opening of "I've Always Loved You" at the Apollo theatre. This effective promotion was handled by William Hollander, advertising and publicity director for Balaban and Katz.

records of music from the picture and distributed 5,000 offset photos of Miss McLeod. The stores also used 25,000 imprinted wrappers. RCA-Victor dealers mailed 6,000 postcards to a select list of record buyers. A $25 bond was awarded by the RCA-Victor dealer for the best dealer window promoting the picture. Approximately 100 other music stores used window displays.

Radio Support in New York

A radio campaign for the opening of the picture at the Criterion theatre in New York was spearheaded by the personal appearance of Catherine McLeod on several programs. They included the WOR-Mutual show "Daily Dilemma"; the Tex McCreary and Jinx Falkenburg WEAF show; Pat Barnes ABC network broadcast; Adrienne Ames on WHN; Maggi McNellis over NBC network; Paula Stone on WNEW; Dorothy Day on WINS, and Dorothy Grant on WINS.

The RCA-Victor dealers throughout the New York metropolitan area had window and interior displays, using full color 40x60 posters. Music tieups also were arranged with nine Vim Radio stores, five Davega branches, Haynes-Griffin, Liberty Music Shops and Wurlitzer Music.

The New York campaign was arranged by Jerry Sager, publicity director for the theatre.

Cincinnati Proclamation

In Cincinnati, for the opening at the Capitol theatre, Mayor James Garfield Stewart proclaimed the week of playdate "Classical Music Appreciation Week." The mayor also was on hand to greet couples celebrating their 50th wedding anniversary at a dinner at the Hotel Gibson promoted in cooperation with the Cincinnati *Post*.

Manager J. E. Jones of the Capitol arranged a special screening of the picture for music dealers, managers of record departments, display managers, advertising heads and newspaper record editors. The screening resulted in prominent mention of the playdate in three Cincinnati newspapers. A tieup with Dow's Drug Stores resulted in a full-page cooperative newspaper display ad.

Approximately 10,000 special student tickets were printed and distributed in 63 upper grade schools and six high schools, entitling the students to see the picture for a nominal fee.

A national Royal Crown Cola tieup was angled locally for the playdate of the picture at the Saenger theatre in New Orleans when a cooperative newspaper ad was placed on the sports page of newspapers. Radio breaks on the same basis were effected on Royal Crown's air time over stations WSMB and WWL.

In New Orleans, Maurice Barr, publicity director of the Paramount-Richards circuit, handled the Saenger theatre campaign.

NEIGHBORHOOD MANAGERS AFTER MILLION PATRONS

Celebrating 20 years of community service to theatre patrons, managers and executives of Neighborhood Theatres of Virginia attended a meeting in Richmond last week to inaugurate a drive for a million patrons during the month of November.

The unique feature of the meeting was a series of discussions and addresses by the managers themselves, following a brief welcoming speech by Morton G. Thalhimer, president of Neighborhood Theatres.

What these theatremen had to say is of special interest to exhibitors and managers, who will recognize problems of operation similar to their own situations.

Rural Patronage Discussed

J. P. Trent, city manager of the circuit's Farmville operations, discussed a timely topic, "Getting Rural Patronage," highlights of which follow:

"In getting rural patronage, the most important thing is to know your people. Before you can sell anything, you must know the customer. You must know his background—his education—his means of livelihood—his likes and dislikes. After you have studied the people, particularly their tastes in amusements—your next step is to select the shows which will hold the most interest.

"In our community, we find that action pictures appeal more than any other type. Musicals are second These are supplemented with short subjects that fit in with the tastes of these people.

"Just as important as booking is correct timing. Country patrons cannot come to town every day. At certain seasons they are busier than at others. Shows with appeal to rural patronage should be scheduled for the time that the patron is free to come to the show. Saturday and mid-week are best.

"There are various ways of advertising your shows. Some methods work in one situation and fail in others. You have to choose the advertising methods that get the best results in your community. The most effective of all means is probably the use of trailers.

Mailing Lists Important

"After the use of trailers and accessories for fronts and lobbies, the most generally used means of advertising is the newspaper. With only a weekly newspaper, this means is not so effective. We find that a live mailing list is a great help to keep our patrons informed. The list is checked regularly.

"Window cards and heralds may be used. We have found that one of the best means of distribution is over local dry cleaning and laundry routes. The routemen are usually glad to leave heralds and cards at their collection points for a couple of passes.

"Another place to get your advertising before the country person is in your local community market.

NEIGHBORHOOD POLICY MAKES FRIENDS

The story of Neighborhood Theatre, Inc., is one of continual progress and expansion, going from one theatre in July of 1926 to 29 operating at present. Its president, Morton G. Thalhimer, and Sam Bendheim, Jr., vice-president and general manager, are responsible for the organization's policy of friendly relations with the managers. In Virginia, the Neighborhood standard of safety, service, courtesy, comfort, cleanliness, entertainment, and in all matters of operation, is traditional among theatre patrons and competitors.

"Personal contact with your patrons helps. Know the key people in outlying communities. Know the ministers and school teachers. When you have something they will like, send them a card.

"School contacts are extremely important. Whenever you have something that is worth while from an educational standpoint, we have found that the teachers and superintendents of schools are anxious to cooperate."

The managers were addressed by J. Stuart White, city manager for Neighborhood in Bristol, Va., who said: "The war is now more than a year behind us. During the great struggle, the theatres did a lush business and they won new laurels by their magnificent contributions to the war effort through promotion and participation in numerous war services, such as Bond sales and campaigns, Red Cross, etc., but the war also saw a healthy slump in some phases of theatre's public relations.

"That condition has now changed. The return to peace has brought the theatre back into the competitive stage again.

EXTRA SERVICES MEAN EXTRA PROFITS

W. F. Ballenger, manager of the Grand theatre in Richmond, pointed up to his colleagues at the Neighborhood Theatres meeting the extra profits to be derived from the vending of candy and popcorn. Mr. Ballenger's recommendations for increased sales are:

1. Candy should be fresh at all times.

2. Brands should be checked constantly to see which are moving satisfactorily and which are slow.

3. Keep an accurate inventory.

4. If you have machines, make sure the machines are filled at all times.

5. Popcorn should be popped and seasoned correctly, since aroma is a strong selling angle.

6. Keep corn and candy high and dry to prevent spoilage or damage.

Interior, Exterior Factors

"Public relations is not a commodity which can be bought in the package. If so, our job would be ever so simple.

"Public relations are important to a theatre. When soundly developed, it will play a tremendous role in maintaining and improving business, and when neglected, it can wreck a theatre's business.

"Good public relations inside the house is determined by a multitude of little things done well. The way the telephone is answered, the manner in which the ushers, doormen, cashiers and other employees are dressed, how they contact the patrons, heating and ventilating, general cleanliness, safety measures, methods of handling the business affairs of the office—to mention some. Thus it can be seen that there is hardly a relationship in the day's work that does not affect the public in some way. How these details are handled will produce either good or bad relations.

"You just can't stop employees from talking away from the theatre and remember they are going to talk in good terms or in bad terms about their place of employment, depending on the manner in which they are treated.

Must Be Good Citizen

"The good theatre manager must strive to be a good citizen. He has a civic responsibility and should seek always to be a definite part of the community in which he lives. He should vote in public elections, but refrain from participation in partisan politics. He should have a religious consciousness which will cause him to attend the church of his choice and take some part in the activities of that church.

"When the Community Chest, the Red Cross and other local movements are planned, he should be in there pitching.

"Why is civic work necessary? It is good business. Some citizens still believe that the screen is used to help spread immorality and juvenile delinquency. Others think that in the case of chain theatres, with absentee ownership, such organizations come into a city to milk it financially.

"The theatre manager who takes an active part . . . knows what events are shaping up and if he has imagination and a will to work he can often capitalize on this information for the benefit of his house."

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

JACK ALGER
Majestic, La Salle, Ill.

BOB BACHMAN
Indiana, East Chicago, Ind.

WALTER A. BEHRENS
Jackson, Milwaukee, Wis.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

BILL BROWNE
Ritz Cinema, Hastings
Sussex, England

W. E. CASE
Picture House, Monmouth
Mons., England

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

LOU COHEN
Loew's Poli, Hartford, Conn.

T. COOK
Capitol, Halifax, N. S.

HARRY E. CREASEY
Riverside, Riverside, Calif.

W. C. CUNDIFF
Coleman, Miami, Okla.

F. W. DONAHUE
Kallet Drive-In, Syracuse, N. Y.

FRANK K. ELDRIDGE
Capitol, Concord, N. H.

BURNS ELLISON
Columbus, Columbus, Neb.

J. WARREN FENETY
Kent, Moncton, N. B., Canada

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, N. Y.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

A. E. FOSTER
Forum, Ealing, London, England

JACK FOXE
Columbia, Washington, D. C.

ARNOLD GATES
Stillman, Cleveland, Ohio

W. RAY GINGELL
Hiser, Bethesda, Md.

MAHLON C. GLENDY
La Salle, La Salle, Ill.

BILL HASTINGS
RKO Orpheum, Denver, Colo.

HOWARD HIGLEY
RKO Allen, Cleveland, Ohio

WALTER HINKS
Seamore, Glasgow, Scotland

BOB HYNES
Criterion, Oklahoma City, Okla.

BORGE IVERSEN
Fort, Rock Island, Ill.

DON H. JACOBS
Ohio, Mansfield, Ohio

TOM JEFFERSON
Paramount, Miami, Fla.

BILL JOHNSTON
Majestic, Houston, Texas

MEL JOLLEY
Marks, Oshawa, Ont., Canada

W. J. JOY
Ritz Cinema, Holmeside
Sunderland, England

NORMAN E. KASSEL
Woods, Chicago, Ill.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

LEONARD KLAFTA
Paramount, Kankakee, Ill.

SID KLEPER
College, New Haven, Conn.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

ELMER KOEHLER
Peru, Peru, Ill.

JOHN E. LAKE
Savoy, Luton
Bedfordshire, England

R. J. McCOOL
Manos, Uniontown, Pa.

JACK MATLACK
Broadway, Portland, Ore.

J. OMAR MENDEZ
Teatro Astral, Bogota
Colombia, S. A.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
RKO Albee, Providence, R. I.

LOUIS NYE
Hoosier, Whiting, Ind.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY O. PRYTZ
Granada, Duluth, Minn.

ED PYNE
Keith's 105th St., Cleveland, Ohio

FRED REETH
Capitol, Madison, Wis.

BILL REISINGER
Loew's, Dayton, Ohio

JAMES SALMANS
Sixth St., Coshocton, Ohio

J. G. SAMARTANO
State, Providence, R. I.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

FARRIS SHANBOUR
Tower, Oklahoma City, Okla.

EWAN SHAW
Queen's, West Bromwich
Staffordshire, England

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

D. T. STALCUP
Gem, Etowah, Tenn.

MICHAEL STRANGER
State, White Plains, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kans.

VINCENTE VALLENILLA
Boyaca, Caracas, Venezuela

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton Cinema, Great Barr
Birmingham, England

L. WATT
Florida Cinema, Kings Park
Glasgow, Scotland

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

ALAN WILLIAMS
Majestic, Rochester
Kent, England

NORMAN H. WILLIS
Corbett, Wildwood, Fla.

HARRY F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO Palace, Cincinnati, Ohio

TOM WOLF
State, Bellevue, Ohio

JAY WREN
Adams, Newark, N. J.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

Promotes Prizes for Kid Show

School supplies and prizes were promoted by manager Bob Bachman for a Back to School matinee at the Indiana theatre, East Chicago, Ind. Max Blumenfield, Jewelers, sponsored the show and absorbed the cost of the merchandise.

Merchant Tieups Sell Katz Eight Weeks of Hits

Several profitable tieups have been arranged by manager Philip Katz to exploit the "Eight Weeks of Hits" at the Kenyon theatre, Pittsburgh, Pa.

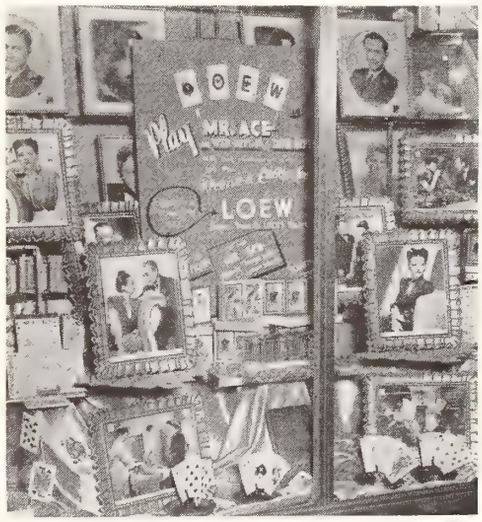
Three merchants cooperated in the printing of a series of 16 circulars, a total of 16,000 heralds. Patrons finding certain combinations of the heralds were entitled to free gifts. A lobby board carried the slug line, "We agree, Kenyon," and went on to tell why the merchants were backing the showings.

A tieup was set with a restaurant, which boosted the playdates with 1,000 table tents. The restaurant also used a card in a window, inviting patrons to give the manager their names for theatre passes if their guest checks totaled to "8," "18," "28," etc.

One thousand tickets were paid for and stuffed into shirt packages by a laundry. Lucky tickets were good for guest tickets. A window card told the story. The card was changed each week and a new listing of lucky numbers shown.

Season Pass Gag Draws

The old tried and true season pass gag drew considerable extra business for manager Charles Brewer's date on "Night Train to Memphis" at the Clay theatre, Green Cove Springs, Fla. Copy on the card read: "Do not let the SEASON PASS without seeing Roy Acuff in his newest down-to-earth musical and laff riot, 'Night Train to Memphis', CLAY THEATRE."



An effective tieup consummated by Edgar J. Doob, manager of Loew's Aldine, Wilmington, Del., with the local Woolworth store resulted in this fine window display for "Mr. Ace". Store distributed miniature heralds representing four suits of playing cards with letters L-O-E-W. Shoppers getting a full set spelling theatre name were awarded free guest tickets. Device proved business stimulant for theatre and cooperating merchant.

SHOWMEN PERSONALS

In New Posts: Reuben Goldstein, Carver, Detroit, Mich. Thomas A. (Dusty) Murray, Elliott, River Rouge, Mich. Mel Blieden, district manager, Manta and Rose circuit, Hammond, Ind. Roy Peffley, city manager, Manta and Rose, East Chicago, Ind.

John Radzicki, general manager, Krul circuit, Detroit. Peter Tabor, relief manager, Wisper and Wetsman circuit, Detroit. William Waldron, manager, Claridge, Montclair, N. J. Arthur Gildar, Mayfair, Newark, N. J. Martin L. Street, Carolina, Columbia, S. C.

Eddie Bay, Fowler, Fowler, Ind. John B. Faulkner, Princess, Mount Dora, Fla. David Kane, Pic, Newark, N. J. Olin Atkinson, Strand, Florala, Ala. Max Sussman, Joy, Detroit. Jimmy Allard, Wilshire, Dallas, Texas. Carl Levine, Biograph, Chicago.

Assistant Managers: Richard Hutson, Rialto, Newark, N. J. Archie Pearson, Chicago, Chicago, Ill. Joseph Stica, Loew's Jersey City, Jersey City, N. J. Woodie Minor, Griffith theatres, Bartlesville, Okla.

Frank Reno, Strand, Detroit. Betty Sidlow, Loew's 86th Street, New York. Harvey Shapiro, Granada, Chicago. Melvin Piper, Pic, Newark, N. J. Basil Julian, Beverly, Detroit, Mich.

Wedding Bells: Joe Calechman, manager of the Howard theatre, New Haven, Conn., to Edna Shapiro.

Birthday Greetings: Fred Meyer, Sr., Frank La Bar, A. G. La Shelle, Richard M. Thomason, L. W. Scott, R. W. O'Donohue, Lloyd Stephenson, Wilbur N. Degenhart, Allison Stanford, Sidney A. Sommer, Walter N. Correll, William T. Hastings, Albert O'Neill.

O. B. Wood, Max Weg, Zeva Yovan, Irving Schmetz, Harvey James Patterson, Laverne C. Ingersoll, Oscar H. Miller, R. F. Hardin, Robert Lee Bell, Reek A. Feliziani, Harry F. Griggs, James V. Pisapia, William Reinhardt, Halburton S. Clough, Nat Mutnick.

Paul E. Michaud, C. W. Woodall, James W. Christian, Arthur Cohn, Bob Atkinson, Bartlett Dortch, Sidney Ginsberg, Leonard Tuttle, Samuel Rose, Tazwell L. Anderson, Vern T. Touchett, Karl Walzer, Harry Rosenbaum, Cy Londner, J. Lloyd Miller.

Billy Pratt, William Duggan, Anthony Lehmann, Stanley Gross, John F. Wright, Ollie H. Browne, Harry L. Gilbert, Robert Amarillo, David Kenneth Smart, Ethel Wheelock, Paul A. Masters, Chester Kwiklite, Raymond Amsterdam, Harry P. Orion.

Showmen's Calendar: December 2nd: Monroe Doctrine—1823. 3rd: Illinois admitted to Union—1818. 7th: Pearl Harbor attacked—1941. 8th: Eli Whitney (inventor of Cotton Gin) born—1765. Mississippi admitted—1810. 11th: Indiana admitted—1816. 12th: First Marconi wireless across Atlantic—1901. 14th: Alabama admitted—1819. 21st: First day of Winter; Pilgrims landed at Plymouth Rock—1620. 25th: Christmas; Washington crossed Delaware—1776. 28th: Iowa admitted—1846. 29th: Texas admitted—1845. 31st: New Year's Eve.

Theatre Manager in Civil and Army Life

Beginning as part-time usher at the Paramount theatre, Fremont, Ohio, Thomas J. Wolf worked his way up to assistant manager. In 1942 Tom changed his clothing for Army garb and became manager of the post theatre at Camp Perry.

Upon his discharge, he picked up where he had left in civilian life with the added responsibility of being in charge of the Strand theatre in Fremont.

Last September, Tom was transferred to State theatre in Bellevue, where he is manager. The State is part of the Northio Theatres Corp., with headquarters in Cincinnati.

By the Herald

ROUND TABLE VISITOR on recent vacation in New York was Nate Wise, advertising and publicity director for RKO theatres in Cincinnati.

Page Ad Publicizes Contest

A full page cooperative newspaper ad was promoted by manager M. E. Berman to publicize a letter writing contest for "To Each His Own" at the Orpheum theatre, Springfield, Ill. Eleven merchants participated in the ad.

Newspaper Tieup Sparks "Martha Ivers" Contest

The 26th anniversary of the theatre and the beginning of the Fall Happiness Season were combined to give added impetus to the campaign on "The Strange Love of Martha Ivers" at the Paramount theatre, St. Paul, Minn. Manager John Read arranged the campaign, assisted by Everett Olsen, Paramount exploiteer.

The highlight of the campaign was the "Find Martha Ivers" contest conducted through the classified ad department of the St. Paul *Dispatch*. With an advance promotion ad on Sunday, the contest started on the Monday preceding the opening. Three times daily for three days a local "Martha Ivers" would appear in the designated locations waiting to be identified. The clues were found in the want ads.

Read capitalized on the good will built up by Lizabeth Scott, star of the picture, during a personal appearance last year by arranging a telephone interview between the star and Jules Steele, local film critic. The long distance interview resulted in a three-column story in the *Dispatch*.

A full window was garnered in Woolworth's for the week of playdate. 5,000 handbills on a coloring contest were distributed a week before opening. Many entries were received at the theatre.

Stranger Garners Wealth Of Newspaper Space

Twenty-one columns of free story space in five Westchester County newspapers and 62 columns of free scene mat space in all Westchester County newspapers was garnered by manager Michael Stranger and assistant manager Mike Piccirillo to publicize "The Searching Wind" at the State theatre, White Plains, N. Y. The picture was also plugged on a radio quiz contest.

TRADE SHOWINGS CORRECTION

"DEADLIER THAN THE MALE"

previously advertised to be trade shown on November 7, 1946, will not be shown on that date. Future announcement will be made as to date, time and place of showing.

RKO RADIO PICTURES, Inc.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THREE WISE FOOLS (MGM)

Final Report:

Total Gross Tabulated	$518,500
Comparative Average Gross	506,800
Over-all Performance	102.3%

ATLANTA—Loew's Grand 126.0%
BALTIMORE—Century 104.3%
BOSTON—Orpheum 80.5%
(DB) Night Editor (Col.)
BOSTON—State 72.5%
(DB) Night Editor (Col.)
BUFFALO—Buffalo 128.1%
(DB) Deadline for Murder (20th-Fox)
BUFFALO—Hippodrome, MO 1st week . . . 109.6%
(DB) Deadline for Murder (20th-Fox)
CINCINNATI—RKO Grand, 1st week 137.9%
CINCINNATI—RKO Grand, 2nd week . . . 74.7%
INDIANAPOLIS—Loew's 130.4%
(DB) Perilous Holiday) (Col.)
KANSAS CITY—Midland 113.1%
(DB) The Unknown (Col.)
LOS ANGELES—Belmont 122.9%
LOS ANGELES—Egyptian 100.0%
LOS ANGELES—Fox-Wilshire 115.0%
LOS ANGELES—Los Angeles 102.6%
MINNEAPOLIS—State 99.2%
MINNEAPOLIS—Lyric, MO 1st week . . . 117.6%
NEW YORK—Capitol, 1st week 114.8%
(SA) Paul Whiteman's Orchestra, others
NEW YORK—Capitol, 2nd week 92.1%
(SA) Paul Whiteman's Orchestra, others
PHILADELPHIA—Aldine, 1st week 110.0%
PHILADELPHIA—Aldine, 2nd week 78.0%
PITTSBURGH—Penn. 61.7%
PITTSBURGH—Ritz, MO 1st week 57.2%
SALT LAKE CITY—Centre 104.1%
ST. LOUIS—Loew's State 110.8%
(DB) Sing While You Dance (Col.)
ST. LOUIS—Loew's Orpheum, MO 1st week . . 100.0%
(DB) Sing While You Dance (Col.)
TORONTO—Loew's, 1st week 115.4%
TORONTO—Loew's, 2nd week 94.1%

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CRACK-UP (RKO)

First Report:

Total Gross Tabulated	$134,300
Comparative Average Gross	100,200
Over-all Performance	134.0%

ATLANTA—Paramount 105.0%
BOSTON—Boston 122.3%
(SA) Bob Crosby's Orchestra
CHICAGO—Palace 111.1%
(DB) My Pal, Trigger (Rep.)
MINNEAPOLIS—RKO Orpheum 278.8%
(SA) Vaudeville
NEW YORK—Palace 121.3%

•

NOTORIOUS (RKO Radio)

Final Report:

Total Gross Tabulated	$2,417,000
Comparative Average Gross	1,894,000
Over-all Performance	127.6%

BALTIMORE—Hippodrome, 1st week . . . 132.3%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . 94.5%
(SA) Vaudeville
BALTIMORE—Hippodrome, 3rd week . . . 94.7%
(SA) Vaudeville
BALTIMORE—Hippodrome, 4th week . . . 74.0%
(SA) Vaudeville
BOSTON—Memorial, 1st week 175.3%
BOSTON—Memorial, 2nd week 143.8%
BOSTON—Memorial, 3rd week 111.5%
BOSTON—Memorial, 4th week 111.5%
BUFFALO—Twentieth Century, 1st week . . 237.0%
BUFFALO—Twentieth Century, 2nd week . . 181.7%
BUFFALO—Twentieth Century, 3rd week . . 118.5%
BUFFALO—Twentieth Century, 4th week . . 88.9%
CHICAGO—Grand, 1st week 387.9%
CHICAGO—Grand, 2nd week 301.7%
CHICAGO—Grand, 3rd week 275.9%
CINCINNATI—RKO Palace, 1st week . . . 182.4%
CINCINNATI—RKO Palace, 2nd week . . . 128.4%
CINCINNATI—RKO Shubert, MO 1st week . 136.4%
CINCINNATI—Keith's, MO 2nd week . . . 114.7%
CLEVELAND—RKO Palace, 1st week . . . 152.3%
CLEVELAND—RKO Palace, 2nd week . . . 109.3%
CLEVELAND—RKO Palace, 3rd week . . . 70.3%
CLEVELAND—RKO Palace, 4th week . . . 58.6%
DENVER—Orpheum, 1st week 152.3%
DENVER—Orpheum, 2nd week 82.3%
KANSAS CITY—Orpheum, 1st week 134.4%
KANSAS CITY—Orpheum, 2nd week 117.6%
KANSAS CITY—Orpheum, 3rd week 75.6%
LOS ANGELES—Hillstreet, 1st week 193.5%
LOS ANGELES—Hillstreet, 2nd week . . . 156.6%
LOS ANGELES—Hillstreet, 3rd week . . . 96.7%
LOS ANGELES—Hillstreet, 4th week . . . 82.9%
LOS ANGELES—Hillstreet, 5th week . . . 73.7%
LOS ANGELES—Pantages, 1st week 207.9%
LOS ANGELES—Pantages, 2nd week 163.3%
LOS ANGELES—Pantages, 3rd week 103.9%
LOS ANGELES—Pantages, 4th week 89.1%
LOS ANGELES—Pantages, 5th week 69.3%
MINNEAPOLIS—RKO Orpheum, 1st week . 182.6%
MINNEAPOLIS—RKO Orpheum, 2nd week . 125.0%
NEW YORK—Music Hall, 1st week 114.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 115.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 125.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 111.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 106.9%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week 103.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 7th week 100.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 8th week 92.3%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Brandeis, 1st week 178.1%
OMAHA—Brandeis, 2nd week 136.9%
PHILADELPHIA—Stanley, 1st week . . . 226.0%
PHILADELPHIA—Stanley, 2nd week . . . 149.6%
PHILADELPHIA—Stanley, 3rd week . . . 127.8%
PHILADELPHIA—Stanley, 4th week . . . 116.5%
PHILADELPHIA—Stanley, 5th week . . . 86.9%
PHILADELPHIA—Stanley, 6th week . . . 80.4%
PHILADELPHIA—Stanley, 7th week . . . 68.2%
SAN FRANCISCO—Golden Gate, 1st week . 141.7%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 115.2%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . 90.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 4th week . 78.7%
(SA) Vaudeville
SAN—FRANCISCO—Golden Gate, 5th week . 63.6%
(SA) Vaudeville

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A SCANDAL IN PARIS (UA)

First Report:

Total Gross Tabulated	$96,500
Comparative Average Gross	96,400
Over-all Performance	100.1%

CINCINNATI—RKO Palace 108.1%
LOS ANGELES—Music Hall Beverly Hills . 90.9%
LOS ANGELES—Music Hall Downtown . . 92.0%
LOS ANGELES—Music Hall Hawaii 87.8%
LOS ANGELES—Music Hall Hollywood . . 98.0%
MINNEAPOLIS—Century 111.9%
PHILADELPHIA—Stanton, 1st week . . . 119.0%
PHILADELPHIA—Stanton, 2nd week . . . 75.2%
SALT LAKE CITY—Utah 103.1%
SALT LAKE CITY—Studio, MO 1st week . . 117.6%

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'Last Bomb' Vivid Short of Air War

The havoc wrought in Japan by our B-29's is made vividly real in Warners' dramatic two-reel Technicolor subject "The Last Bomb," for which a special press screening was held at the home office Tuesday. Seeing the film which General Carl Spaatz has characterized as "one of the great contributions of the screen," were General Curtis E. Le May and General Emmett O'Donnell.

Produced in cooperation with the U. S. Army Air Forces and brilliantly photographed by the Army Air Forces combat camera units, the subject, supervised by Army Co-ordinator Frank Lloyd, ranks well with the better shorts to come out of the war.

During its 20 minutes it focusses most of its attention on one of the numerous air raids on Japan from the bases at Saipan, Tinian and Guam. Shown are final plans drawn up in painstaking detail before the tremendous striking force takes wing. Then over enemy territory, a hail of destruction is unleashed as a violent storm of flac pocks the sky.

In the final footage, the ultimate, crushing defeat of Japan is shown as an atom bomb explodes in a monumental pillar of red, orange and gray smoke and fire.

With November 23 set as the national release date, the film also marks the first time a color shot of the A-bomb has been shown.—M. H.

Morros and Le Baron Seek New York Studio Site

Boris Morros and William Le Baron of Federal Films, Inc., announced this week they were seeking permanent studio quarters in New York and that their next musical production, "Carmen from Kenosha" would be produced there. Mr. Morros and Mr. Le Baron have just completed their all-star musical, "Carnegie Hall," produced entirely in New York.

"We have learned through our experience in producing "Carnegie Hall' that motion picture making is no longer an exclusive Hollywood undertaking," the producers said. "We have found every requirement for our work in the way of skilled technicians, available extra and acting talent and the finest photographic and sound recording equipment."

Several warehouse buildings and former war plants are being surveyed by the producers converting one or more into sound stages.

Film Classics to Continue Children's Film Programs

Film Classics, Inc., will continue to release special children's film programs under the title "Funz-A-Poppin' Comedy Carnival," Nicky Goldhammer, vice-president and general sales manager, has announced in New York.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Never Say Goodbye

***Warner Brothers*—Domestic Comedy**

Utilizing an often used and lightly treated theme of marital complications, "Never Say Goodbye" is a bright and shining comedy of an estranged couple still very much in love but whose efforts to effect reconciliation are continually thwarted by the embarrassing reappearance of the husband's girl friend.

Errol Flynn is the star of the picture and, cast in the role of the gadabout husband whose escapades widen the estrangement, gives an engaging performance. Eleanor Parker is his ex-wife, while Patti Brady, around whom the story pivots, is the seven-year-old innocent of the separation.

It is cleverly presented and competently directed by James V. Kern. The prominent part played by Miss Brady adds additional entertainment value for the younger generation.

As is expected, the picture ends on a happy note, with the divorced couple becoming reunited through the efforts of their daughter. A highlight of the picture is Mr. Flynn's portrayal of a bearded and scarred underworld character which he affects to scare off a brute-size marine seeking the affections of the estranged wife.

Worthy of mention in supporting roles are S. Z. Sakall, as a restaurant owner and friend of the husband; Forrest Tucker, the marine, who becomes innocently involved in the domestic turmoil; Hattie McDaniel, a colored maid, and Lucille Watson, the wife's mother, who caused the divorce in the first place.

William Jacobs produced, and the screenplay was prepared by I. A. L. Diamond and Mr. Kern from an original story by Ben and Norma Barzman.

Previewed at a screening for the trade press at the Warner projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, November 9, 1946. Running time, 97 min. PCA No. 11069. General audience classification.
Phil Gayley .....Errol Flynn
Ellen Gayley .....Eleanor Parker
Flip .....Patti Brady
Luigi .....S. Z. Sakall
Lucille Watson, Forrest Tucker, Donald Woods, Hattie McDaniel, Peggy Knudson, Tom D'Andrea, Charles Coleman

Notorious Gentleman

***UI*—Formerly "The Rake's Progress"**

American showmen are faced with a problem in the matter of what to do about this importation from England, first and faultlessly reviewed by Peter Burnup, as of its London unveiling, in the December 29, 1945, edition of this publication.

A part of the problem accrues from the fact that its principal stars, Rex Harrison and Lilli Palmer, have acquired American marquee stature in the months since Mr. Burnup appraised the property, he in "Anna and the King of Siam," and she in "Cloak and Dagger," a development in the attraction's favor. Another and major part of the problem arises from the fact that the film, superbly produced, directed and enacted, blithely ignores nearly all of the moralistic traditions of American-made entertainment. It's by no scale of standards a picture for the family trade, although a stimulating and decidedly rare treat for sophisticates, therefore a property of unpredictable future.

Harrison portrays with consummate skill and almost incredible charm a young Englishman of aristocratic background who makes dissipation a career. Beginning with his expulsion from Oxford, the picture traces his gay descent down the moral scale to extinction. His derelictions, which include seduction, marriage for money, and assorted betrayals of sweethearts, family and friends, have reduced him to utter degradation when the war comes along to provide a means of mildly heroic death. There is no redemption, no depiction of remorse, and the general effect achieved by Harrison's superb portrayal is to warrant an inferential conclusion that the life of a completely unprincipled cad must be wonderfully enjoyable.

This production, written and produced by Widney Gilliat and Frank Launder from a story by Val Valentine, is brilliantly directed by Gilliat and exquisitely performed by a large and extremely capable cast.

Previewed at the Academy theatre, Hollywood, to an all-press audience. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, November 1, 1946. Running time, 109 min. PCA No. 11658. Adult audience classification.
Vivien Kenway .....Rex Harrison
Rikki .....Lilli Palmer
Godfrey Tearle, Griffith Jones, Margaret Johnston, Guy Middleton, Jean Kent, Marie Lohr, Garry Marsh, David Horne, John Salew, Alan Wheatley, Brefni O'Rourke

Spring Song

***British National: Anglo-American*—Refreshing Zest**

Making no grandiose claims to production values or to its being a world-shaker, this offering will fill the bill in many a theatre; at least, in the British Isles. It has charm and a sort of ingenuous adroitness. Its music is gay and fresh. What is more, its principal performers—notably Carol Raye and Peter Graves—exhibit freshness and gayness, also.

The film has one of those familiar backstage facades; set moreover in those allegedly carefree days of the early years of this century for which Britons nowadays evince a determined nostalgia. Miss Raye, in this picture, is the youthful star of her father's musical shows. She is wooed by one of those debonair aristocrats whose class (according to film-makers) constituted the entire officer-ranks of the wartime R.A.F. But pappa won't tolerate the wooing. It seems that Miss Raye's mamma was badly let down—in *her* youth—by the uncle of this same young nobleman. Just that.

The pursuit of true love to its conclusion is enlivened by a succession of song-and-dance episodes, which—though they might have been more elaborately or at least more expertly photographed—have unflagging zest. Prime recommendation of the piece indeed is this very welcome zest. The actors—particularly the aforementioned Miss Raye and Mr. Graves—really look as though they're happy in their work. One elaborately joyous dance sequence in which Carol Raye displays her talents in company with the American Jack Billings has unexpected merit. There's a competent contribution, too, from Lawrence O'Madden as the girl's pappa. Full marks, moreover, to Hans May, composer and arranger of the music.

A happy, comfortable, eager film which, amply justifying its title, will cheer the hearts of the British multitude.

Seen at the Palace theatre, London, trade-show. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 90 min. British adult audience classification.
Tony Winster .....Peter Graves
Janet Hill and Janet Ware.....Carol Raye
Johnnie Ware .....Lawrence O'Madden
Vera Dale .....Leni Lynn
Lady Norchester .....Netta Westcott
Sir Anthony .....David Horne
Dancer .....Jack Billings

The Brute Man

***PRC*—Melodrama**

A grotesquely disfigured paranoiac holds a whole city in terror because of his homicidal tendencies in PRC's taut little melodrama. With the late Rondo Hatton cast as the Creeper, the film utilizes the standard suspense-rousing devices, but in its category, it stands favorably. Other players in the Ben Pivar production are Tom Neal, Jane Adams and Jan Wiley.

When blind Miss Adams, a piano teacher, befriends the hounded creature, he develops a warmth for her and subsequently commits thievery that she might be provided with the necessary money for an operation. Since the identity of the killer is known at the outset, the dramatic intensity is created by the relentless pursuit of the police as the madman repeatedly slips through their dragnet.

Although the film has its implausible sequences, it should as a whole be to the liking of the thriller fan. Jean Yarbrough, directing from an original screenplay by George Bricker and M. Coates Webster, keeps things moving briskly.

Seen in a New York projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, October 1, 1946. Running time, 58 min. PCA No. 11369. General audience classification.
Clifford Scott .....Tom Neal
Helen .....Jane Adams
Hal Moffat .....Rondo Hatton
Peter Whitney, Jan Wiley, Donald MacBride

Wife Wanted

***Monogram*—Exploitation Picture**

The latest racket to be exposed by co-producers Jeffrey Bernerd and Kay Francis in their current series of melodramas for Monogram release is the socalled "lonely hearts club."

Miss Francis, in the role of an aging and

none-too-bright film star, invests the last of her capital in a real estate firm, only to discover that the company is merely a front for a fraudulent matrimonial agency. Her partner, played by Paul Cavanagh, turns out to be an unscrupulous fellow who balks neither at blackmail nor murder. Things look bad for the actress, who has not the courage to tell her troubles to the police. She is rescued from the results of her own foolishness through the efforts of a reporter, assigned by his newspaper to uncover the facts behind the death of one of those swindled by Cavanagh.

Too many divergent story lines in the screenplay by Caryl Coleman and Sidney Sutherland, and direction by Phil Karlson which suffers from the same lack of cohesion, make this the least satisfying of the Bernerd-Francis productions to date.

Previewed at the studio. Reviewer's Rating: Average.—THALIA BELL.

Release date, October 19, 1946. Running time, 73 min. PCA No. 11843. General audience classification.
Carole Raymond.....Kay Francis
Jeff Caldwell.....Paul Cavanagh
Robert Shayne, Veda Ann Borg, Teala Loring, Edgar Hayes, John Gallaudet, Jonathan Hale, Tim Ryan, Barton Yarborough

The Girl and the Devil

***Scandia Films*—Swedish Witchcraft**

Produced in Sweden and currently distributed in this country by Scandia Films of New York, "Girl and the Devil" is a film adaptation of an old Scandinavian tale of sorcery and witchcraft. Directed by Hampe Faustman, the film is well-acted but lacks the production skill and technique associated with other foreign product now distributed here.

Gunn Wallgren and Stig Jarrel are cast in the roles of the girl and the devil, respectively. She is a young thing of a Swedish farm imbued with a Jekyll and Hyde personality. Her better self enjoys all the human emotions of love, romance and kindness, while the evil being within her is controlled by the devil to bring revenge and destruction upon a farmer and his family.

The trend of the story is easily followed through the ample use of English subtitles by Herman G. Weinberg. Bertil Malmberg wrote the scenario.

Seen at the Fifth Avenue Playhouse in New York. Reviewer's Rating: Average.—G. H. S.

Release date, September 28, 1946. Running time, 90 min. General audience classification.
Karin .....Gunn Wallgren
The Devil .....Stig Jarrel
Sven Miliander, Linnea Hillberg, Anders Ek, Elsa Widborg

ADVANCE SYNOPSES

BETTY CO-ED (Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Jean Porter, William Mason, Shirley Mills.

COLLEGE DRAMA. A young girl, member of a carnival troupe, interrupts her career to acquire a college education. The snobbery of the other girls at the college makes her very unhappy, and she leaves school. The chairman of the college board, however, overhears her complaints, and persuades her to return to the college, where reforms are instituted.

THE MAGNIFICIENT DOLL (Universal-Skirball-Manning)

PRODUCERS: Jack Skirball and Bruce Manning. DIRECTOR: Frank Borzage. PLAYERS: Ginger Rogers, David Niven, Burgess Meredith, Peggy Wood.

HISTORICAL DRAMA. After the death of her father, Dolly Payne opens her home to boarders. Her first guest is Aaron Burr, who falls in love with her. Subsequently, she meets James Madison, who also falls in love with her. Dolly is hard put to decide between the two, until Burr reveals to her his plan to become Emperor of the Americas. She marries Madison, and becomes first mistress of the White House. After Burr is imprisoned for high treason, Dolly effects his release. He leaves for Europe and oblivion, while Dolly returns to Madison.

SECRET OF THE WHISTLER (Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: George Sherman. PLAYERS: Richard Dix, Leslie Brooks, Marie Currier.

MELODRAMA. An artist, married to an ailing and wealthy woman, becomes infatuated with his model, who is interested only in what she can get out of him. He poisons his wife's medicine, but she sees him do so, and does not take the poison. She records the incident in her diary. After her subsequent death from natural causes, the artist marries the model, who then blackmails him with the first wife's diary. The artist strangles his second wife, and pays with his life for her murder.

SWELL GUY (Universal-Hellinger)

PRODUCER: Mark Hellinger. DIRECTOR: Frank Tuttle. PLAYERS: Sonny Tufts, Ann Blyth, Ruth Warrick, William Gargan, Millard Mitchell, John Craven, Mary Nash, John Litel.

CHARACTER STUDY. A war correspondent, acclaimed as a hero, goes to visit his brother. While there, he betrays his brother's wife, seduces his best friend's sweetheart, and menaces his mother when she threatens to expose him. He proves himself capable of self-sacrifice, however, when he goes to his death in order to save his nine-year-old nephew, trapped in a railroad tunnel.

TERROR TRAIL (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Ozie Waters and his Colorado Rangers.

WESTERN. Range war looms as cattlemen attempt to poison the sheep whose grazing has destroyed the grasslands. To add to the turmoil, a group of desperadoes hold up the local stage. The "Durango Kid" rounds up the outlaws, and settles the differences between the cattlemen and the sheepmen to the satisfaction of all.

THE SECRET HEART (MGM)

PRODUCER: Edwin Knopf. DIRECTOR: Robert Leonard. PLAYERS: Claudette Colbert, Walter Pidgeon, June Allyson, Robert Sterling, Marshall Thompson, Anne Lace.

PSYCHOLOGICAL DRAMA. A neurotic young girl becomes infatuated with the suitor of her widowed stepmother. When she learns that he cares for her stepmother, rather than for herself, the girl decides to commit suicide, as her father did. The object of her affections, however, is able to talk her out of this drastic step, and to persuade her that her infatuation is a sign of longing for true romance with a boy of her own age.

LONE STAR MOONLIGHT (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Ken Curtis, Joan Barton, The Hoosier Hotshots, Guy Kibbee.

MUSICAL. A returning G. I. finds that the money he has been sending his father for the upkeep of a radio station has been spent by the latter on useless war surplus materials. The girl with whom the G. I. is in love suggests an auction of the goods, with a floor show to promote sales. The scheme works, despite the machinations of a rival, and the G. I. clears enough money to rehabilitate the radio station and marry the girl.

SHORT SUBJECTS

BROOKLYN, I LOVE YOU (Paramount)

Pacemaker Special (K6-1)

All of Brooklyn that amounts to anything (and that means rooters for the Dodgers) are in this originally-slanted film, featuring Leo ("Lippy") Durocher, coach of the famous ball club; "Red" Barber, sports announcer; the ball playing "Bums" themselves, the "Dodgers Symphony", Hilda Chester and other fans who make life at Ebbets Field full of zest and noise. Durocher puts on a talking battle with four umpires and, even though the Dodgers lost out for the pennant, the film should prove entertaining. Justin Herman wrote, produced and directed the picture with musical direction by Winston Sharples and on-the-spot photography by William J. Kelly.

Release date October 4, 1946 10 *minutes*

WHITE HOUSE (RKO Radio)

This Is America (63,112)

The White House, which is symbolic of everything this country stands for, is the subject matter of the latest in the series. A pictorial trip is taken through the home of the President of the United States, catching all its dignified simplicity and glamorous background. Aside from one section of the White House, which is the living quarters of the President and his family, the rest of the building is at all times feverish with activity as the various operations of the Government pulse through it.

Release date, September 20, 1946 19 *minutes*

TOCATTA AND FUGUE (UA)

Loew Musicolor

David L. Lowe's first Musicolor Production for distribution through United Artists features Johann Sebastian Bach's "Toccata and Fugue" composition in D minor. Photographed against the rugged formations of Bryce Canyon in Utah, the Cinecolor camera has skillfully captured the mood of the music and, as Walter Janssen conducts his Los Angeles Symphony orchestra, scenes of the towering pinnacles, huge crevices and erroded rock formations are projected on the screen. The picture opens at dawn and closes at dusk. Between times is shown the elements of nature at work from fleecy cloud formations and wind-blown autumn leaves to the first snows of winter.

Release date, October 15, 1946 10 *minutes*

MR. CHIMP TO THE RESCUE (Universal)

A Variety View (1353)

Tired of waiting at the fire house for a blaze, Shorty the chimp sets one in the building to make the apparatus come out and then rushes off to another fire where he makes a real jungle-style rescue, by climbing hand over hand on wires leading into the blazing building. Commentator, Tom Shirley.

Release date, August 26, 1946 10 *minutes*

BREAKIN' IT DOWN (Universal)

Name-Band Musical (1311)

Del Courtney's Orchestra opens with "Symphony Moderne" for a school party in a fashionable home. The Town Criers, radio-recording artists, sing "Just a-Sittin' and a-Rockin,'" Dottie Dotson sings "Knock Me a Kiss," and "Do You Believe in Loving, Honey?" Universal dance director Louis Da Pron does a tap specialty to Stephen Foster's "Swanee River," and the Courtney aggregation concludes with "Second Hungarian Rhapsody."

Release date, August 28, 1946 15 *minutes*

TREASURES FROM TRASH (MGM)

Pete Smith Specialties (S-760)

Harry Lachman's famed "patio shop" in Beverly Hills shows how everyday objects ready for the junk pile are transformed into useful and ornamental articles. Testing his ingenuity, Dave O'Brien, as usual, makes a fool of himself.

Release date, June 8, 1946 10 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7302	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19) (Schilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed on (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
4707	Monkey Businessman (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½)	10-3-46	....
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	....
8422	Honeymoon Blues (H. Herbert)	10-17-46	....
8423	Reno-Vated (V. Vague)	11-21-46	....
8431	Society Mugs (16) (S. Howard)	9-19-46	....
8432	So's Your Antenna	10-10-46	....
9433	Slappily Married (J. DeRita)	11-7-46	....
8434	Moron Than Off (S. Holloway)	11-28-46	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	10-31-46	....
8502	Cockatoos for Two (6)	....	....

PHANTASY CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
7701	Simple Siren (6½)	10-25-46	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
77753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239

PANORAMIC

Prod. No.	Title	Rel. Date	P.D. Page
7901	The Magic Stone (10)	11-8-45	2940

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
7952	Randy, Brooks & Orchestra (10½)	10-30-45	2737
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra (10)	7-18-46	....
7958	Bobby Byrne & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
8951	Jerry Wald & Orchestra	9-12-46	....
8952	Machito & Orchestra	10-17-46	....
8953	Les Elgart & Orchestra	11-28-46	....

COMMUNITY SING

Prod. No.	Title	Rel. Date	P.D. Page
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	....
8651	No. 1 The Gypsy (10) (Leibert)	9-12-46	....
8652	No. 2 It's a Pity (Baker)	10-10-46	....
8653	No. 3 Surrender (Leibert)	11-14-46	....

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	P.D. Page
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10½)	9-5-46	....
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	....
8853	No. 3 (Rodeo)	11-7-46	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rassin' Roemoes (9½)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions	9-19-46	....
8802	Tenpin Magic	10-24-46	....
8803	Hi-Li	11-21-46	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7601	Catsipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-702	Purity Squad (20)	11-3-45	2750
A-703	Traffic With the Devil (18½)	8-31-46	3186

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....
T-718	Over the Seas to Belfast (9)	8-31-46	....
T-811	Glimpses of California (9)	10-26-46	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (10)	1-5-46	2778
S-755	Gettin' Glamor (8)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (10)	1-19-46	2850
S-758	Studio Visit (10)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-760	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (10)	11-2-46	3239

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (9)	1-19-46	2768
K-776	Our Old Car (11)	5-11-46	2927

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	....
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	....

TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (8)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (8)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-737	The Hick Chick (7)	6-15-46	....
W-738	Trap Happy (7)	6-29-46	....
W-739	Northwest Hounded Police (8)	8-3-46	....
W-740	Solid Serenade (7)	8-31-46	....
W-831	Henpecked Hoboes (7)	10-26-46	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	10-11-46	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	....
U5-7	Jasper In a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper	12-20-46	....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Gullo (8)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep In the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	11-29-46	....
E5-8	Island Fling	12-27-46	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2906
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (10)	10-11-46	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Picking the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	11-1-46	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	11-15-46	3239

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-1	Man's Best Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (10)	8-16-46	3128
D5-5	Musica-Lulu (7)	11-15-46	3239
D5-6	A Scout With the Gout	12-13-46	....

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-4-46	3225

COLOR CLASSICS CARTOONS (Color) (Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)	....	2351
C4-8	Snubbed by a Snob (7)	....	2351
C4-9	Kids In the Shoe (7)	....	2351
C4-10	Hunky & Spunky (7)	....	2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	11-1-46	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64-103	A Knight for a Day (7)	3-8-46	3019
64-104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	....
64,111	Lighthouse Keeping (7)	9-20-46	3239
.....	Frank Duck Brings 'Em Back Alive	....	3128

Prod. No.	Title	Rel. Date	P.D. Page
	SPORTSCOPES		
64,303	Ten Pin Titans (8)	11-2-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-26-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechasers (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (8)	10-20-46	....
	HEADLINER REVIVALS		
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927
	EDGAR KENNEDY		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
63,407	I'll Build It Myself (15)	....	3250
	LEON ERROL		
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
	FLICKER FLASHBACKS		
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007
74,201	No. 1 (9)	9-13-46	3259
	THIS IS AMERICA		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
	RAY WHITLEY WESTERN MUSICALS		
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895
73,501	Bar Buckaroos (16)	9-6-46	....
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
	SPORTS REVIEWS (Color)		
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8)	12-13-46	....
	(Black and White)		
7301	Football Fanfare (9)	8-23-46	3239
	TERRYTOONS (Color)		
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	....
7502	The Tortoise Wins Again (7)	8-30-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	....
7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
7510	Beanstalk Jack (7)	12-20-46	....
	MARCH OF TIME		
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTIES (Color)		
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....
	LOEW MUSICOLOR		
....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	....
2322	Wacky Weed	12-16-46	....
	PERSON — ODDITIES		
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262
	VARIETY VIEWS		
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	3225
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
	NAME-BAND MUSICALS		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	....
2302	Champagne Music (15)	11-20-46	....
2303	Tumbleweed Tempos	12-4-46	....
2304	Moonlight Melodies	12-18-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	A Bit of Blarney (11)	9-30-46	3225
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827
	THE ANSWER MAN		
2391	No. 1 (10)	10-21-46	....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River	11-30-46	....
	TECHNICOLOR SPECIALS		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20)	11-2-46	....
3003	A Boy and His Dog (20)	12-28-46	....
	FEATURETTES		
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days	11-23-46	....
	SPORTS PARADE (Color)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Sea Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs	11-9-46	....
3504	American Sports Album (10)	12-21-46	....
	MELODY MASTER BANDS		
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	....
	BLUE RIBBON HIT PARADE (Color)		
2301	A Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	The Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	12-7-46	....
	MERRIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3128
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace	11-2-46	....
2711	Roughly Squeaking	11-16-46	....
2712	One Meat Brawl	11-30-46	....
2713	Goofy Gophers (7)	12-7-46	....
2714	Gay Anties (7)	12-21-46	....
2715	Scent-imental Over You (7)	12-28-46	....
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit	11-9-46	....
	VITAPHONE VARIETIES		
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940
3401	So You Want to Save Your Hair (10)	11-16-46	....
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck? (10)	12-14-46	....

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Food and Famine (WAC)	1-27-46	....
	UNRRA Reports to the U. S. (WAC)	1-3-46	....
	The Secret Battle (Telenews)	7-26-46	3174
	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Woman Speaks (Film Studios of Chi.)		
	Vol. I, Release 1	8-46	....
	Vol. I, Release 2	9-46	....
	Vol. I, Release 3	10-46	....
	Vol. I, Release 4	11-46	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7180	Chick Carter Dectective (15 episodes)	7-11-46	....
8120	Son of the Guardsman (15 episodes)	10-24-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
581	The Phantom Rider (12 episodes)	1-26'46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
....	Son of Zorro (13 episodes)	....	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3275-3276, issue of October 26, 1946.

Feature product listed by Company on page 3263, issue of October 19, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	...	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3264
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3228
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3228
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3264
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	...	.....	...	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	...	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Oct. 26,'46	....	.....	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Betty Co-ed	Col.	....	Jean Porter-William Mason	Nov. 28,'46		.....	.	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	..	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	...	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m.	Aug. 24,'46	3162	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3264
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard (T)	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 2,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3264
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3264
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
Cisco and the Angel	Mono.	....	Gilbert Roland-Martin Garralaga	Nov. 1,'46	....	.....	....	....	....
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3264
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3264
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Oct. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Nov. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	....
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

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Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	..
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3264
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3264
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	...
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	...
Fool's Gold	UA	....	William Boyd-Andy Clyde	Not Set	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	...
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3264
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3228
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 14,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	...	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	...
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bell- (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46		.....	..	3163	...
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	...	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
Dow Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	....	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3228
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3228
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3228
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Oct. 21,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnett	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	...
Lighthouse	PRC	....	John Litel-June Lang	Nov. 11,'46	....	.....	....	....	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
London Town (Brit.) (col.)	U-I	....	Sid Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
Lone Star Moonlight	Col.	....	Ken Curtis-Joan Barton	Nov. 14,'46	....	.....	....	3274	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	....	.....	....	3274	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Dijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Nov.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	....	.....	....	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3264
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Nov. 9,'46	....	.....	....	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3264
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	....	.....	....	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'45	97m	Oct. 26,'46	3273	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3264
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	87m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3264
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	....
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 15,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3228
Notorious Gentleman (British)	U-I	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty- John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec.25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	..
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	.	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46		...		3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	... ...	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3264
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	Not Set	....	.....	....	3274	....
Secret of the Whistler	Col.	....	Richard Dix-Leslie Brooks	Nov. 7,'46	....	.....	....	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	...	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	...
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	...
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	.
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 2,'46	....	.....	....	3240	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Dec. 6,'46	....	.....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3264
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3264
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	....	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Nov. 23,'46	....	.....	....	3240	
Song of the South (Spcl.) (Col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	....	.....	....	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	....	....
Step By Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Oct. 27,'46	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3264
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
† Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Oct. 25,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46		.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Nov. 16,'46	....	.....	....	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Nov.,'46	....	.....	....	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	....	Charles Starrett-Smiley Burnette	Nov. 21,'46	....	.....	....	3274	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (Color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3264
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3228
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

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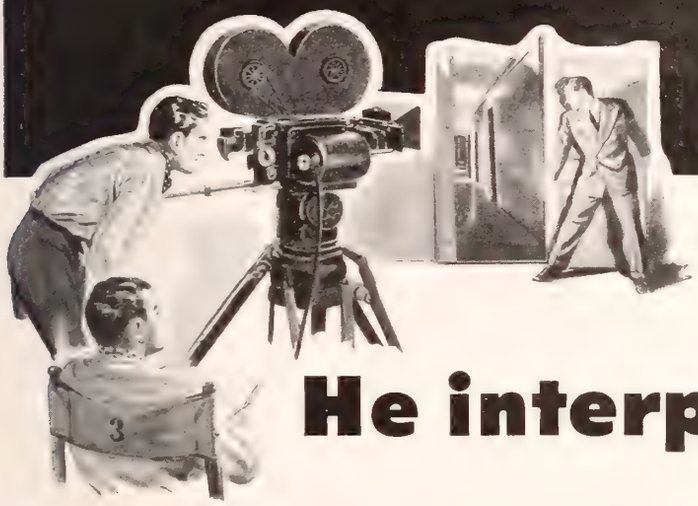
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	..
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	..
Till the Clouds Roll By (color)	MGM	.	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	.
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3264
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
,ime, the Place, the Girl (color)	WB	...	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	..	.....	....	2748	.
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	..	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	....	.....	....	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3264
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3164
Two Years Before the Mast	Para.	2602	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31, 46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	...	Katharine Hepburn-Robert Taylor	(T) Sept. 30,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	...	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46			....	3055	
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Eliott-Bobby Blake	Dec. 21,'45	55m	Jan.19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	...	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	..	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit).	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'46	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Oct. 19,'46	73m	Oct.26,'46	3273	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23, '46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188



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